

ABSTRACT

Finding Harvey – The Impact and Iconography of Album Cover Art on Black Gospel Music during the Golden Age

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At a critical time for gospel, and at a critical time for the history of recorded gospel music, one of the most influential gospel record company's decision to break away from conventional album packaging and unleash brilliant, vibrant strokes of "Sunday School surrealism" helped Savoy continue to further its position of influence and dominance in the world of recorded gospel music, and inadvertently created the mystique and mystery of an artist named Harvey.

This article will explore Harvey's bold and vibrant use of colors and symbols that caught the eye of potential record buyers and, years later, continues to capture the attention of gospel fans and artists alike. In the process, this thesis will attempt to evaluate the impact of the painted covers by the artist Harvey on the gospel music industry. It will also reveal the long-thought lost identity of Harvey, based on art school records, art sales, interviews with family members, gospel historians, and art experts.

Finding Harvey - The Impact and Iconography of Album Cover Art
on Black Gospel Music during the Golden Age

by

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Thanks to Dr. Mia Moody-Ramirez, who equipped me with the academic insight that allowed the exploration and research needed for this topic. I am grateful to Dr. Elizabeth Bates and Mark Anderson for serving on my defense examination committee, helping me along this journey.

I appreciate Baylor University for allowing me the time and resources to examine the Royce-Darden Black Gospel Music Restoration Project, as well as juggling my time as faculty/staff. Thanks to Karen Kemp for your support of my academic advancement.

The support I received during these two years of research, from so many people, leaves me stunned. Thanks to Bob Marovich, John Glassburner, Pete Miles, David Peterkofsky, and many others in the gospel community who helped promote my work, and inspired me to keep digging. To my art expert/research assistant, Meg Parrish, I am indebted to your determination in gathering every tiny bit of evidence and thoroughly examining it. Without your help, Harvey may have remained a mystery.

My heartfelt thanks to Margo Williams and Keith Williams. They knew this story of Harvey the entire time, and willingly shared it with me to tell. I only hope the words in this thesis are up to task in properly honoring the Williams family.

And to my family, Albert and Brenda Carter, for exposing me to gospel music long ago, and Franci and Carter Rogers, who have encouraged and completely supported me along this entire journey, even when my hair got too long. You are more brilliant and vibrant than any Harvey cover would ever hope to be.

Finally, to Harvey. Thanks for hiding in plain sight.

Thank you all for believing in me.

CHAPTER ONE

Introduction

Working in relative obscurity for his entire career, the artist known as “Harvey” was prolific, profound and original. He was also only a brief, mysterious footnote in the colorful world of album cover art for black gospel music industry leader Savoy Records during gospel’s Golden Age.

Some 200 long play (LP) covers served as Harvey’s canvas, with an array of iconic religious symbolism: a single shaft of sunlight falling upon the earth, a floating cross, scrolls, churches and the Bible – sometimes in the same painting. These paintings, depicting what I describe as “Sunday School surrealism,” stood out in stark contrast to Savoy competitors, which historically featured static black and white photography on their covers, or generic, mass-produced “clip” art.

Harvey’s work made the album jacket come alive, with a vibrancy of colors and symbols that caught the eye of potential record buyers and the attention of gospel fans and artists alike. This thesis will reveal the long thought lost identity of Harvey, based on art school records, art sales, interviews with family members, gospel historians, and art experts.

In the process, this thesis will attempt to evaluate the impact of the painted covers by the artist Harvey on the gospel music industry.

CHAPTER TWO

Literature Review

Before examining the impact of Harvey's work, the importance of black gospel music itself needs to be examined. In addition, the relevance of the recording and distribution of gospel records, as well as the significance of visuals on these albums, needs to be examined.

Lerone A. Martin's *Preaching on Wax* provides insight into the importance of the phonograph recordings of seminal African American preachers on black gospel music industry.

A foundational understanding of gospel music can be gathered based upon the research of Anthony Heilbut, (*The Gospel Sound: Good News and Bad Times*) Jerma A. Jackson, (*Singing in My Soul*) and Robert Darden. (*People Get Ready!: A New History of Black Gospel Music*).

This literature, as well as others, demonstrates the value of black gospel music, with a detailed examination of the Golden Age of Gospel. This timeframe (roughly 1945-1975) was fraught with a variety of issues, from the overt racism in the music industry, the ongoing Cold War, and the African American struggle for civil rights, all of which impacted on the industry.

The Savoy discography provides a framework, though limited in scope, to the role and dominance Savoy played in gospel music. It also offers insight into the current perceived value of Harvey's work as a visual representation of Savoy.

Additional research focused on gospel music in the Golden Age, as well as the “mystery” and work of Harvey, and was gathered through a variety of digital resources and personal interviews.

Limitations

The limitations to this research are primarily centered around the lack of prior academic publications on the gospel music industry and the importance of the album jacket cover art to record sales and was therefore, in large part, dependent on personal interviews, which can change over time. Black gospel music lacks the sheer volume of substantive scholarly and critical examination that other musical genres and art forms have enjoyed, which leaves somewhat limited avenues of traditional research methods. Additionally, many online sources, while important, are not subject to critical scrutiny, making them suspect as authoritative sources. In the case of this particular research, many of these sites contain errors, including but not limited to improper credit to Harvey on some artwork, often casual and incomplete record-keeping by Savoy Records and the repetition of incorrect information based on the content of other websites.

While Gospel music is a newly emerging academic topic with limited foundational framework, it remains a viable subject for future study and exploration. Additionally, the art of album covers has very limited critical review, providing opportunity for much further research.

Savoy’s physical record keeping has not survived the subsequent closure and sale of the company, which has made the work by later researchers more difficult, nor have any definitive sales reports or other data been made public at this time. Even the discography of Savoy, also created much later by diligent researchers, is not substantive,

with gaps in record keeping and dates. All of the original Harvey cover artwork is presumed missing or destroyed, as the music industry as a whole continues to struggle with corrective or strategic archival protocols.

Because much time has passed since the creation of this art, few potential witnesses to some of the events of Harvey's life and career are available and have been located, and their recollections may be diminished by time.

In an ideal situation for this research, physical copies of the original artwork would have been preserved for evaluation, as well as detailed sales and distribution reports for Savoy. This could help the further study of the study of Harvey by collectors, as currently this subset is largely unknown. While the impact and overall value of gospel music and album design will provide ample, productive opportunities for further study, the discovery of the artist now known as Harvey Williams also provides additional potential for academic exploration. Moving from an unknown to established artist may provide a better understanding and context to his overall body of work, not limited to his art produced for Savoy, as well as ease the struggles of future researchers,

While much of Harvey's work has been cataloged, there are potentially more album covers he created that have not yet been discovered.

Finally, since Harvey Williams is deceased and apparently left no diary or notes about his work, scholars will probably never completely know what inspired or motivated him to use this unique framework of iconography in most of his work.

CHAPTER THREE

Methods

Black Gospel Music lacks a substantive scholarly and critical examination, with only a handful of foundational books on articles on the history and impact of the genre, this leaves limited avenues of traditional research methods. For this research, in addition to foundational work based upon previous research, personal interviews, the actual jackets of the Savoy recordings, direct investigation was required.

Based on the extensive holdings of the Royce-Darden Black Gospel Music Restoration Project at Baylor University, a quantitative visual examination was conducted to catalog the types of visuals used on album covers during this era.

Much of the research is easily replicated with the host of websites and other digital media featuring Savoy Records and Harvey. While using journalistic investigative skills to identify and confirm primary sources, telephone and in-person interviews with family members, as well as interviews – both in person and via telephone and email -- with authorities in the gospel music industry were conducted. Quantitative analysis also exposed the frequency of Harvey's icon use within the imagery, based upon the known catalog of his work.

The author's journalistic background ultimately helped reveal the identity of Harvey Williams as the creator of this Harvey artwork published by Savoy Records during 1961-70.

The authoritative determination of Harvey's identity is contained in this research.

CHAPTER FOUR

Gospel Music

...from Old English gōdspel (ultimately translation of Greek euangelion) : gōd, good + spel, news... means good news (“Gospel dictionary definition | gospel defined,” n.d.).

Black music is unity music. It unites the joy, and the sorrow, the love and the hate, the hope, and the despair of black people; and it moves the people toward the direction of total liberation. It shapes and defines black being and creates cultural structures for black expression. Black music is unifying because it confronts the individual with the truth of black existence and affirms that black being is possible only in a communal context. -James. H. Cone, *The Spirituals and the Blues: An Interpretation* (Cone, 1991, p. 5)

Black Gospel music, much like Harvey, took some time to be appreciated properly, even. Strong. Authentic. A bit too flashy for some. But from the heart and spirit-lead. The typical gospel song contains pain, joy, sorrow and happiness, sometimes in the same verse or canvas. Prone to controversy and pitfalls of success, fame and possible – but usually elusive -- fortune, and frustrated by racism, inadequate funding and resources, limited distribution and all-too-often greedy record label owners, gospel music nevertheless survives and endures to this day as the foundational music for American popular music, as well as a vital form of worship in the African American church (Heilbut, 1985, p. 32).

Derived from the spirituals of slavery days, gospel found a path to the pulpit after decades of struggles. African Americans fleeing the South took their sacred music with them North and West as part of the Great Migration. Thomas Dorsey of Chicago, along with a handful of other early African American composers, took that music and coupled

it with the beat of Sunday morning to create what would be called gospel. However, even in gospel's presumptive hometown of Chicago, established black churches often tended to stick with traditional religious routine and the introduction of the rhythms and emotional abandon of gospel challenged long-held musical practices and norms (Heilbut, 1985, p. 34).

Likewise, Harvey's brilliant colors were no comparison the competition's covers of the day, neither was the hand-clapping, foot-stomping, with an occasional shout of joy melody of gospel music any less jarring to the traditional African American mainstream denominations of the north. But the gospel record-buying public quickly accepted that radical change as a welcome thing, and became participants in the boldness of this spiritual expression. "While the church's established choir featured stately 'anthems, hymns and spirituals, ... the music of the gospel chorus was 'foot-tapping music and, you know, spirit-filled (Jackson, 2005, p. 56).'"

A mixture of hymn, spiritual, jazz and sacred music evolved into a form of church music, as Thomas A. Dorsey pioneered and championed a new sound for the church choir. Called the Father of Gospel Music, Dorsey composed more than 500 gospel songs, and opened the first publishing company focused on publishing black gospel music (Boyer, 1995, p. 24). "Placing their passions in song, twentieth-century African Americans rendered music a receptacle of identity and of hope (Boyer, 1995, p. 134)."

However, the roots of the acceptance and ultimate dissemination of this new music form was aided by earlier developments in the recorded music industry, particularly as it related to the African American buying public. In the 1920s, the popularity of black religious broadcasting introduced preaching to a broader audience,

creating a “phonograph religion” culture and making some preachers household names (Martin, 2014, p. 91). The first such release to received widespread popularity was the Rev. James M. Gates’, “Death’s Black Train Is Coming,” hailed by some as “the greatest religious record ever made.” The 78-rpm recording is credited with establishing an audience that was seeking out faith within the comforts of their own home and not in a church pew (Martin, 2014, p. 91).

But while preaching was becoming widely acceptable in recordings, there was resistance to gospel music in both the recording booth and the pulpit. “This sort of music is a distraction from worship rather than being a working part of worship itself. It should be destroyed and forgotten,” wrote one black Baptist minister in the Pittsburgh Courier on November 13, 1943. In *Preaching on Wax*, author Lerone A. Martin writes, “It would take a protracted adoption of gospel music beginning in the mid-1930s to turn the tide of black Baptist churches toward such music (Martin, 2014, p. 109).”

CHAPTER FIVE

Emergence of Recorded Gospel Music

These recorded sermons helped establish a viable market place for the acceptance of gospel music record sales, a transition that enabled the faithful to follow their favorites on vinyl. With an already established audience, and music within the church is a recognized part of the overall worship service, it quickly became clear that transitioning from preaching to gospel music would be a path to both profits for the record producers and a broader audience of followers for the performers. Working with this already established infrastructure, record producers could capture the gospel market, based on the prior success of sermon sales (Zolten, 2003, p. 165).

Moving forward, gospel music carved out a small niche in the recording industry as a more commercialized, certainly more accessible way to share a sermon within the songs. Musical messaging, in a post war era, was perhaps a more palpable way to receive the word and spirit of God than preaching. The age of consumerism culture crossed paths with the expanding reach of the photographic industry to share the chorus of voices of faith on vinyl, and helped lead into the so-called “Golden Age of Black Gospel Music (Darden, 2004, p. 52; Martin, 2014, p. 91).

The spread of this recorded message also was helped by the increased popularity of the phonograph record itself. Records, originally 78s and later 45s and LPs, soon became more widely available for purchase from furniture stores, which also sold the record players at that time, the so-called “five-and-dime stores,” by mail order and, later,

niche market stores and shops that exclusively sold vinyl came into being as sources for recordings. In some cases, door-to-door sales were even employed, offering a multitude of ways for passionate consumers to acquire the latest recordings. Black newspapers and magazines also provided a venue for these offerings, with a focused audience to market and sell to, and offering to the record labels the prospect of national advertising to promote this work. Mass production of records allowed the mass consumption of a single sermon, song or message, which allowed preachers, choirs and artists to expand their audiences (Martin, 2014, p. 124).

In a local record store and furniture stores, black and white potential customers could sift through the stacks of the latest vinyl, and would then be faced with the dilemma of which recording to purchase. While some stores allowed in-store play, this was not always possible, particularly when order from newspapers or via mail order. As a result, customers had to rely on an artist's previous body of work or personal recommendations. But if this was a new artist, then decisions to purchase were then limited to the visualization of the music itself – the album cover.

Before the concept of album cover design was created by Alex Steinweiss with Columbia Records in 1938, the packaging of record albums was mostly plain brown wrapping paper. After the introduction of simple graphics, art and photography gradually seeped into primary cover design elements. This new gallery gave artists a new home to showcase their work (McKnight-Trontz & Steinweiss, 2000, p. 4).

But with most of the smaller, generally financially unstable labels, the record producer held all the control, as well as the risk. One of the most notable producers of

this era was Herman Lubinsky, a perennially under-capitalized entrepreneur in Newark, New Jersey.

When you hire a studio, and you hire a band, and an arranger, and studio time, and all of this stuff ... And you bring a guy in, and you give him some money for coming in. You pay the musicians and background singers, and you put the record out, and you have them printed and stamped ... and the record doesn't sell—you're out that. There's no remuneration for that. Then a guy maybe sells 10,000 records, and then tells you he sold 100,000 or a million—they all do that (Cherry & Griffith, 2014, p. 7).

Lubinsky identified and utilized other avenues of exploitation.

In exploring the origins of claims of artist exploitation, and clarifying Lubinsky's role, we might examine divisions outside company owners' domain that further confused and complicated matters of artists receiving their financial due. During the postwar period, artists made most of their money on live appearances. Recordings were used to create publicity, which helped artists obtain more concert dates and higher pay for their performances. Hence, live performances increasingly became opportunities for exploitation—by venue operators, booking agents, and managers (Cherry & Griffith, 2014, p. 18).

Consequently, record label owners and producers (who were sometimes one in the same) called all the shots, handling and controlling much of the post-production management, promotion, the hiring of studio musicians, the acquisition of songs -- even renaming those songs and claiming a song-writing credit if needed. They even signed long-term contracts with artists to prevent popular acts from hopping to other labels. Gospel artists had virtually no creative control of their recorded output (Cherry & Griffith, 2014, p. 19; Darden, 2004, p. 54).

For the artists, then, the objective of recordings was not primarily for direct sales, but more of a marketing tool to be used to gain airtime on local radio stations, leading to live performances. Even the back jackets of albums included direct contact information for the musicians, in hopes to procure another gig (Darden, 2004, p. 54; Martin, 2014, p. 109).

Lubinsky's business methodology was to hire great producers, who would then, in turn, bring in great talent. With the jazz side of Savoy, Lubinsky gathered Ralph Bass and Buck Ram, among other leaders in the jazz industry, to run the operation. According to family and business partners, Lubinsky had little interest in the music itself. While his financially driven business methodology may not have endeared him historically, Lubinsky did have the insight to bring together some of the genre's most gifted and talented producers to Savoy, with Fred Mendelsohn and the Rev. Lawrence Roberts taking the lead in creating the dominant gospel label in a crowded field of niche record producers. While Lubinsky may not have wanted to let go of his money, he did seemingly let go of the creative process in acquiring gospel talent and quickly gave Mendelsohn and Roberts control of Savoy's destiny. Granted, Lubinsky had little to no interest or understanding of the creative process, but was a master of the business side. As president of Savoy Records for 42 years, Mendelsohn was considered to be the first man to ever record, promote and market black gospel music as a national company, helping secure Savoy's dominance in black gospel music. As a talent scout for the label, he discovered artists such James Cleveland (Darden, 2004, p. 68; Marovich, 2019, p. 4).

Bringing Mendelsohn and Rev. Lawrence Roberts to run the gospel side of Savoy was in keeping with Lubinsky's management style of staying out the recording booth, while having a distinctive advantage of two men who had a wealth of gospel contacts. Savoy's shift away from jazz and focusing on gospel in the early 1960s helped set the stage for the label becoming a dominant force and more than a niche label, but a leader in the recording business. In addition to his industry knowledge and business sense, Lubinsky also clearly knew the power of marketing and wanted Savoy to stand out from

the competitors in a crowded field. One way to do that was to have a distinctive and unique visual identity. Like finding Mendelsohn and Roberts, Lubinsky apparently went out to find an artist who could put this music into art. And, in turn, make this into more money. And then he found Harvey.

Given his propensity to hold people to life-long contracts, and wanting to lock in his main visual direction for Savoy, Lubinsky and Harvey struck a deal that would impact them both for years to come. For Lubinsky, he got hundreds of albums worth of album design work from an exclusive and elusive source. This allowed Savoy to break out in the field of album cover design, with the bold and vibrant colors of Harvey's handiwork, along with his iconic imagery to help put the music into a visual perspective (Darden, 2004, p. 67; Marovich, 2019, p. 3).

CHAPTER SIX

Album Cover Art

The concept of album cover illustrations was still in its infancy during this era. Just twenty years before Harvey's work graced Savoy's covers, albums were covered in plain, brown wrapping paper. Later, simple graphics, type and photography began to appear, giving the purchaser – the labels hoped – at least a visual glimpse into the music contained within and provide the prompt to purchase the disk.

Columbia Records' Alex Steinweiss is credited with the advent of including graphics and artwork to album packaging, earning the title "Father of the Album Cover." "I love music so much and I had such ambition that I was willing to go way beyond what the hell they paid me for," Steinweiss said. "I wanted people to look at the artwork and hear the music."

According to The Atlantic, Steinweiss changed the industry:

The record sleeves and album artwork we know and love, and have come to take for granted, owe their existence to the iconic designer, who in 1940 created the first illustrated 78 rpm album package as a young art director at Columbia Records. The company took a chance on his idea—to replace the standard plain brown wrapper with an eye-catching poster-like illustration—and increased its record sales eightfold in mere months. His covers, blending bold typography with elegant, graphically ambitious artwork, forever changed not only the way albums were sold, but also the way audiences related to recorded music. He made, as critics now frequently say, "music for the eyes" ("RIP Alex Steinweiss, the Father of the Album Cover - The Atlantic," 2011, para. 2).

This idea of the album cover as a visually striking representation of the music on the vinyl quickly gained acceptance, as record labels now had another venue to market their wares and create a brand image. The LP jacket had arrived: "As the laws of physics

suggest, you'll see things before you hear them. That's no different when it comes to listening to an album or song, as more often than not, before you press play, the first thing that will catch your attention, is the accompanying cover art ("The Importance of Album Artwork," n.d., para. 1)."

In the years to come, surrealist Salvador Dalí, famed portrait photographer Robert Mapplethorpe, pop artist Andy Warhol, and street artist Banksy all found a new canvas for their work with album covers. Today, there are a host of "iconic" album covers that provide a visual representation of the music contained within the cardboard sleeve. With the increased attention to total packaging, and cover art providing consumers with an added value to their purchase, record producers now had the opportunity to explore new ways to graphically grab their audience.

But in the early 1960s, this was still a radically new concept. The impetus for the much smaller, less financially secure genre labels, such as Savoy, may have come with a rising surge of gospel music record sales in the late 1950s and early 1960s. This also meant for Lubinsky an increase in competition from other gospel record labels. Apparently, Lubinsky at this point conceived an idea that would help his label create a unique visual identity within the gospel market. In that era, most gospel covers were still simple graphics, or black and white photography, showing off an exterior of a church, or choirs in their robes. The result was an overall appearance of standardized and simple context to the gospel music they portrayed. Savoy had already become a dominant force in gospel recording, with competitors Peacock, Specialty, HOB and Nashboro all trying to carve out a place in this niche market. Visually, they struggled with creating a different look,

trapped within a visual sameness in an already crowded marketplace. Figures 1-4: An example of gospel album covers, with the typical depiction of musicians.



Figure 1. RCA – Dorothy Maynor



Figure 2. Specialty – Sam Cooke.

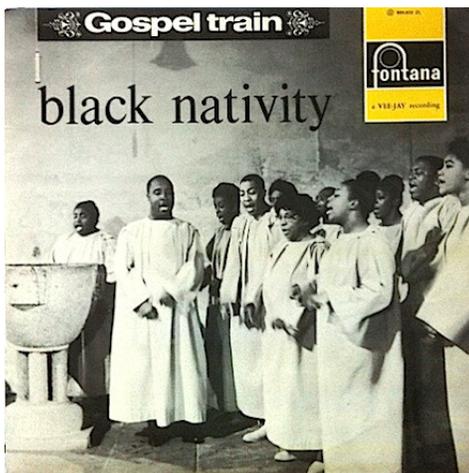


Figure 3. Fontana – Black Nativity.



Figure 4. Nashboro – He's So Wonderful.

But in a stroke of genius or luck, Lubinsky secured his label's success when he stumbled upon the brilliant the brushwork of a previously unknown artist named Harvey. Fig 5-13: A sampling of Harvey album covers, in contrast to traditional graphic/photographic treatments.

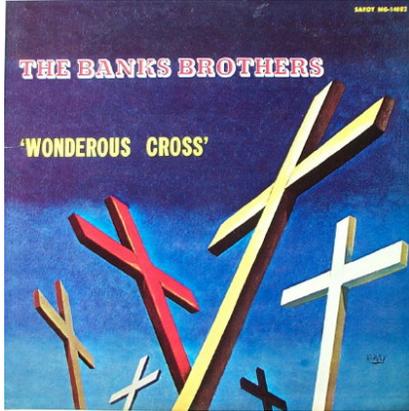


Figure 5. Savoy – Wonderous Cross.

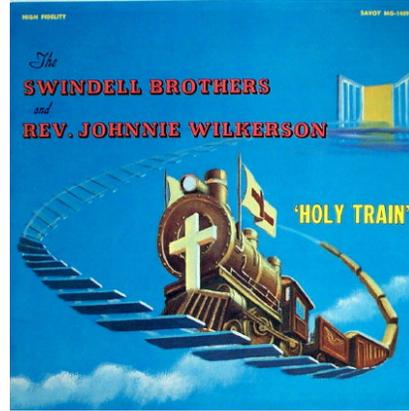


Figure 6. Savoy – Holy Train.

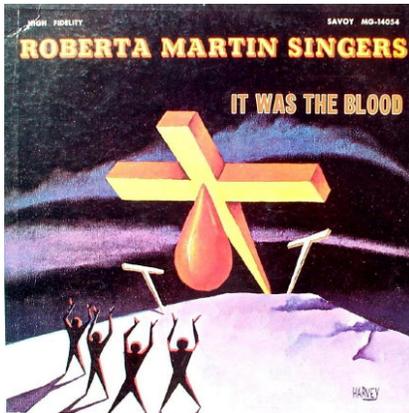


Figure 7. Savoy – It Was The Blood.

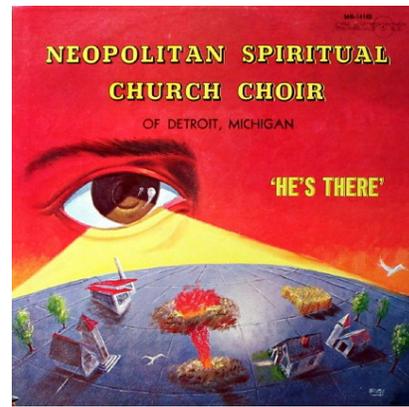


Figure 8. Savoy – He's Here.



Figure 9. Savoy – Heaven.

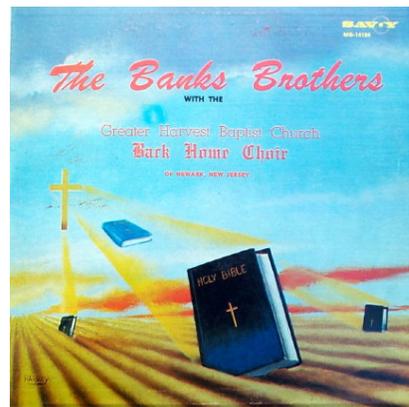


Figure 10. Savoy – The Banks Brothers.

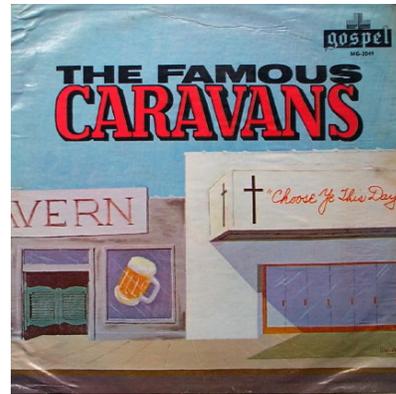


Figure 11. Savoy – Ask Him to Guide You. Figure 12. Savoy – The Famous Caravans.

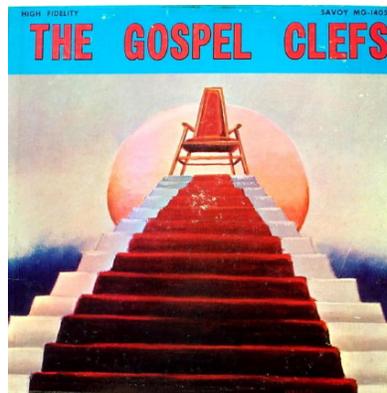


Figure 13. Savoy – The Gospel Clefs.

Savoy had already secured the talents of gospel artists such as The Roberta Martin Singers, The Famous Caravans, The Gospel Clefs, Rosie Wallace, and most notably the Rev. James Cleveland, and Dorothy Norwood. With this established group of musicians, Savoy now had the opportunity to exploit these artists with a visual signature that would follow them for at least the next decade of their careers (Darden, 2004, p. 68; Marovich, 2019, p. 4).

As seen by this small sampling of covers above, Harvey’s Savoy covers were radically different than anything that had come before. The colors were brighter. There was symbolism, rather than standardized representational photography or artwork. Much

of the eye-catching appeal of the new Harvey covers could be found in the dramatically rendered religious icons. Harvey employed a relatively short, but universally recognizable group of religious iconographic symbols to illustrate each album. Based on a visual examination of 193 known Harvey produced/credited gospel covers, certain images appeared time and time again as illustrated in Table 1:

Table 1
Iconography Frequency

Icon	Frequency	Percentage
Cross	97	50%
Shaft of Light	53	27%
People/Choirs	39	20%
Hands	30	16%
Bible	27	14%
Winding Road	21	11%
Church - (20) 10%	20	10%
Heaven - (18) 9%	18	9%
Jesus - (9) 5%	9	5%
Ten Commandments - (9) 5%	9	5%
Fruit - (9) 5%	9	5%
Hymnal - (8) 4%	8	4%
Stained glass - (8) 4%	8	4%

Other items depicted include farm/rural scenes, global views, bells, blood, doves, sheep and candles.

Harvey often employed several of these items onto the same cover illustration. For example, he often paired hands holding a cross, with a shaft of light coming into the frame. In this case, the three items were counted for inclusion to this list. Much like the gospel song, Harvey clung to that old rugged cross, with the Christian cross accounting for half of his iconic depictions.

Lubinsky was a stereotypical record producer. Like most of the small, independent record producers of the era, Lubinsky made shrewd and calculated dealings, with a focus on keeping as much of the money as possible, while spending as little as possible (Cherry & Griffith, 2014, p. 3).

But what both Lubinsky and Harvey had in common was that Savoy Records and the paintings that would become iconic album covers, later research would reveal in the case of Harvey, was just a means to an end – strictly business. Neither man had any affinity to black gospel music, but both found it a path to some cash. Lubinsky recognized the potential of Harvey’s work on the Savoy label, and Harvey undersold himself. During interviews conducted fifty years after his heyday with Savoy, Harvey’s family said they continue to believe that he priced his work both to Savoy and what he sold during art festivals too low, or at a heavily discounted price.

According to the family, whatever the true value of Harvey’s one-of-a-kind pieces of art, he produced nearly 200 covers for Savoy for a mere \$25 a painting (K. Williams, 2019).

Conversely, the shrewd businessman Lubinsky apparently knew their worth exactly: vivid, distinctive, eye-catching album jackets for a minimal investment. How invested was Lubinsky into creating a unique visual image for Savoy? One way is to examine the total percentage of Harvey work used as covers to the Savoy catalog:

For the known 14000 Series records, this is a ten-year review of Harvey’s impact as displayed in Table 2.

Table 2
Percentage of Harvey Covers

Year	Total albums released in the Savoy 14000 series	Number of Harvey designed released	Percentage of Harvey designed released
1961	7	6	86%
1962	31	25	81%
1963	9	7	78%
1964	35	27	77%
1965	7	7	100%
1966	37	27	73%
1967	19	8	42%
1968	33	9 (2 or 3 are reused)	27%
1969	29	4 (3 are reused)	14%
1970	7	3 (all reused)	

With the addition of the Savoy-affiliated labels of Gospel, Sharp, and Regent labels, the percentage of Harvey-designed albums increases in 1965 and 1966, and with a decline beginning in 1967. By having different record labels, Lubinsky and Savoy had the potential to re-use Harvey work for what would apparently be different audiences. Additionally, several of these Harvey covers were recycled. In one case, one image was used for four different covers, but all were counted again to cover the entire collections depiction of these icons. See illustrations below. Figures 14-39 – Instances of Harvey duplications being released by Savoy and other labels.

While Savoy was becoming dependent on Harvey’s vibrant work to help establish a unique visual identity, the label also occasionally employed the use of photography, much like industry competitors, primarily featuring the musicians. This style of album cover was already established as successful and continues to be used today.



Figure 14. Gospel – MG-3038.

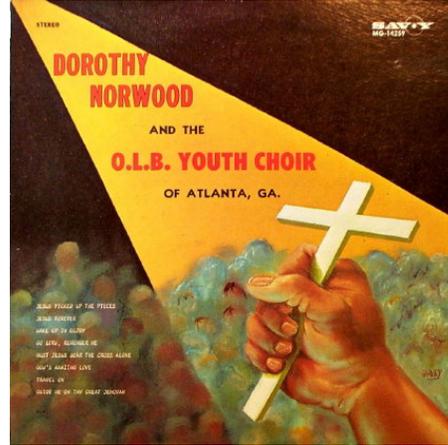


Figure 15. Savoy – MG-14259.



Figure 16. Gospel – MG-3046.

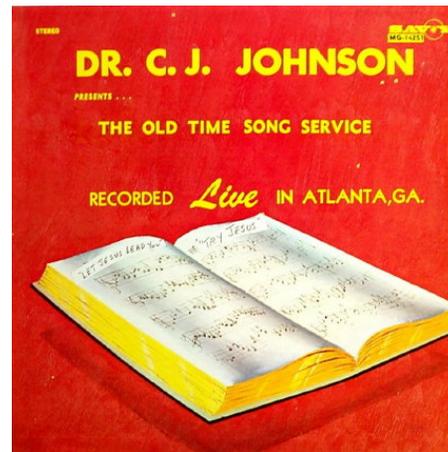


Figure 17. Savoy - MG-14251.

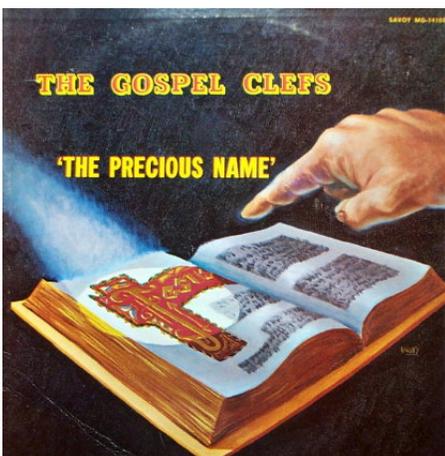


Figure 18. Sharp – MG-14108.

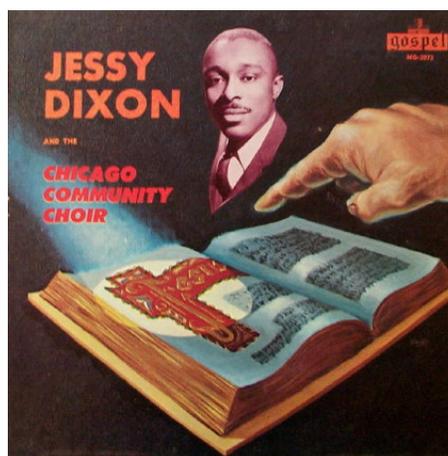


Figure 19. Gospel – MG-3073.

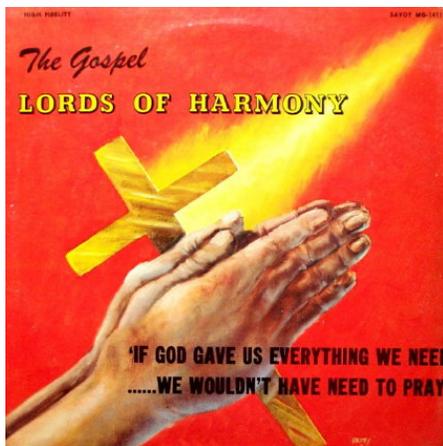


Figure 20. Savoy – MG-14111.

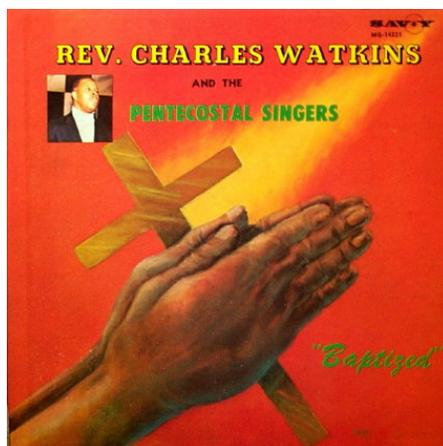


Figure 21. Savoy – MG-14223.

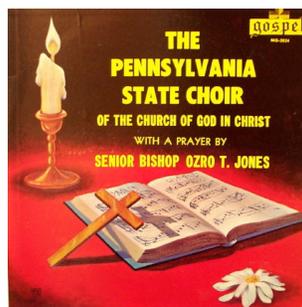


Figure 22. Gospel – MG-3034.

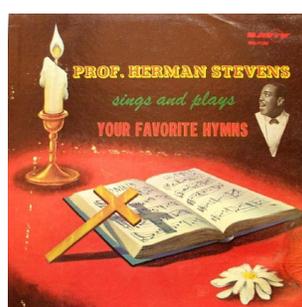


Figure 23. Savoy – MG-14189.



Figure 24. Savoy – MG-14224.



Figure 25. Savoy – SGL-7029.



Figure 26. Savoy – MG-14060.

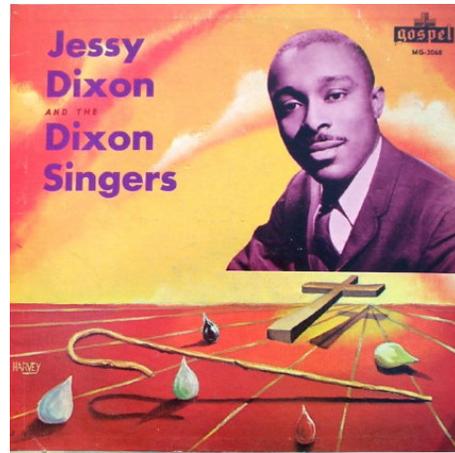


Figure 27. Gospel – MG-3068.

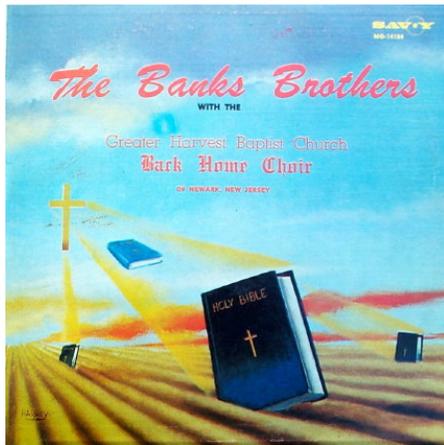


Figure 28. Savoy – MG-14184.



Figure 29. Gospel – MG-3015.

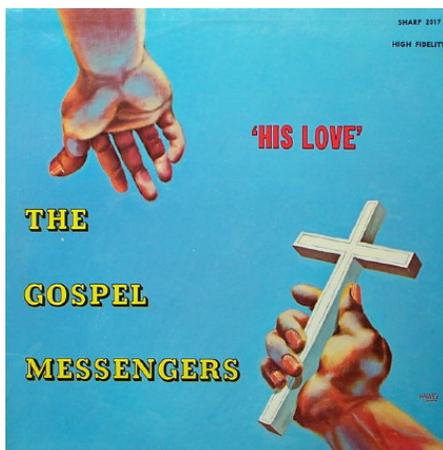


Figure 30. Sharp – 2017.

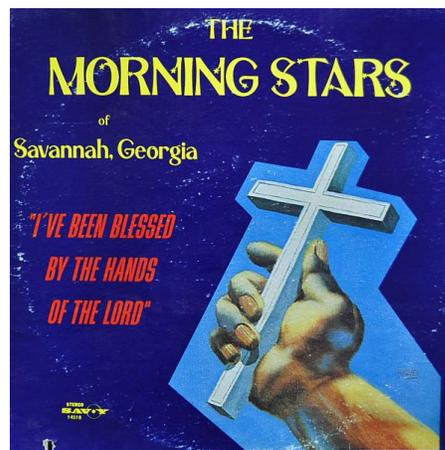


Figure 31. Savoy – MG-14518.

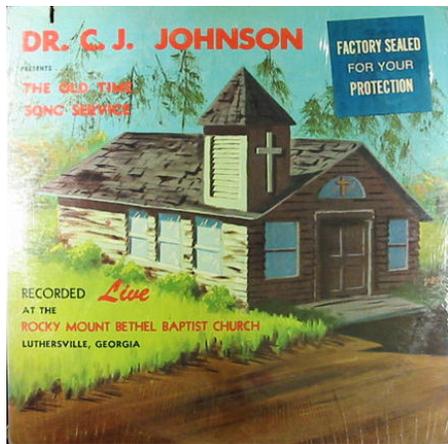


Figure 32. Savoy – MG-14273.

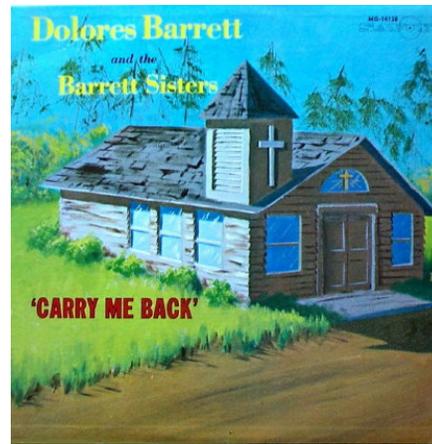


Figure 33. Savoy – MG-14138.

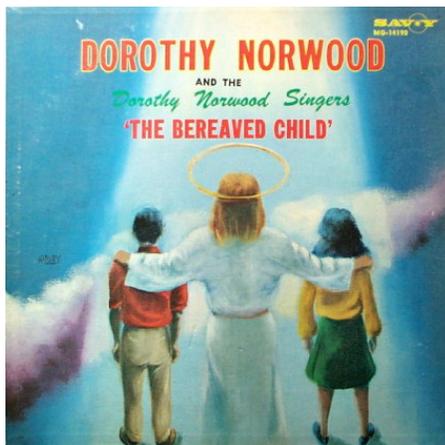


Figure 34. Savoy – MG-14190.

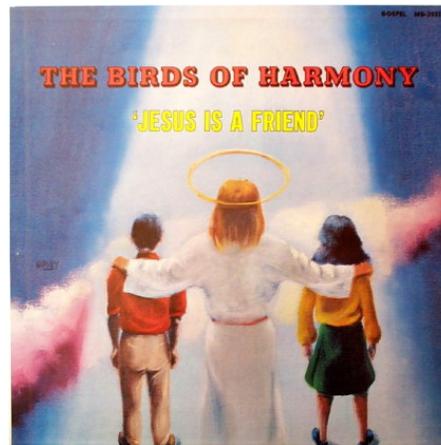


Figure 35. Gospel – MG-3033.

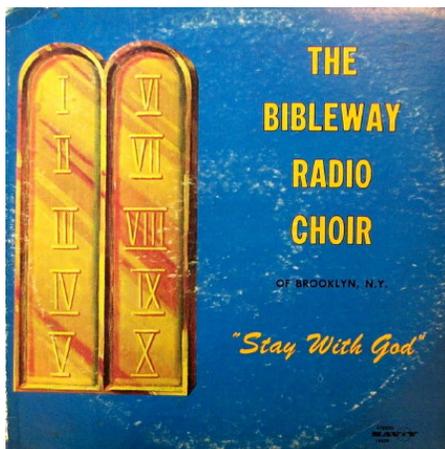


Figure 36. Savoy – MG-14409.

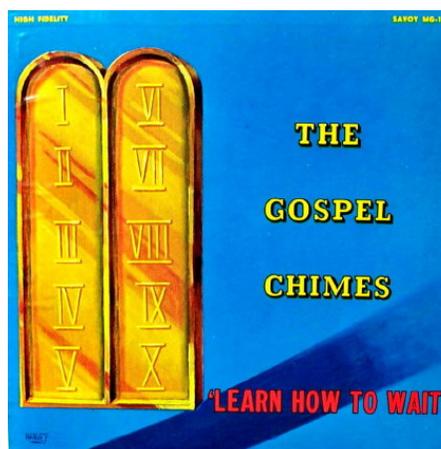


Figure 37. Savoy – MG-14067.

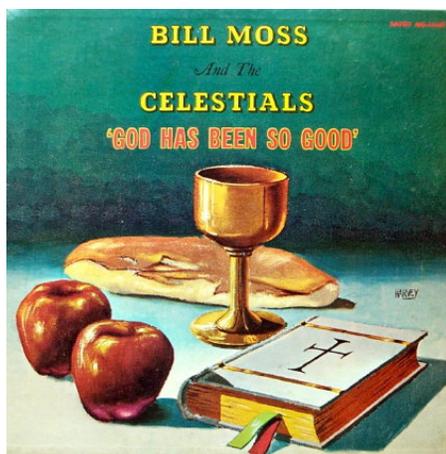


Figure 38. Savoy – MG-14109.

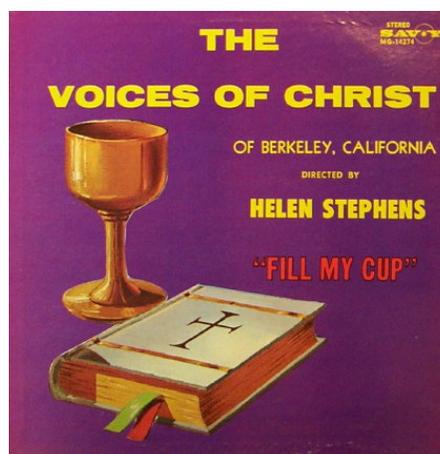


Figure 39. Savoy – 14274.

Note the shadow of the apple on the Bible in both images in Figures 38 and 39.

Lubinsky managed to exploit the artistic talents of Harvey, and during the early 1960s the majority of Savoy albums featured the artistic work of Harvey. Used initially for his jazz records, the abstract imagery seemed suited to this type of music.

By the late 1950s, Lubinsky had grown tired of the payola schemes necessary for R&B records to sell, and decided to truly invest in gospel music. Once again, Lubinsky's dedication to his bottom line was transformative to a genre (Jazz, 2018, p. 12).

These records, from the perspective of the musicians and producers, also served more of a promotional tool than just a commodity. Since, as we have seen earlier, the majority of revenue a musician received at that time came from live appearances, LPs were a way to generate and promote additional gigs. The distinctive covers also caught the eyes of gospel radio announcers and provided promotion for the various Savoy groups over the airwaves on radio. Discographer Bob Porter tells about how Savoy became the largest and most successful black gospel label in the world: "The key was very good distribution. Lubinsky was one of a handful of guys still around in the 70s after

being one of the original “indies: in the 40s. Harvey’s covers were unique and provided the label with a unique look (Porter, 2019; Ruppli, Porter, & Company, 1980, p. 3).

CHAPTER SEVEN

The Cult Following of Harvey

Around the turn of this century, gospel collector and historian John Glassburner first spotted a Harvey cover while digging through gospel albums as part of his research. It was at this moment, he said, that fascination with this artist took hold:

My primary interest in gospel is in 1970s gospel quartets, not what is featured on the Harvey covered albums. But in searching record stores for what I was looking for I kept seeing these wonderful covers and bought one, and then another, and then... I do remember buying maybe half a dozen early on from a record store in Portland, Oregon for maybe six bucks each. It seemed like a lot at the time. I think the Caravans' "Help Is On The Way" and the Swindell Brothers' "Holy Train" were among those, and still favorites ("harveyalbums.com," 2005, para. 4).

A mix of primitive and surrealism, Harvey's work drew in Glassburner, who in 2005 created a digital memorial to the gospel cover artist – harveyalbums.com as shown in Figure 40.



Figure 40. John Glassburner's Harveyalbums.com website.

There have been more than 44,000 views on John Glassburner's site since its creation in 2005.

Glassburner's blog launched a following of Harvey collectors to begin the speculation into the identity of this bold artist. In 784 words, Glassburner introduced a variety of theories about Harvey, ranging from several people named Harvey to even Herman Lubinsky as the creative genius behind the paint strokes, "I exchanged email some time back with an unidentified gentleman who claimed; "It is believed by gospel music historians that Harvey was Herman Lubinsky, the original owner/producer of Savoy Records." He said that the Harvey covers stopped when Fred Mendelsohn bought out Mr. Lubinsky. He further stated; "A professional artist did analyze these pictures and determined they were not done by a professional artist but by a male over the age of 65 years old." I've never heard this theory advanced by other knowledgeable people, but there was a mention on the Intoxica website that in a Japanese book of jazz albums the Harvey painting adorning the Curtis Fuller album is attributed to "H. Lubinsky" ("harveyalbums.com," 2005, para. 7)."

In addition to creating the "mystery" of Harvey, Glassburner should also be credited with creating the first comprehensive discography collection of Harvey covers, with each cover he obtained scanned on digital display in this gallery. For the first time, gospel aficionados, collectors and Harvey "cult" followers could see the collective work.

Glassburner's site has played host to more than 44,000 visits since 2005, and helped ignited interest in Harvey work while also gaining attention to more critical review through additional reviews and commentary on this surrealistic approach to

gospel album cover art. This site remains relevant today, as writers and fans often quote Glassburner as an authoritative resource to Harvey.

Noted graphic designer Phil Thomson took Glassburner's collection and expanded upon his work by identifying and spotlighting select covers that further manifested into deliberate discussion on art, faith and the importance of Harvey, while still maintaining the mystery. With intimate knowledge of this field, since Thomson himself is credited with designing several album covers, as well as being a songwriter. Christian music and media site Cross Rhythms on December 2009, under the title, "Harvey: The mysterious, cult-following designer of gospel album sleeves," allowed Thomson to wax poetically, employing 2,807 words upon the brilliance of Harvey's creations:

So what of Harvey's art? You won't hear the music as you scan across the covers, but the likelihood is that you will dream the covers when your head hits the pillow. A strange world of eerie uncertainty could well envelop anyone who cares to take time over the collective album art of Harvey ("Harvey," 2009, para. 5).

While based upon the visuals, Thomson examines and explains the significance of Harvey's work to the gospel genre, using the depictions of faith as foundational to the reasoning to using such iconography:

This is someone who studiously avoids hell and damnation, most of the Old Testament and all of Revelation in a quest to sanitise (sic) the non-conformist theology which is being pressed onto vinyl. Except that this would be a contemporary reading, philosophical posturing. We can recognise (sic) a rigid adherence to certain base rules of symbolism. Where the album title offers up a clue here and there, the painter arbitrarily chooses stairs, still life, a few angels (more fairy-like than commissioned), the open Bible, thrones, pastoral country scenes, open hands, beam-me-up columns of light - all the classic icons of evangelical triumphalism. And it works ("Harvey," 2009, para. 11).

And while furthering the story, Thomson also furthers the mystery.

Besides his actual identity, the most intriguing question the work of this faintly autistic ingénue poses must lie in whom or what inspired Harvey's artistic decisions. Whatever the influences, the collective strength of the work lies in the fact that the paintings employ a very limited visual language, one which is delivered in a gaudy, illustrative style, serving only to create a decidedly rose-tinted view of the niceties of being a Christian. With a remarkably sure eye for composition and visual hierarchy, Harvey consistently delivers aesthetically pleasing album jackets which offer the listener a very literal interpretation of Scripture. It suggests that there may have been a perfunctory (verbal?) brief from the record company, possibly a short turn-round time for production of the cover artwork and almost certainly that the artist was located within some kind of modern, non-conformist feel-good tradition - one where off-the-shelf solutions would keep his or her audience from asking awkward questions. A 21st century eye cast over the oeuvre might have the opposite effect (“Harvey,” 2009, para. 6).

The effect of Thomson’s review now gave Harvey’s work additional cache and credibility, with this article being shared on Glassburner’s site as an endorsement and provided authenticity to this collection. Since 2005, the threads of the Harvey story are often woven together, with Glassburner and Thomson being the principals of the critique and collection (“Harvey,” 2009; “harveyalbums.com,” 2005; Bob Marovich, 2009). These factors that lead to years of theory, dispute, speculation and mystery into the true identity of Harvey. Tucked under such speculation and hyperbole, seemingly buried beneath the boldness of Harvey’s work, the “cult following” of collectors and admiration of critics, six words became the catalyst for this overall research and the eventual discovery of the real Harvey as Figure 41 illustrates:



Figure 41. The comment left by Keith Williams on Phil Thomson’s review of Harvey art.

Inexplicably, there were no updates to either Harvey posting, which still are still actively online. The website expands into a smattering of Harvey interest and stories, spreading the mystery further. As recent as Feb. 27, 2017, when Gilbert Hsiao wrote about the “Harvey” Mystery of Newark - “I’m writing this because I’m obsessed with the golden age of gospel music, Savoy records, and Newark (“The ‘Harvey’ Mystery of Newark | Gallery Aferro Studio Residency,” n.d., para. 1).”

It is not until July 30, 2018, fourteen years after Glassburner’s first posts about Harvey, when Margo Williams, presented with research and documentation by this author, herself published a story on her personal blog about her brother that Harvey Williams’ story has been revealed. Margo Williams is perfectly suited to craft this initial finding, as she intimately knows the story and is a genealogist, family history researcher and writer.

CHAPTER EIGHT

Harvey Williams

According to his sister, Harvey got to live as a successful artist, showing off his Savoy cover art to family and friends. Harvey's ego, notes Margo Williams, led him to think that "Williams" was too common a name for an artist of such uncommon vision:

Harvey had an ego that didn't quit. He used one name because he wanted to be that kind of known artist, like being Cher, or Twiggy, or Usher. Ego goeth before a fall. As well as poor business acumen. He was becoming a darling of the art world, he just didn't know how to handle his life.

For nearly 60 years, the artwork of Harvey Williams work lingered in anonymity. In an interview by the author, his son also claimed that his father dropped the family's last name for his work because it was "common and wasn't sophisticated (K. Williams, 2019)."

His sister said that she believes that Harvey was destined for greatness, he so wanted to become an iconic single-named artist, like Twiggy or Madonna. But his decision to become "Harvey" generated years of speculation and confusion about the true identity of this prolific artist, credited with nearly 200 album covers for the Savoy label during the height of gospel music record sales.

After a 4 p.m. to midnight shift as a riveter for Republic Aviation, his son Keith Williams recalled, Harvey would arrive to his Springfield Gardens home in Queens, New York and begin setting up shop in the corner of his dining room. Easel. Paints. Brushes. Some jazz music of Frank Sinatra floating in from the stereo. Canvases of nudes filling

the walls of the living room. Harvey would take a moment and a half smile would creep onto his face, then he would transform to another place.

Keith recalled watching his father put the paint to the canvas: “He looked like he was in his own, special world – at peace.” The swirls of color became a spiritual experience as well for Harvey, as this work transcended him from painter to profit. “If you look at it, it had to come from within,” Keith said. “He’s got the knowledge. The Revelation Knowledge (K. Williams, 2019).”

“His work is not soulless,” Margo Williams observed. “It comes from somewhere. His paintings have dimensions and it invites you to contemplate (M. Williams, 2018)”.

Harvey was born in September 12, 1927 to Herbert and Emma (Scott) Williams. While in his teens, his parents divorced, and his father remarried. According to the family, Harvey showed early interest and talent in art and was accepted at New York’s High School of Music and Art. This never came to be, as World War II had Harvey joining the Army instead. After serving, Harvey married and had a son, Keith. Soon after, he divorced and took up painting, while studying at the prestigious Art Students League of New York (K. Williams, 2019; M. Williams, 2018).

The Art Students League of New York, from the beginning, was tailor-made for prospective artists like Harvey Williams. According to the Art Students League website:

The League has historically been known for its broad appeal to both amateurs and professional artists and for over 130 years has maintained a tradition of offering reasonably priced classes on a flexible schedule to accommodate students from all walks of life. Although artists may study full-time, there have never been any degree programs or grades, and this informal attitude pervades the culture of the school. From the 19th century to the present, the League has counted among its attendees and instructors many historically important artists, and contributed to numerous influential schools and movements in the art world. (“The Art Students League of New York,” n.d., para 1) Figure 42 – Student records of Harvey Williams, from the Art Students League of New York.

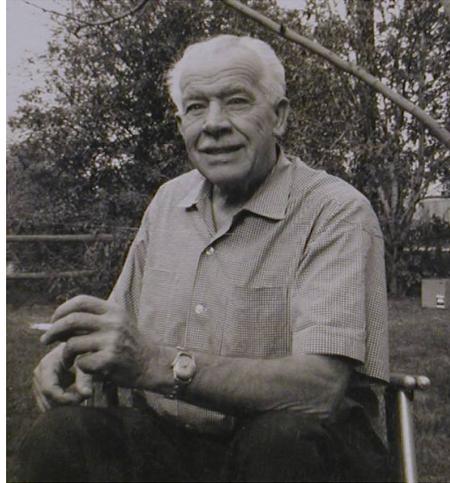


Figure 43. Ernest Fiene.



Figure 44. The Wreck (1965) – By: Ernest Fiene.

Ernest Fiene's artwork often focused on bringing out the humanity of a space while simultaneously deconstructing it into abstract shapes. Fiene continued to clarify and evolve his technique by applying decidedly modernist styles and themes to his paintings. He wanted to strengthen the attention to color and shape in his pieces, which

can be seen in the way he depicted urban architecture. The fragmentation of modern life and industry were an inspiration for his work, and he accentuated these themes by using elements of realism and abstraction (“Ernest Fiene | Biography | The Caldwell Gallery,” n.d., para. 4).

The influence of the teacher seeped into the work of the student. Harvey’s work took on a surrealist edge, but he added much bolder colors and vibrancy to his work.

A few years into his painting, Harvey began to receive recognition and acclaim and, at one point, was named one of the three winners of the Ceceile Awards as shown in Figure 45. He also found a commercial appeal to his works, becoming a regular at Greenwich Village art festivals, selling his paintings, according to family members (M. Williams, 2018).



Figure 45. Pittsburgh Courier Newspaper clipping of Harvey Williams award.

Judging from the dates of his earliest publishing paintings, it was about this time that Harvey apparently encountered Savoy Records Founder Herman Lubinsky, depicted in Figure 46.



Figure 46. Savoy's Herman Lubinsky.

Harvey's first work for Savoy, a handful of Dali-esque album covers for jazz recordings by Sun Ra, Herbie Mann and Charlie Parker, clearly reflect Fiene's influence. Both used bold colors and shapes to create a unique perspective to their view of the world around them. Simplicity of design and detail, while exaggerated sense of scale, gave both Fiene and Harvey enough foundational freedom to take surrealism to another level.

Figures 47-48 are Early Jazz covers by Harvey produced for Savoy.

But Lubinsky apparently had other plans for the work of Harvey and turned his attentions from creating melted musical instruments into religious scenes for Savoy's growing gospel catalog – and market. The two men shared common bonds by both being colorful characters and able to spot an opportunity to make quick money when they saw it. Lubinsky now found a way to visually stand out from the growing crowd of gospel

labels in a unique, bold and surreal way. For Harvey, it was some steady money for a single dad.



Figure 47. Savoy – MG-12169.

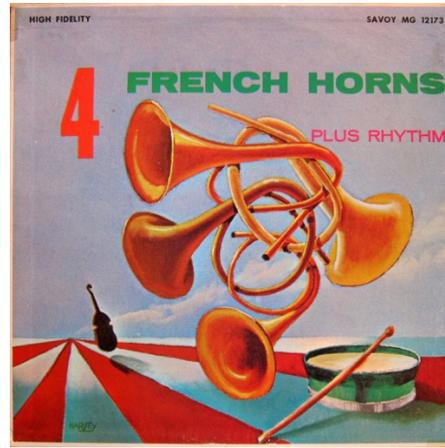


Figure 48. Savoy – MG-12172.

The business brilliance of Lubinsky helped Savoy become the world's largest gospel label. But the lack of business acumen by Harvey caused him to fall into the shadows of his work.

Harvey, according to his family, had no financial sense at all, dodging bill collectors and hosting wild parties, spending his earnings from working weeks of painting album covers in a single night. "Have you ever heard the phrase 'starving artist'? Well, we were literally starving, his son Keith recalls (K. Williams, 2019).

After many days of turning his canvasses into cash, Harvey had produced nearly 200 published album covers for Savoy and subsidiary labels. But at \$25 a painting, bill collectors at his door and a teenage son to care for, Harvey came to realize that the lifestyle of an artist was never going to be supported by the income of an artist. Harvey had to drop out of the artist's life, found a woman to marry who brought with her a steady job with his new father-in-law, and put down his brushes to become a funeral home

operator. Spanning nearly ten years as the source of Savoy’s visual identity, Harvey disappeared just as quickly as he appeared and simply vanished from the art world (K. Williams, 2019; M. Williams, 2018).

Years later, Harvey’s son Keith said he surprised him for his birthday with a paint kit nearly identical to his old set. When Harvey opened the gift, he saw it and started crying. Arthritis had set into Harvey’s hands so deeply, he could no longer hold a brush and would drop it. He never painted again, Keith Williams said. Harvey Williams died in 1987 (see Figure 49), at the age of 59, leaving behind a son, a sister, and a legacy of artistic flair.

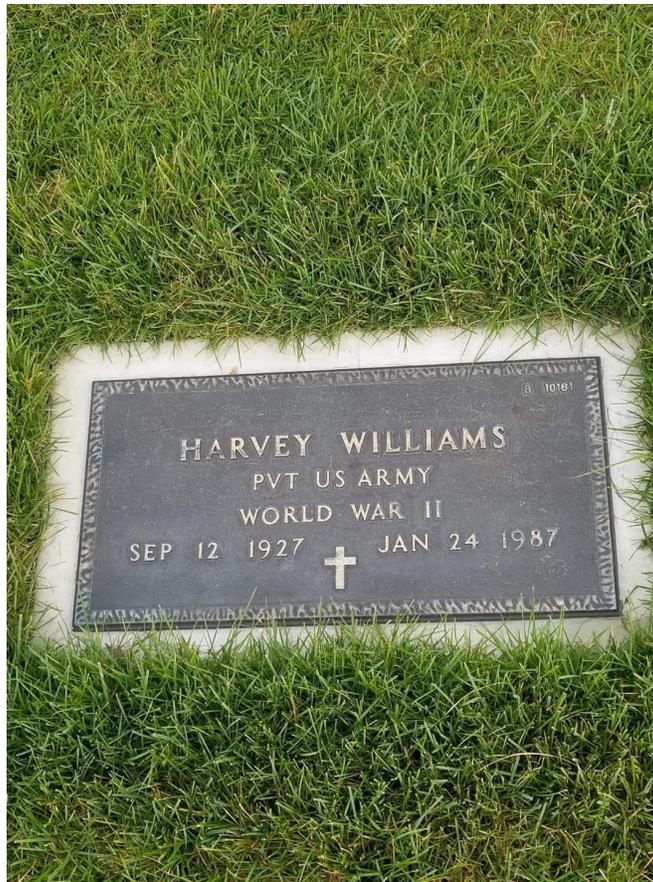


Figure 49. The headstone of Harvey Williams.

CHAPTER NINE

Summary and Conclusions

Like all good research, none of these findings would have been possible without the dedication of prior works. To this point, it is fitting that Isaac Newton proclaimed, “What Descartes did was a good step. You have added much several ways, and especially in taking the colours (stet) of thin plates into philosophical consideration. If I have seen a little further it is by standing on the shoulders of Giants (“On the shoulders of giants, a tribute to David’s mentors – Leib Laboratory,” n.d., para. 1).”

The color plates of Harvey, vibrant and bold, helped tell a story of gospel music during a critical time in American history. Without these prior resources, the discovery and determination of Harvey Williams would have not been possible.

A New York Times Op-ed by Robert Darden in Feb. 2005 provided the catalyst for the Black Gospel Music Restoration Project, establishing the need to preserve and protect the recordings of the Golden Age of Gospel. With the financial support of Charles Royce, this idea became a reality, with hundreds of recordings digitally preserved for the potential sharing with a broader audience.

John Glassburner’s fascination and obsession with Harvey provided foundational framework for this research, as well as the expanded works of Phil Thomson into the creative process of album cover design and philosophy.

Of course, the dedication of the Williams family in helping shed light on this “mystery” proved to become the key in resolving and proving that Harvey Williams was indeed the original creator of nearly 200 gospel album covers for Savoy, Gospel and Regent labels. During the Golden Age of Gospel, amidst a crowded field of gospel record producers, Herman Lubinsky’s Savoy Records rose to become a dominant force.

Gospel music itself, after years of struggle in acceptance within the church, came to be a driving force, even the sound track, during the Civil Rights era. The power of this music helped give resilience and strength to so many people faced with discrimination. At times, gospel music could be seen as empowerment, “Jamila Jones grew up in Alabama and sang professionally as a teenager with the Montgomery Gospel Trio and the Harambee Singers. In 1958, she came to the Highlander Folk School for nonviolent activist training. As Jones recalls in an interview, Highlander was raided by the police, who shut off all the lights in the building. She found the strength to sing out into the darkness, adding a new verse, “We are not afraid,” to the song, “We Shall Overcome.” Jones explains, “And we got louder and louder with singing that verse, until one of the policemen came and he said to me, “If you have to sing,” and he was actually shaking, “do you have to sing so loud?” And I could not believe it. Here these people had all the guns, the billy clubs, the power, we thought. And he was asking me, with a shake, if I would not sing so loud. And it was that time that I really understood the power of our music (“Music in the Civil Rights Movement | Articles and Essays | Civil Rights History Project | Digital Collections | Library of Congress,” n.d., para. 4).”

While gospel music grew in intensity and vibrancy, Herman Lubinsky saw an opportunity for Savoy record covers to also have a bold voice in this movement. On this

square of cardboard, Harvey was able to unleash his own demons and explore his own vision of Christianity, while representing the music contained within its covering. Harvey left his work open for interpretation, as much as scripture itself. It's up to each individual viewer to reveal their own belief and concept of God, ranging from Sunday School simplicity to a complete and full understanding of biblical constructs.

The overall goal of this research was to definitively determine the identity of the Savoy album cover artist, credited and originally known only as Harvey. With the analysis of student records, personal interviews and discovery of existing artwork, it is now determined that Harvey Williams created this body of work. The importance of Savoy to the gospel music industry, as well as Harvey's contribution to Savoy's overall success in this market, can be directly linked. The work Harvey created is still valued and sought after by collectors, sometimes with the cover art holding more value than the music contained within the sleeve.

By taking a surrealist approach to depicting Christianity, Harvey may have been limited by his formal religious training and practices, but he explored and shared his Biblical view of the world with classic iconography. His depictions of faith helped convey the intent of the music, created by a host of gospel artists.

The vibrant splashes of brilliance Harvey put to these covers also includes a notable vagueness, leaving each icon and symbol open for personal interpretation, much like scripture. This may have been purely unintentional by the artist, but still provides an opportunity to dissect and discuss how God may be graphically revealed. By using Harvey's Sunday School surrealism to help create a unique visual identity, Herman Lubinsky helped propel Savoy Records and the vision and career of Harvey Williams to a

mass audience. While having an established a following and created a vigorous collectability to his art, the mystery of who was the creative genius behind this art remained unsolved for decades. Based upon this body of research, it is determined by the author that Harvey Williams created nearly 200 album covers for Savoy, while also became a cult-figure of sorts in the process. His vibrant depictions of Heaven and earth helped Savoy stand out from the competition, but somehow the real story of Harvey faded away as a mere footnote to the overall success of this gospel music giant.

While Harvey was paid \$25 for each painting, the value of his work both artistically and financially continues to remain as vivid and strong as his imagery. A sampling of eBay recent sales show purchase prices of single Harvey-art albums fetching more than \$100 in some cases, involving several unique bidders (“Electronics, Cars, Fashion, Collectibles, Coupons and More | eBay,” n.d.) as shown in Figure 50. Typical pricing for similar gospel albums of the same era fall into the \$15-30 range. Since this valuation is based upon such a small sampling, further study would be needed to explore the relationship of Harvey covers and inflated pricing.

“Harvey covers have been caught up in this phenomenon for some time - and simply for the covers, not the music! I swear some winners throw the music away and keep the cover,” noted Bob Marovich, Founder and Editor-in-Chief of Journal of Gospel Music (Marovich, 2019).

Item number: 32050374081
 Gospel Lords Of Harmony-God's Love Will Never Die-Savoy 14129-SEALED HARVEY ART
 Winning bid: **\$107.50**
 Shipping: **\$6.00 Economy Shipping**

Bidders: 5 Bids: 11 Time Ended: 25 Nov 2018 at 10:44:41AM PST Duration: 7 days
 Sorry, you were outbid. This item sold for \$107.50
 Only actual bids (not automatic bids generated up to a bidder's maximum) are shown. Automatic bids may be placed days or hours before a listing ends.

Bidder	Bid Amount	Bid Time
private listing - bidders' identities protected	\$107.50	25 Nov 2018 at 10:44:38AM PST
private listing - bidders' identities protected	\$105.00	25 Nov 2018 at 10:38:27AM PST
private listing - bidders' identities protected	\$100.51	25 Nov 2018 at 10:44:35AM PST
private listing - bidders' identities protected	\$100.00	25 Nov 2018 at 10:38:20AM PST
bid1nbuy2	\$35.01	25 Nov 2018 at 10:42:36AM PST
private listing - bidders' identities protected	\$22.85	25 Nov 2018 at 8:58:21AM PST
private listing - bidders' identities protected	\$20.00	18 Nov 2018 at 6:00:03PM PST
bid1nbuy2	\$15.02	24 Nov 2018 at 8:20:03PM PST
private listing - bidders' identities protected	\$12.85	24 Nov 2018 at 2:10:53PM PST
private listing - bidders' identities protected	\$11.85	24 Nov 2018 at 2:10:47PM PST
private listing - bidders' identities protected	\$9.99	18 Nov 2018 at 12:32:21PM PST
Starting Price	\$9.99	18 Nov 2018 at 10:44:41AM PST

Item number: 32050374081
 Gospel by Rev. Charles A. Craig And His Tabernacle Chorus "Heaven" Savoy NM
 Winning bid: **\$93.99**
 Shipping: **\$4.00 Economy Shipping**

Bidders: 6 Bids: 14 Time Ended: 23 Oct 2018 at 5:39:02PM PDT Duration: 7 days
 Sorry, you were outbid. This item sold for \$93.99
 Only actual bids (not automatic bids generated up to a bidder's maximum) are shown. Automatic bids may be placed days or hours before a listing ends.

Bidder	Bid Amount	Bid Time
***** (1010)	\$93.99	23 Oct 2018 at 5:39:00PM PDT
**** (1752)	\$92.99	23 Oct 2018 at 5:39:00PM PDT
**** (2712)	\$85.00	23 Oct 2018 at 5:39:00PM PDT
bid1nbuy2 (239)	\$62.01	23 Oct 2018 at 5:38:19PM PDT
**** (2712)	\$60.00	23 Oct 2018 at 4:01:07PM PDT
**** (685)	\$55.00	20 Oct 2018 at 12:17:27PM PDT
**** (1438)	\$25.95	20 Oct 2018 at 12:21:41PM PDT
**** (1438)	\$21.95	20 Oct 2018 at 12:21:35PM PDT
**** (1438)	\$18.88	20 Oct 2018 at 12:21:29PM PDT
**** (1438)	\$15.85	20 Oct 2018 at 12:21:23PM PDT
**** (1438)	\$10.85	20 Oct 2018 at 12:20:58PM PDT

Item number: 23226028723
 JEWEL GOSPEL SINGERS: I Know the Lord US Savoy Harvey Art Black Gospel LP
 Winning bid: **\$100.38**
 Shipping: **\$4.00 Economy Shipping**

Bidders: 4 Bids: 8 Time Ended: 25 Nov 2018 at 10:10:41AM PST Duration: 7 days
 Sorry, you were outbid. This item sold for \$100.38
 Only actual bids (not automatic bids generated up to a bidder's maximum) are shown. Automatic bids may be placed days or hours before a listing ends.

Bidder	Bid Amount	Bid Time
**** (749)	\$100.38	25 Nov 2018 at 10:08:44AM PST
**** (29)	\$99.38	25 Nov 2018 at 10:10:19AM PST
bid1nbuy2 (231)	\$29.99	25 Nov 2018 at 10:09:47AM PST
bid1nbuy2 (231)	\$26.01	25 Nov 2018 at 7:31:50AM PST
**** (1583)	\$24.88	22 Nov 2018 at 6:00:17PM PST
bid1nbuy2 (231)	\$22.88	25 Nov 2018 at 7:31:27AM PST
**** (749)	\$20.00	18 Nov 2018 at 6:48:41PM PST
**** (29)	\$10.00	18 Nov 2018 at 3:57:12PM PST
Starting Price	\$9.99	18 Nov 2018 at 10:10:41AM PST

Item number: 32050374081
 Gospel by Rev. Charles A. Craig And His Tabernacle Chorus "Heaven" Savoy NM
 Winning bid: **\$93.99**
 Shipping: **\$4.00 Economy Shipping**

Bidders: 6 Bids: 14 Time Ended: 23 Oct 2018 at 5:39:02PM PDT Duration: 7 days
 Sorry, you were outbid. This item sold for \$93.99
 Only actual bids (not automatic bids generated up to a bidder's maximum) are shown. Automatic bids may be placed days or hours before a listing ends.

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**** (2712)	\$60.00	23 Oct 2018 at 4:01:07PM PDT
**** (685)	\$55.00	20 Oct 2018 at 12:17:27PM PDT
**** (1438)	\$25.95	20 Oct 2018 at 12:21:41PM PDT
**** (1438)	\$21.95	20 Oct 2018 at 12:21:35PM PDT
**** (1438)	\$18.88	20 Oct 2018 at 12:21:29PM PDT
**** (1438)	\$15.85	20 Oct 2018 at 12:21:23PM PDT
**** (1438)	\$10.85	20 Oct 2018 at 12:20:58PM PDT

Figure 50. eBay Bidding activity and pricing of Harvey album covers.

The work Harvey sold independently at various art shows and exhibits is too small of a sample to accurately project any valuation. This is based upon the unknown number of original artworks he produced and sold, as well as the limited market of buyers of these works.

To some, Harvey has left an indelible mark upon them, with people even receiving Harvey icons as tattoos (Marovich, 2019) as depicted in Figure 51.

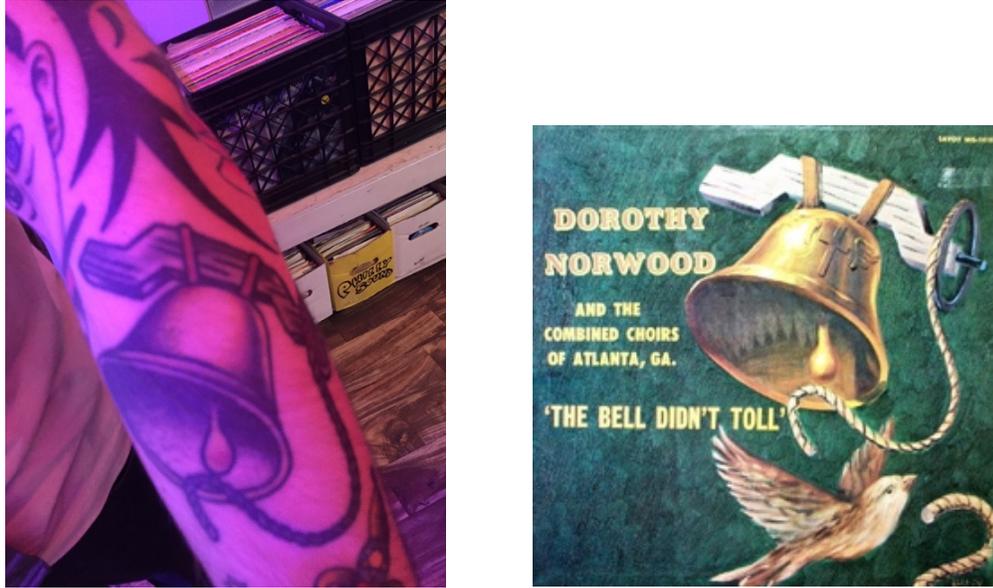


Figure 51. Harvey inspired tattoo and reference cover.

This early work of exploratory art used in gospel album covers may have also served as an influence for its acceptance in mainstream record cover art. It coincides with the evolution of cover art into more graphically distinctive imagery, all the while helping tell visually what the music within can explore dynamically.

It is said that imitation is the sincerest form of flattery. The success of the Harvey covers for Savoy may have prompted Peacock Records to responded to the work of Harvey at the same time by releasing albums with similar artwork by a similar single-named artist – Rene as shown in Figures 52 and 53. There are at least ten covers created by Rene for Peacock, and ironically the back cover and liner notes were credited to Rene Williams – no relation, according to the family to Harvey Williams. “The colors and simplicity of design make these some of the more memorable albums in the gospel world. His artwork compares favorably with the Savoy "Harvey" covers, although Rene didn't do nearly as many (“VinylBeat.com: Album Cover Gallery #37: Cover By Rene,” n.d., para. 3).”



Figure 52. Peacock – PLP-117.

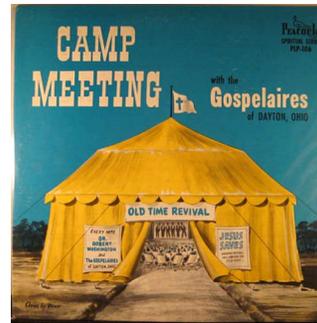


Figure 53. Peacock – PLP-106.

The collector's site cvinyl.com also pays respect to this work. "Harvey's cover art is very unique and easily recognizable," writes Rames el Desouki. "The sleeves all feature original paintings with bright, vibrant colours (stet) and an always positive message of peace, hope and salvation. There is no place for fear, pain and suffering, hell and damnation, the apocalypse and most of the Old Testament in Harvey's imagery. It is always a pleasure to look at Harvey's covers and that's probably the main reason why they survived time so well and are in increasingly high demand on the collector's market today ("CVINYL.COM - Cover Art: Harvey," n.d., para. 2)."

His art for Savoy Records and other labels in the 1960s is part of music and art history now. It is very unique, instantly recognizable, and the albums are now highly collectible, most of them JUST for the cover art (R. el Desouki, personal communication, 2019).

The re-discovery of Harvey Williams will hopefully give his family the credit he deserved for creating such compelling artwork, putting to rest the mystery that has been perpetuated for so many years. For a family photo of Harvey, see Figure 54.

This research is an attempt to bring back the brilliance of a formerly unknown artist and serve as a reparation to the many years of mystery. "The way to right wrongs is to turn the light of truth upon them." – Ida B. Wells (Wells-Barnett & Duster, n.d.).



Figure 54. Harvey Williams (date unknown) - family photo.

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