

WARWICK REYNOLDS--An Appreciation--p. 118



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—IN THIS NUMBER—

Seen In Retrospect—

The Old Papers Of The
Post-1918 Era

Charlie Chaplin As A
Comic And Story Paper
Character



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Seen In Retrospect—

The Old Papers Of The Post-1918 Era

By CYMRO

WHAT memories we have of the old papers! They cloud like a breath of wind to remind us of our youth when all else fails. There must have been scores off the press in 1919; but a few remain.

I loved them all, but one that still clings was "School & Sport." This paper was published shortly after the end of the war of 1914-1918. The editor was an old employee of the Amalgamated Press and a former editor of the "Magnet," the "Gem," and other papers.

I remember receiving a letter in 1919 asking me to support this paper and I decided to do so. The contents of the paper was a long school story along the lines of the "Talbot" yarns that appeared in the "Gem" a few years before. They were illustrated by R. H. Evans, who later illustrated the stories when they were republished in the "Boys' Friend" round about 1924.

"School & Sport" had only a short life but the stories were

first class, and I am surprised that few copies remain to this day. The size of the paper at the commencement was the same as the old "Green 'Un" ("Boys' Friend"), later being reduced to the size of the "Magnet."

Shortly afterwards we had "Cheerio." How many remember this bright and cheery paper? It had good stories and good illustrations, with a few photogravure plates given with the first half dozen numbers. The stories were mostly of the Turf and Cinema. I have tried for years to collect a complete series of this paper, but I have failed; few people seem to have heard of it!

Who can remember "Football Favourite," "Boys' Cinema," "Picture Show," "Excel Library" (an amateur paper the editor of which published in a large way; it had a short run), "Children's Newspaper" and "Children's Pictorial," an illustrated paper for children and grown-up children, or shall we say people

who refuse to leave their youth behind them.

Three other papers that made their appearance in 1919 were the "Robin Hood," the "Prairie" and the "Detective" Libraries. These three ran for about a year, then were merged into the "Nugget Weekly" which later expired. The "Prairie Library" was a grand little paper. The Buffalo Bill yarns at the first were followed by Nelson Lee versus Huxton Rymer, and then Red Regan, yet the paper was a failure.

There is one other paper I would like to mention, and that is "Sport & Adventure," the paper that appeared to replace the old "Marvel," a worthy successor to a great predecessor, with yarns of the Yukon, of Pierre the half-breed by Eric W. Townsend—yarns that steeped into your bones, yarns that made boys into men and gave men their youth again. Who can deny that we who have collected the "Old Timers" and still retain copies shall not once again enjoy our youth in our later years?

"The Collector's Miscellany"

—The paper for anyone interested in Old Boys' Books, Type Specimens, Juvenile Theatre, etc. Write J. A. Birkbeck, 52 Craigie Avenue, Dundee, Scotland.

INTERESTING GLEANINGS

—No. 3—

"The Wonder"

THE first "Wonder" to appear came out on July 23rd, 1892, and this, according to advertisements of it, ran until 1900 and possibly a short time after. In 1902 another "Wonder" started. This added "Jester" to its title with No. 26, May 10th, 1902, becoming "Jester & Wonder," and ran as such until 1912, when the "Jester" carried on under that title and the "Penny Wonder" was issued separately. A new series started in 1913 under the title of "The Wonder." —A. H.

¶ This new series ran until No. 64, March 21st, 1914, being then replaced by the "Halfpenny Wonder," which was later called the "Funny Wonder." It was under this latter title that the series of the 1890's was published. In that first series, around 1897, appeared a serial story, "The Pride of the Ring." A sequel, "Houp-la!" started in No. 290 of the "Boys' Friend" in 1900 and when stating that the new story was a sequel to "The Pride of the Ring," which had appeared in the "Wonder," the Editor wrote: "In fact, it was the only thing worth reading in the 'Wonder' at the time!" —W. H. G.

Charlie Chaplin As A Comic And Story Paper Character

By W. H. G.

I WONDER how many of those who have seen Mr. Charles Spencer Chaplin in his few—all too few—feature pictures of later years, and more recently in his revived film "The Gold Rush," remember those early two-reelers, away back in 1915, when "Charlie Chaplin" rolled 'em in the aisles with his antics? A great number do, of course. But I wonder how many of them remember that his great popularity in those days caused his pathetic little tramp to blossom forth as a comic and boys' story paper character? Not so many, I'm sure; yet such was the case.

Looking through my set of the "Magnet Library" an advertisement is found in No. 394, August 28th, 1915: "Charlie Chaplin, the Great Essenary Film Comedian, can now be seen by everybody, everywhere, every week, in a Series of Screamingly Funny Acts, on the front page of 'Funny Wonder'." And maybe this is a measure of Charlie's popularity: he has appeared in every issue of the "Funny

Wonder" from that far-off day to this!

Two weeks later, in "Magnet" No. 396, there are two Charlie Chaplin advertisements. One of them offers to the readers of a group of weekly papers Champion Charlie Horse-shoes and Charlie Chaplin Charms. The other informs us that a Magnificently Reproduced Photographic Plate would be given Free in every copy of this week's "Pluck"—in which would also be found a story based on one of Mr. Chaplin's pictures, "Charlie's New Job," by Sidney Drew, with pictures by Philip Swinerton. Mr. Drew's stories based on the Chaplin films were not much less funny than the films themselves.

The next week's "Magnet," No. 397, carried an advertisement for "The Charlie Chaplin Scream Book," profusely illustrated, price two-pence—a "one-shot" publication, of one issue only.

A series of film-photo stories, each consisting of six "stills"

from a Chaplin film, with the story told in abbreviated form under the pictures, commenced in No. 746 of the "Boys' Friend," September 25th, 1915, and ran for several weeks.

In "Magnet" No. 403, October 30th, 1915, there is an advertisement for "The Charlie Chaplin FUN BOOK"—All Pictures—Price Two-pence. This also was what is known in the trade as a "one-shot" publication.

The Christmas Double Number of the "Boys' Realm," No. 703, November 20th, 1915, contained the first instalment of "Charlie Chaplin's Schooldays," also written by Sidney Drew, and illustrated by the popular artist "Val" Reading. Charlie, in this serial story, went, big boots and all, but minus the moustache, to a fiction-school, Calcroft, already made famous by Mr. Drew. He had as school-mates the well-known, to the junior section of the reading public, Bindley and Pye, who will be remembered as very funny fellows themselves.

Also a favorite screen comedian in those days was Charlie's brother, Syd Chaplin, and so it was but fitting that he too should find a place in a comic paper. "Magnet" No. 404, November 6th, 1915, has an advertisement in which there is a

picture of Syd "hurrying along to keep his appointment for fooling on the front page of . . . the 'Firefly'."

While Charlie Chaplin has vanished from all the other papers in which he appeared in those days—in fact, all the other papers have themselves vanished from the scene—his continuous appearance in the "Funny Wonder" makes him the second-oldest feature in the comic papers of Britain, Weary Willie and Tired Tim of "Chips" being the oldest.

"TWINKLETOES"

"I noticed your query about 'Twinkletoes' by Burke ('S. P. C.' No 9). The story was based on the rise of a slum girl dancer to the top of the tree and dealt primarily with the stage."

Thanks, G. T. W. —W. H. G.

¶ Short articles of interest to collectors of boys' story weeklies published in Great Britain during the past fifty years will be gladly received. No remuneration can be given for such contributions.

Wanted—Nelson Lee Library; early issues, loose copies or bound. H. R. Cox, 73 Chelston Road, Ruislip, Middx., England.

An Appreciation In Two Parts—

WARWICK REYNOLDS

— Part One —

THERE were many artists who illustrated books of the nineteenth century period whose names later became famous or were already so. A higher standard was reached by the best illustrators of this period than by the best who worked or work on twentieth century or so-called modern old boys' books. Contrariwise, as Tweedledee so often said, the worst artists of the modern era are considerably more artistic than their counterparts of the earlier era. (Not that this means that they are at all artistic, you know!) And in general it may be said, I think, with some truth that if the nineteenth century soared skyward and touched bottom, the twentieth has proceeded smoothly along the surface of mediocrity.

With one exception! Of all the many artists, whose work has delighted the one or the other of us through the last thirty or forty years, Bennett, Briscoe, Chapman, Clarke, Cummings, Hayward, Holmes, Lewis, Mac-

donald, Mitchell, Reynolds, Shields, to mention a few of them—only one, to my certain knowledge, has achieved distinction and won himself a place in contemporary British art—Warwick Reynolds.

Reynolds was born in 1873, the son of another Warwick Reynolds who was also an artist and whose drawings in such papers as "The Boys' Standard," "Young Briton," "The Prince," "Sons of Britannia," "Boys of England," often signed "W. R.," will be remembered and possessed by collectors of the pre-1900 period. His father also had two uncles who were artists, Henry and Walter Tidey, who painted water-colours and miniatures. It is not to be wondered at, then, that young Warwick was imbued with the art craving from birth.

But in his youth his parents did not intend him to follow the arts; he was luckier, though, than a good many budding artists for it did not take him long to overcome their opposition. "My father wanted me to go into the Civil Service at first,"

Reynolds once said, "but in the end he had to let me go to the dogs—and the other animals."

And so this small Londoner, thirteen years of age, having decided his calling once and for all, paid his first visit to the London Zoological Gardens in Regent's Park in search of living material to help him paint a lion fight. The lion picture failed to set the Thames on fire or to convince the world at large that here was a new artist of the first water.

Nevertheless the fate of Warwick Reynolds was sealed by that first visit to Regent's Park and thereafter for a long time he spent every spare moment and every spare penny there, to the detriment, no doubt, of his school work. For hours at a time he absorbed the motions of the animals—the swing of shoulders, the gliding of biceps. The value of his minute and careful observations there may be judged from his confession: "After twenty years or more I still occasionally used some of the sketches I then made."

His father died young and Warwick was eager to begin paying his way. In 1887 when he was fourteen he started to attend the Grosvenor Studios, Vauxhall

Bridge, London, studying there two days a week and spending three days a week at the Zoo. A year later Reynolds' first work, comic animals and figures, was accepted by "Ally Sloper," who opened hospitable pages to the young artist as to many another now famous. Mr. Gilbert Dalziel used to accept many of his early sketches. "Looking back on them now," the artist has said, "I see that although the style was very different from what I do now, I was concerned with the same idea; technically, I only seem to have carried it a few stages further." He added: "I wonder if that isn't the case with all of us." That was modesty. For the truth is that greatness depends upon the distance to which we carry those ideas of our youth, and he carried them far.

He studied for a while in St. John's Wood in North London and in 1893 he went to Glasgow after getting his first glimpses of the future in store for him in the commissions given him by Sime, then editor of "The Idler." Sime was a generous, if unconventional editor, who took more pleasure in offering liberty to his contributors than in angling for readers. Though "The Idler" is not with us today, it is recalled for the array

of brilliant names associated with it.

In Glasgow he worked for five or six years on the staff of the Glasgow "Weekly Record" as an illustrator of serial stories. Thence he journeyed to Paris where he painted at Julien's for some time and obtained much insight into the human order of things.

Then followed the hardest period of his life. For over a year he did practically nothing because there was nothing to be done. Fruitlessly he tramped round to every publishing house in London, till hope almost died.

But one day (probably around 1910) he visited the publicity department of the North British Railway where his ideas for a couple of posters won him fifty-two pounds and other work to follow. This visit marked the turning of the tide for Warwick Reynolds. It was during these trying days that the Amalgamated Press first started to use Reynolds' sketches in some of their boys' publications such as the "Empire Library," "Dreadnought," the "Penny Popular," and later, for a prolonged period, in the "Gem Library." Those were the times when the tyro would turn his hand to any enterprise and the Amalgamated

Press (and their readers) were more than fortunate to secure his talent for their pages.

When he died in Glasgow on the 15th of December, 1926, at the age of fifty-three, Warwick Reynolds had been living the life of a very contented hermit in an eyrie of a high apartment-house. His work-room (always characteristic of the man) was without pretence or show and was chiefly occupied by a large drawing board, a reference book-case, several Japanese prints, and the artist himself. It was then practically filled up. The room was always phenomenally tidy but it is said that the credit for this excellence was to some extent due to Mrs. Reynolds. Incidentally Mr. and Mrs. Reynolds had two daughters.

A tall, lean and almost swarthy man, Reynolds could not be persuaded from wearing his hair over his forehead according to the mode popularized long ago by Phil May. The habit caused a certain impression of the unusual on the rare occasions he emerged from seclusion to appear among the citizens of a conventional Glasgow. Yet he was a good mixer with a lively sense of humour. In general, though, he was a man who took life seriously. He was often heard to insist that

an artist can put as much Art into a magazine illustration as into an oil painting if that is his job and he has his heart in it. And Reynolds is a man who has followed all the art movements, learning from Rembrandt, Degas and Van Gogh, and from Hokusai and the Chinese.

"I've taken something from all of them," he said. "How else do we learn anything except by cribbing? If any artist says he has never done any thieving, he just isn't telling the truth. We've all taken up different influences. I know I have—but we manage to project something that's part of ourselves into the mixture and that's what tells in the end."

A career of steadfast devotion to the best within his capacity won success for Warwick Reynolds. During the latter years of his all too short life there were few artists whose work was more sought by London editors, and among the many magazines to which he contributed were the "Bystander," "Hutchinson's," the "Passing Show," the "Tatler," the "Royal," the "Illustrated Sporting and Dramatic News," the "Illustrated London News," the "London," "Nash's," the "Windsor" and "Pearson's."

At the time of his death he

was winning a steadily mounting reputation for himself in the British Isles and abroad. He had contributed to the Royal Academy, to exhibitions in Scotland, England, Australia and Canada and (on Brangwyn's invitation) in Italy where he exhibited in Venice. Germany also has shown her appreciation of his talent. He was a member of the Royal Scottish Water Colour Society and the Society of Graphic Arts. His etchings were gaining attention for him in a vein that he was only beginning to develop to the full. As illustrator, commercial artist, designer of posters, Warwick Reynolds has made a name for himself in versatility. But all his varied work is welded together by the unmistakable style which is the man. It is a style which makes him unique; not for its technical ingenuity alone but also for its revelation of a romantic mind, a matured sense of beauty, and a robust vigour of characterization attuned to the courageous adventuring spirit of the British race. It is for this that this quiet recluse will always be reckoned one of the great English illustrators.

As may be expected Reynolds illustrated many books, particularly nature books. One espec-

(Concluded on Page 123)

After Fifty Years

By HENRY STEELE

A FRIEND has sent me one of those coloured plates which Brett used to give away with his journals. This one happens to be the one that was given with No. 500 of "Boys' Comic Journal" in 1892.

In those far-off days my bedroom was literally plastered with coloured plates. I was able to lie in bed and study the various historic events which they depicted, such as The Killing of Wat Tyler by Walworth, first Lord Mayor of London; Lady Catherine Douglas attempting to save the life of James I of Scotland; Duel Between Roundhead and Cavalier; and last but not least, The Wreck of the White Ship, in which Prince William, son of Henry I, was drowned in 1120.

This is the one I have recently received.

With the "Boys' Comic" on various dates

The publishers presented "plates";

In colours these were proudly done,

And brand new stories were begun.

In eighteen-ninety-two we find
A beautiful picture of this
kind;

A sad historical event—
Which trouble in the future
meant—

A wreck at sea is shown, most
vivid,

A scene of terror, with faces
livid;

A noble Prince of royal renown,
With the White Ship he
went down.

When I was young and not so
tall,

That plate adorned my
bedroom wall;

And now, today, most strange
to say,

Things have come again
that way:

On my wall—after fifty years—
That coloured plate again
appears!

A corrected version of an advertisement on page 124:

Wanted — Magnets and Gems, 1907-33; also Boys' Friend Libraries with stories by Frank Richards and Martin Clifford. Shaw, 6 Colney Hatch Lane, London, N. 10, England.

WARWICK REYNOLDS—An Appreciation—Conclusion.

ially famous author of nature stories was a great friend of the artist and often insisted on Reynolds illustrating his work. It is to him, H. Mortimer Batters, and to Warwick Reynolds' widow, Mrs. Mary Reynolds, that I am indebted for so many of these notes on his life.

It is fitting, then, that I should close the first part of my short appreciation of Warwick Reynolds' work with some words from the pen of Mr. Batten:

"His work appeals to me because when he draws the things about which I happen to know he is accurate to the uttermost details. His trees are real trees, his flowers and leaves almost convey the scents of the country. The otter, the fox, the hare are to me creatures of flesh and blood, of characteristic poses and individual temperaments, each weaving its own life history, which the turning of a stone, the rising of a stream may decide for good or ill; and

I value the work of Reynolds because it strikes the keynote of that individual temperament."

Children and old people were Reynolds' favourite subjects when he was concerned with figure drawings and human beings; and his children, too, and young people are real live little animals of individual temperaments. And I shall have more to say in a future issue about his talent for drawing boys (and girls) in a second and final instalment of this appreciation, an instalment devoted mainly to the few brief years when Reynolds illustrated the famous St. Jim's stories of Martin Clifford in the "Gem Library" and brought to the imagination of at least one ardent reader real-life pictures of those real live little "human animals" of such individual temperament, the boys of St. Jim's.

—C. F. F. R.

Vancouver, B. C.,
2nd January, 1943.

"The Collector's Guide"—

Issued quarterly by A. C. Cleaves Sculthorpe, 82 Lichfield Road, Coleshill, Warwickshire, England. 8d. (20 cents) per copy.

Wanted—Nelson Lee Lib'ys, year 1917, Nos. 112 to 118; year 1921, Nos. 305 to 311. F. Keeling, 93 Aldridge Avenue, Stanmore, Middlesex, England.

P. S. The author of "The Old Papers Of The Post-1918 Era" in this issue sends along the following information concerning "School & Sport" but it arrived too late to be included in the article:

"I should have said that the paper was not published until about 12 or 18 months after I received the letter in 1919."

No doubt "School & Sport" was launched about the time that notices appeared in the "Boys' Friend" and the "Magnet Library" reading in part:

SPECIAL NOTICE!

It having come to my knowledge that a number of my readers have received a circular letter concerning a new publication, I should like it to be understood by all my chums that I, as Editor of the Companion Papers, am not responsible for this letter. . .

This notice appeared in the "Boys' Friend" No. 1035, April 9th, and in "Magnet" No. 688, April 16th, 1921. A notice reading somewhat differently, but to the same effect, was printed in No. 687 of the "Gem Library," dated April 9th, 1921.

It would be of interest to learn more about "School & Sport." . . Then there was

another paper about that time, along the lines of the "Children's Newspaper," edited, it is said, by a former editor of the "Magnet," etc. I remember seeing one copy of such a paper—title forgotten—back in those days. In it the Editor wrote to the effect that he had many friends, he having been the Editor of Billy Bunter—if I remember correctly. —W. H. G.

Magnets — pre-1930, wanted, any numbers. Corbett, 49 Glyn Farm Road, Quinton, Birmingham, England.

The Geographical Magazine — Wanted: 3 copies of February, 1942, issue. This is the Geographical published in London, not the National Geographic. Write Wm. H. Gander, Transcona, Canada.

Reckless Ralph's DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers of the days when you were a youngster; 8 pages full of fine articles and write-ups. Price 10c per copy or \$1.00 per year. Ad. rates, 1c per word.

Ralph F. Cummings
Dept. S. P. C., Fisherville, Mass.

BRITISH BOYS' PAPERS WANTED

Boys' Friend Library—All stories by Martin Clifford, Prosper Howard, Frank Richards, Owen Conquest and Richard Randolph.

Chuckles—Any issues.

Nelson Lee Library—No. 24 of the last (4th) series.

Empire Library—Nos. 8, 13, 14, 20, 21, 26 of first series.

Triumph—Nos. 812 and 814.

Pluck Library—years 1906-7, Nos. 106-122.

Holiday Annual—Years 1920 to 1924.

Gem Library—Nos. 3, 5, 6, 10, 11, first or ½d. series. New series Nos. 1-304, 329, 375, 407 (with supplement), 437-469, 603, 620-627, 629, 631, 635-654, 656-698, 1501, 1507, 1510, 1514, 1520, 1606, 1610.

C. F. F. RICKARD

2026 West 41st Ave., Vancouver,
B. C., Canada.



—A Feature Of The Next Issue—

“SEXTON BLAKE THE ETERNAL”

By H. Leckenby

A Glimpse of the Past . . .

“19th Century Peep - Show”

A Sentimental Monthly Recollection and Review of the One Time Favorite but Now Almost Forgotten Novels and Story Papers, Games, Puzzles, Tricks, Toys, Nicknacks, and Miscellaneous Diverting Entertainments and Amusements of Past Times. \$1 a Year, 10c a copy. Published by

Fred T. Singleton

2000-B S. W. Red Road, Coral Gables, Florida, U. S. A.

WANTED : FOR SALE
: EXCHANGE :

Wanted—Magnets and Gems, 1907-33; also Boys' Friend Libraries with stories by Frank Richards and Martin. Shaw, 6 Colney Hatch Lane, London, N. 10, England.

Science-Fiction Magazines—“Railroad Magazines”—and most others; write us your Back-Number wants. The School Book Shop, 530 Ellice Avenue, Winnipeg, Manitoba.

Wanted—1d. Boys' Friend, Realm, Big Budget, Boys' Leaders, ½d. Sports Library, early 1d. Nelson Lee Library.—H. Dowler, 86 Hamilton Road, Manchester, 13, England.

WANTED

The Following Story Papers

- “Magnet Library”—See Want List, “S.P.C.” No. 7, page 76.
- “Boys' Friend” (New Series)—See Want List, “S.P.C.” No. 8, page 90.
- “Greyfriars Herald” (New Series, 1919-22) later “Boys' Herald”—Nos. 9, 15, 30, to end.

WM. H. GANDER

Transcona, Manitoba, Canada

British Bloods and Journals
For Sale—Black Bess, Black Highwayman, Blueskin, Charles Peace the Burglar, Nell Gwynne, Gentleman Jack, The Boy Detective, Tom Torment, Handsome Harry, Dashing Duval, Rook the Robber, Boys of England, Young Men of Great Britain, Boys' Comic Journal, and hundreds more. Exchanges **willingly considered.**

Also—Runs of the following post-1900 story papers: Aldine Dick Turpin Library, Invention Library (Frank Reade), Jack Sheppard Library, Claude Duval Library, Henderson's Wild West Library, Union Jack, Marvel, etc.

John Medcraft,

64 Woodlands Road, Ilford,
Essex, England.

Wanted—Aldine 1d. Dick Turpins, early issues of Magnet, Gem, Penny Popular, and Comic Papers, particularly Chuckles. Also interested in old volumes containing coloured plates of wildflowers, butterflies, birds or fishes. Alfred Horsey, 60 Salcombe Rd., Walthamstow, London, E. 17, England.