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-- In This Number --

Warwick Reynolds --- An
Appreciation---Part 2

By C. F. F. R.

Richard Randolph

By CYMRO

: : AN AMATEUR MAGAZINE : :

An Appreciation In Two Parts—

WARWICK REYNOLDS

— Part Two* —

MANY A SKETCH was contributed by Reynolds to the Amalgamated Press "companion" papers for boys before his work graced the pages of the "Gem Library" with any regularity and became associated with Martin Clifford's stories of St. Jim's. Several half-page drawings on the front page of the first series of the "Empire Library" (1910-11), and smaller piecestoo, were from his pen. The "Dreadnought" also used his illustrations on some occasions; he was commissioned to picture the serial "Doom" which ran in its pages in 1912. A few sketches of his, some of which were reprints, can be found in the first series of the "Penny Popular," illustrating republished St. Jim's tales. His drawings are to be seen, too, in the "Gem Library" as early as 1911 when he did a fine little series for the serial "Deep Sea Gold" (Reginald Wray). He also at this time filled in occasionally for R. J. Macdonald, the regular St. Jim's artist, e.g. in "Gem" No. 196 all the illustrations were by Warwick Reynolds, including the serial. This issue was one of the earliest, if not indeed

the first, all-Reynolds number.

But it was not until almost five years later that the real Reynolds era in the "Gem" commenced. R. J. Macdonald's last issue before he began his Great War service with the R. N. V. R. was No. 441. No. 442. "The Schoolboy Reporter," July 29th, 1916, was the first of the Reynolds run; a run which continued with only four breaks until and including No. 593, a total of 148 St. Jim's stories in the run illustrated by him. The issues in this period to which he did not contribute pictures for the St. Jim's yarn, and the artists who did, are Nos. 456 (P. J. Hayward), 505 (R. J. Macdonald), 545 (R. J. Macdonald) and 589 (E. E. Briscoe). Warwick Reynolds, therefore, may be said to have substituted or filled in for R. J. Macdonald for approximately three years, or for the first 150 issues (or almost half) of the first blue-ink-on-white-paper-covered run of "Gems."

Warwick Reynolds is to be remembered also for his superb

* Part One was published in No. 11 of "The Story Paper Collector," page 118.

series of portraits for the "St. Jim's Gallery," the finest Gallery of several that the "Gem" published from time to time. J. N. Pentelow*, who wrote stories under many names, including Jack North of Wycliffe School fame in the old "Pluck," was then temporary wartime editor in the absence of H. A. Hinton (see Editor's Chat, "Gem" No. 492, page 13); and it is almost certain that he was responsible for the very fine texts accompanying the portraits.

No. 1 of the "Gallery," which commenced much later than the "Greyfriars Gallery" in the "Magnet Library" and finished so much sooner, made its appearance in "Gem" No. 518 with Tom Merry as its subject. The last of the series was No. 41 and was published in "Gem" No. 581. Most of the portraits were republished about nine months later in the "Gem," four to an issue approximately, without the texts. The number of portraits in the new set, however, was greater, many extra ones by R. J. Macdonald being added and in some cases (notably in Tom Merry's) replacing the original Reynolds drawings. One or two Reynolds pictures, though, did appear (e.g. Martha Taggles and Monsieur Morny) that were not

* See "Richard Randolph" article, pages 150-151 of this issue.

in the Reynolds/Pentelow "St. Jim's Gallery."

No appreciation of Warwick Reynolds' work, from the artistic point of view, can be attempted without first emphasizing strongly his keen sense of imagination and expression, his faultless eye for accuracy and his bold, meticulous treatment of line and shadow. He preferred the outdoor scene to the indoor, action rather than inaction. His ideas of balance and direction were extraordinary; and he always obeyed the golden rule of art, which is indeed also true of life itself, that the more distinct and sharp the outline, the more perfect the work of art. Lack of this steady, unhesitating out- or bounding line betrays paucity of clear ideas and imagination; the popular conception of which is something vague and undefined. Nothing could be more incorrect, for imagination is a clear-minded and rational process of the brain whereby the artist transfers the image to the paper. It follows, then, that the degree of imagination of the artist will determine the outline which in turn is the basis of true pictorial illustration.

A fine example of outline and space is the cover picture entitled "Not This Way" on "Gem" No. 477. A small group of runners is being denied passage through a farmer's field. The value of every

line of the downward curves of the ploughed land in the background and the horizontal bars of the field-gate in the foreground has been calculated with extraordinary nicety; so much so that the firmly outlined whites of the runners' vests, in the immediate foreground, contrast beautifully with the dark land behind; at the same time lending the strongest emphasis on the farm-hand holding the pitch-fork as he stands, the dominant figure in the picture, behind the gate in his check shirt, and on the farmer in the middle background raising his whip to a runner unlucky enough to be half-way across the field. Space and line predominate while shadow is non-existent, indicating a clear but sunless spring day, which is further enhanced by one or two trees on a white horizon, the whole balanced by a greyish hayrick to the right.

Reynolds was also a master of the art of expression and it is well to observe that, no matter how poor or silly a story may be, no illustrator can complain of lack of opportunity for expression if he is able to draw a head or a hand. If a story suggests a situation (and Reynolds' flair for choosing the best for illustration from a sometimes very ordinary story was pronounced), a situation in which these may be employed in action with appropriate

setting, a draughtsman should require little more to set all his powers of invention and execution into motion. The cover of "Gem" No. 507, a picture titled "Pepper the Miser," is an excellent study showing how hands can be as full of character and show as great a variety of expression as the face. Pepper is pictured in his famous barn by the light of an oil lamp, glowing over his gold as it pours through his hands into a chest. Cover the head, itself a study in miserliness, and the hands still express the central theme and force of the drawing; a drawing remarkable for character and movement and its suggestion of sound as the coins jingle and of gentle warmth as the lamp glows. Reynolds always paid special attention to hands, a part of a drawing more often than not skimmed over because of the trouble involved in the draftsmanship.

For accuracy of detail some good illustrations are to be seen in a British Army 2nd Lieutenant's uniform on page one of "Gem" No. 462; a Lee-Enfield Mk. III rifle on the cover of the same issue; the bathroom scene on the cover of "Gem" No. 587; the trees in the woods in "Gem" No. 444, page seven; or the tuck-shop scene plate referring to page 134 in the 1920, the first, edition of the "Holiday Annual." This

was the only edition in which Reynolds' drawings were used. Besides illustrating the St. Jim's yarn, he did a coloured cover noteworthy for its fine and detailed drawing, picturing an incident in the Rookwood story.

In the above-mentioned plate can be seen a cat, not mentioned in the text, which is watching in as much expectation as are the Rookwood nuts for D'Arcy of St. Jim's to sit down on a stool on which has been placed a jam tart. Another illustration (page 136) shows Jimmy Silver & Co. coming to the rescue and a third (page 149) the nuts in flight from the shop, assisted by soda-water from syphons, with the cat streaking out well to the fore. The cat provides an amusing side-story of its own and shows how a thinking artist can use his imagination to illustrate a story without encroaching on the author's preserves.

As may be expected from an artist famed for his nature and animal studies, Reynolds lost no opportunity for bringing animals into his "Gem" illustrations and where stories called for them he introduced any and every species. Horses and dogs abounded in picture form in the "Gem" during the Reynolds era. Towser and Pongo were never neglected. "Gem" No. 453, with a particularly doggy story, gives him full

rein for his bent with no less than seven different breeds of canine — and a cat. A famous "Gem" Christmas issue, No. 458, a holiday circus yarn, serves up monkey, bear and elephant as part of the bill of fare. Horses and some succulent looking pigs figure in "A Rare Mix-Up" on "Gem" No. 497 cover and there is a superb runaway horse and trap on the cover of "Gem" No. 502. The one and only Gussy, in O. T. C. uniform, is being deftly and neatly bowled over by the most mischievous looking pig you ever saw on page nine of "Gem" No. 517. And admire the bull on the cover page of "Gem" No. 521. There are innumerable instances all through of Reynolds' love and knowledge of animals.

Reynolds also had a rare talent and love for picturing young people and he could have had no better place to employ it to the full than in the pages of the "Gem." The St. Jim's boys came to life and actually looked like real boys with individual characteristics, clothes and mannerisms that remained substantially the same from week to week and conformed accurately and realistically to the author's conception of them. The portrait of Tom Merry in No. 1 of the "St. Jim's Gallery" is the best picture of Tom ever contributed to the "Gem." Strangely enough this

portrait, unlike most from the "St. Jim's Gallery" and "Greyfriars Gallery," has never been reprinted anywhere in the "companion" papers. Even in the first (1920) edition of the "Holiday Annual" (incidentally the only edition that was not called the "Greyfriars Holiday Annual"), where some pages of miniatures, reprints of Gallery pictures, were published, a picture of Monty Lowther is ascribed to Tom Merry (page 110) and again on page 118 one of Harry Noble does service. And this was less than two years after the publication of No. 1 of the Gallery.

Tom's Gallery picture is a full-length study in black and white about 2 inches by 5 inches. It portrays him in white cricket flannels and shirt, the sleeves rolled, with the backs of his hands, a cricket ball in the left one, resting on his hips. His good-looking face, unsmiling but with a twinkle in the eyes, shows the right mixture of mischievousness, manliness and the authority of a Junior Captain. Except for firm ground shadow (for Reynolds' shadows were no more vague than his outlines) and a suggestion of grass and sunlight at the feet, the figure stands completely backgrounded in black; a perfect example of the artist's acceptance and knowledge of the limitations imposed by space and

medium. For it is not properly the concern of the pen draughtsman to discriminate subtly the complexion of objects but to deal primarily in form. Shade and light he may resort to but the wise black-and-white illustrator will use them to reveal and emphasize rather than conceal or veil the essential form.

In the portrait of Arthur Augustus D'Arcy, as in all his drawings of Gussy, Reynolds manages to convey grace without foppishness, goodness without piety, and simple-heartedness and gentleness without sissyness; difficult to do, this, and accomplished by no other artist on St. Jim's stories. Space will not permit further discussion of his work for the Gallery. Perhaps some time in the future the "St. Jim's Gallery," both portraits and texts, will have an article to itself in the "Story Paper Collector."

Some of Reynolds' drawings did show a certain carelessness of design. But they are very rare. As examples may be mentioned two that come to mind: the bolting horse and cart picture on page one of "Gem" No. 460 is almost slovenly in its execution, and on page seven of "Gem" No. 454, in an otherwise very good drawing, Piggott's right arm is undoubtedly too long. And he could never draw the

Bunter tribe correctly. Cheers for Chapman here!

But it must be said how perfect, actually, was his knowledge of anatomy and his ability to portray natural poses and exquisitely balanced movement. For example one may refer to the leap of a runner across a stream on page three, "Gem" No. 463, a runner breasting the tape on the cover of the same issue, "The Playfulness of Albert Adolphus" on "Gem" No. 499 cover, Manners heading a goal on "Gem" No. 529 cover and Blake throwing Grundy at wrestling in the small drawing on page nine of "Gem" No. 539. For pose there is no finer example than Herries feeding a sick Towser on the cover of "Gem" No. 570, with Towser in the arm-chair, Herries on one knee before him and Gussy standing with his back to the fireplace eyeing the whole scene with evident approval.

Some readers have not cared for Reynolds' work. It is not only inevitable but fortunate that all tastes are not the same in this world. But there are few that will not acknowledge the brilliancy of the work from the hand and mind of this talented man with his magic pen. All his efforts proved him to have had the greatest of all blessings for an artist—a strong imagination,

a clear head and a determinate vision of life. It was a sad day for this writer when Warwick Reynolds left the pages of the "Gem." For the man was peerless in his medium whether in or out of boys' papers.

—C. F. F. R.

Vancouver, B. C.,
6th May, 1943.

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And others—for full list see last issue of "S. P. C."

C. F. F. RICKARD

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

RICHARD RANDOLPH

By CYMRO

IT IS MANY YEARS since I first read "Goggs, Gram-marian," but I can still visualize the be-spectacled, quiet, angel-like youth with a brain and physical strength beyond his years, and laugh quietly to myself over his antics. The author was Richard Randolph—a pen-name that covered the identity of one of the greatest authorities on cricket that ever lived.

This was the first story of Randolph's I had read, although at the time I had read many written by Jack North, little thinking they were one and the same. It was to create in me an interest in all his writings that has never ceased although he has been dead many years.

Many of the circle who have kept alive their love for the Companion Papers have known that "Frank Richards" and "Martin Clifford" covered the names of various writers, but a student of "Magnet" and "Gem" stories could pick Randolph's work out from any others.

I was not always a regular reader of the Companion Papers

but I gathered together over a period of years a large collection and used to browse over them after a day's toil. Amongst the Randolph stories in the "Magnet" that I recollect are "The Boy From South Africa," "Harry Wharton's Rivals," "The Rebel," "Colonial Chums" and "A Very Gallant Gentleman." There are others that memory seems to stumble over.

"The Boy From South Africa" told of the arrival of Piet Delarey at Greyfriars, and was an outstanding example of Randolph's work. Like all his "Colonial" stories it proved the deep knowledge he had of the Dominions. You who have a copy in your collection, reach it down from your bookshelf and read it again, ponder awhile over the qualities of the son of the alleged Boer renegade sent to school far from his native land and set amongst patriotic British school-boys at a time of great stress due to the war.

I think that Randolph's finest work was written for the "Gem" over a period of twelve months in 1916-17, and for the "Boys'

Realm" during the years 1920-24. Of the "Gem" stories three that stand out were the Christmas Double Number in which Arthur Augustus D'Arcy, familiarly known as Gussy, took a group of circus travellers to Eastwood House, "The Shadow of the Past," also a Christmas Number, and "His Brother's Keeper," a tale of Manners Minor.

I think that Randolph had a streak of Puritan blood in his veins, for his moulding together of "The Reformation of Levison" could not have been better expressed had it been preached from the pulpit of one of our churches. By "The Reformation of Levison" I do not mean a story by that name, but the series of stories that ran over a long period dealing with the bringing of Levison into the Tom Merry class of schoolboy. Randolph wrote many of these stories dealing with the chums of Study No. 9, Clive, Cardew and Levison Major, and Levison Minor and his hero worship of big brother Ernest.

In the "Boys' Realm" we had "The Terror of the Test," "Ferryers of the Sixth," "Young Yardley," "The Colt" and "Smith of Rocklandshire." All were serials, and I challenge anyone to bring forward cricket stories that compare in any way with these.

For those who love a school story he produced "The Three Macs," "Chums of Wycliffe," "The Rebellion at Wycliffe" and "Prefect and Fag." I was so interested in these "Boys' Friend Libraries" that I had them bound as they were issued, but I had to part with them years ago.

Then there were his Buffalo Bill stories in the "Prairie Library," of which he was Editor for a short time, and his work for "Sport and Adventure," the paper that replaced the "Marvel." In passing I might add that a great number of his stories in the "Gem" were illustrated by Warwick Reynolds.

Truly he was versatile. While there are readers who rank Henry St. John, Maxwell Scott and David Goodwin very high, I would go miles out of my way to obtain a copy of any writing of J. N. Pentelow, alias Jack North, alias Richard Randolph.

A 48 - Year - Old Mystery

Why do we do these things? Discrepancy will be found between Exhibits "C" and "E", not between Exhibits "D" and "E", as implied in the final paragraph ("S.P.C." No. 12, page 140).

Writers and Illustrators

By HENRY ADAMS PUCKRIN

THE HIGH QUALITY of the illustrations was a noticeable feature of the many boys' papers issued during the "Golden Age" period referred to in a previous article*. This was especially the case with that fine group of papers published by the Amalgamated Press, viz., the "Boys' Friend," "Boys' Realm," "Boys' Herald" trio, which began so well but faded out ingloriously just before and after the first world war. Unfortunately the passage of time has somewhat dimmed the writer's memory of these papers, but there is sufficient recollection to furnish what is hoped will be an entertaining article for the readers of "The Story Paper Collector."

Amongst such a fine band of men who worked for these journals it is somewhat difficult to make a first choice, but one is safe in starting with those whose work appeared in the first numbers.

Probably the best known for length of service and technical

* "Story Papers of the Past," "S. P. C." No. 5.

ability—not always the case with press artists—was the famous "Val" (Val Reading). David Goodwin (John Tregellis, etc.) and Sidney Drew were the writers for whose stories this artist seemed to be always chosen, and he never failed them. Like the stories they wrote, his drawings were first class every time. "Middies of the 'Fearless,'" a splendid yarn of life in the Royal Navy, "Wings of Gold" and its sequel, "Man Against Monster," "Sons of the Tideway," "The War of the Mills," "The Cad of St. Corton's," and others all come to mind out of the long distant past to live again in the memories of those who read and re-read them.

An author who has barely been mentioned by previous contributors was that grand writer of sporting and adventure stories, Andrew Gray. Two outstanding tales by this author were "A World at War" and its exciting sequel "The Scourge of the Skies." These stories foretold with remarkable and uncanny accuracy a joint attempt by Germany and Japan to obtain

world domination. After a tremendous struggle victory was secured for Britain and her Allies by a preponderance of air power. Prominent features of these thrilling stories were the aerial bombardment of London by the German Zeppelins, and terrific naval actions by the British and Japanese fleets.

Another tale by the same author was "The Boxing Champions," the opening instalment of which was illustrated by a fine front page drawing by Harry Lane depicting a police raid on a low-class boxing den. This artist's work was often seen, and he deserves more than a passing remark, but the writer cannot recall at the moment any other of his illustrations.

Turning now to other papers one thinks almost instantly of "Chums." This paper, like the three already referred to, possessed an artist who stayed with it from the first. This was Paul Hardy, whose work almost approached the excellence of etching. One can safely say that "Chums" without Paul Hardy was like "Hamlet" minus the Prince. The best of this artist's work, in the writer's opinion, was seen in the splendid series of pirate stories by S. Walkey. This topic was a never-failing motif for boys' stories and the

author always "played up" to his numerous readers. The villainous characters who formed the pirate crew were faithfully and accurately portrayed, as were also the nautical details of the old-fashioned craft—a point often overlooked by those whose knowledge of the subject is but slight.

Although this is primarily an article on British boys' papers it will perhaps be permissible to include some from the United States. The most familiar of these was the famous "Nick Carter Library" and the lesser-known "Old Broadbrim" series. The first-named ran into hundreds of issues which were to be seen on secondhand bookstalls in England long after they had been sold from the shops. Whilst the colouring was somewhat garish the line and detail work in the illustrations was, on the whole, good, and left little to be desired.

The writer well remembers the cover illustration of a "Nick Carter Library" which he saw on a bookstall in Stockton-on-Tees when a small boy. The scene shown was a lofty room—evidently a hospital laboratory—at a late hour of the night. The walls were lined from floor to ceiling with glass fronted cases filled with skeletons and

various preserved specimens. A long table in the middle of the floor was covered with test tubes and chemical apparatus. Immediately in front of the table a young man in an attitude of terror was gazing at a human skull which seemed to be moving in his direction. The caption read: "To Merry's horror the ghastly skull glided across the floor towards him."

In addition to giving pleasure to thousands of boys and their elders Nick Carter had the honour, along with his famous confreres Sexton Blake and Sherlock Holmes, of being portrayed as a film character, a distinction which added to his reputation among early film fans but which nowadays has become but a memory.

Other boys' papers of this period were illustrated by men whose names are now not even a memory, and the writer hopes that others, perhaps better informed than he, will do full justice to them. Any original drawings that happen to be in existence will no doubt be treasured by those who possess them.

To mention all the papers would prolong this article almost indefinitely, but time and space are valuable. Therefore, in conclusion, it is offered

as a small token of gratitude to that fine body of writers and artists who helped to brighten the leisure hours and mould the characters of the men and youths of the present generation.

INTERESTING GLEANINGS FROM LETTERS

— No. 4 —

Dr. Locke and Mr. Quelch

In my opinion two of the finest characters at old Greyfriars School are Dr. Locke and Mr. Quelch.

I think the personality of the Head almost at times seems to jump off the paper, and when you are ushered into his study, when reading the stories, you really feel that you are before this majestic gentleman behind his long desk; although he has the happy knack of making one feel at home when there is no punishment in store.

Mr. Quelch also is a marvellous character, so true that he, also, almost seems to live with you when you are in the throes of one of Frank Richards' stories. And the justness of Mr. Quelch's actions is a real marvel of the author's imagination.

—J. C.

These I Have Loved

By "AMATEUR CASUAL"

A LIST of the twelve greatest serials in the "Boys' Friend," "Boys' Realm" and "Boys' Herald" was given by Mr H. Leckenby in No. 9 of "The Story Paper Collector," and apparently it was a perfect selection, as up to now no-one has offered any criticism. It is to be regretted the writer did not give the date of the serials nor the names of the illustrators, as probably in future years readers would like the list as a reference.

In the days of my youth the story was the chief item—we never gave a thought to the artist, although we admired a

good illustration. The publishers were generally secretive about the names of authors and illustrators, and it is only of late years we have discovered the names of those who wrote and illustrated our favourite stories, thanks to the research work of some of our collectors. The modern boys were more fortunate, especially readers of the journals of the Amalgamated Press, who as a rule were given the names of both.

I am giving a list of twelve of the stories that appealed to me many years ago, with the names of authors and illustrators:

- 1.—"Handsome Harry," by E. H. Burrage, illustrated by W. H. Bowes and Harry Maguire. Appeared first in "Boy's Standard," 1876; later, Hogarth House and others published it in Britain and the United States.
- 2.—"Vice-Versa," by F. Anstey. Published by John Murray, 1882. The best-known laughter school story.
- 3.—"Blue Cap," The Bushranger, by J. J. G. Bradley. Illustrated by H. Maguire. "Boys' Leisure Hour," 1885.
- 4.—"Traitor's Gate," by Justyn Lamb. Illustrator probably E. Hebblethwaite. "Boys of England," 1887.
- 5.—"The Fatal Brand," by Frank Mercer. Illustrator H. Maguire, engraver Webbe. "Boy's Standard," 1890. (One of the front page illustrations is the finest I have seen in any boys' jour-

nal; it depicts the shadows of two men struggling, thrown on to a latticed window, with the hero clinging to the ivy outside Blackmount Castle.)

- 6.—“From School to Battlefield,” by Vane St. John. Illustrator probably E. Hebblethwaite. “Boys of the Empire,” 1888.
- 7.—“Timothy Teaser’s Schooldays,” by Ralph Rollington. Illustrated by “Phiz.” “Boy’s Standard,” 1891.
- 8.—“Golden Creek,” by George Emmett. Illustrator H. Maguire. “Boy’s Champion,” 1891.
- 9.—“Frank Fairplay’s Schooldays,” by E. H. Burrage. Illustrated by “Phiz.” “Boy’s Standard,” 1891.
- 10.—“Tim Ne’er-do-Well,” by Vane St. John. Illustrator H. Maguire, engraver Webbe. “Boy’s Standard,” 1892.
- 11.—“Last Cruise of the Berengaria,” by Harry Collingwood. Illustrated by W. H. Overend. “Garfield Boy’s Journal,” 1894.
- 12.—“Adrian the Swordsman,” by Ernest Brent. Illustrated by W. Boucher. “Garfield Boy’s Journal.”

The authors and artists mentioned have gone to their long rest, but they gave of their best to the British youth of long ago, bringing a little sunshine into our drab lives, and we say fervently, “Bless them all.”

The ranks of the old collectors are thinning, but we who are left are grateful to the Editor for allocating space in “The Story Paper Collector” for articles on the old journals.

J. N. PENTELOW

Included in a list of the contents of No. 6, Vol. 1, of “Comrades,” dated May 21st, 1887, that was printed in the “Dime Novel Roundup” for July, 1942, is the following:

“The Captain’s Packet,” by J. N. Pentelow.

Mr. Pentelow was a popular contributor to the Amalgamated Press boys’ papers over a long period, as told by “Cymro” in this issue. It would appear that he was writing for boys’ periodicals some years before the first Harmsworth/A. P. boys’ weeklies came on the scene. —W. H. G.

British Bloods and Journals

For Sale—Black Bess, Blue-skin, Mystery of Marlborough House, Charles Peace the Burglar, Tom Torment, Sailor Crusoe, Nell Gwynne, Tyburn Tree, Charley Wag the New Jack Sheppard, Black Mask, The Royal Rake, King of the Beggars, Jack Sheppard, Broad Arrow Jack, Outlaws of Epping Forest, Dick Turpin (Miles), Adrift on the Spanish Main, Frank Fearless, Handsome Harry & Cheerful Ching Ching, Tom Wildrake's Schooldays, Lady Godiva, Vileroy or the Horrors of Zindorf Castle, Our Boys' Paper, Young Folks, & hundreds more. Exchanges willingly considered; similar wanted.

Also—Runs and volumes of the following post-1900 story papers: Aldine Half Holiday Library, Cheerful Library, O'er Land and Sea Library, Detective Tales, Buffalo Bill Library, True Blue, Claude Duval Library (complete set), Invention Library (Frank Reade), Dick Turpin Library, Garfield Library, Robin Hood Library, Home Library of Powerful Dramatic Tales, Tip Top Tales, Henderson's Wild West Library, Union Jack, Marvel, Boys' Friend 3d Library.

John Medcraft,

64 Woodlands Road, Ilford,
Essex, 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.

"Boys' Friend 3d. Library"—No. 288, Jan., 1915: "The Boy Without a Name"; and others by Frank Richards.

"The Popular"—Any before No. 512.

"Empire Library"—All issues.

WM. H. GANDER

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Ralph F. Cummings

Dept. S. P. C., Fisherville, Mass.

WANTED : FOR SALE
: EXCHANGE :

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

Wanted—English Comics, years 1892-1906. Harris, Caynton, Llanrhos Road, Penrhyn Bay, Llandudno.

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.

"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.

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

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

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

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

"The Collector's Guide"—Canada's Own Journal. \$1 a year, 25c a copy. Established on Vancouver Island in 1929. Cleeve Sculthorpe, 82 Lichfield Road, Coleshill, Warwickshire, 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.