

Illustration



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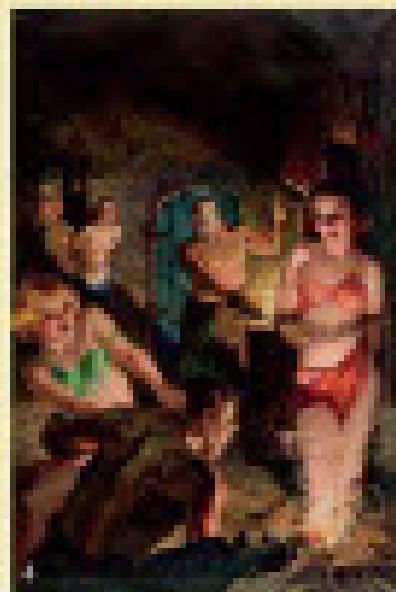
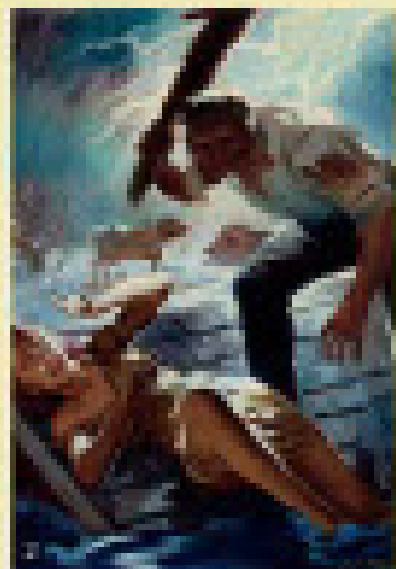
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Cover Illustration by
Hugh J. Ward
(1909 - 1948)

Originally published as the cover of
Sabor Detective Stories, February 1939

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Illustration

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by David Saunders
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From the Editor...

The "special issue" devoted to Hugh J. Ward is a dream come true for me. I was first exposed to Ward's work in the early 1980s when I purchased Tony Goodson's book, *The Pulps as a word holeders*. I was instantly captured by the four spectacular Ward covers inside. The color reproductions were terrific! In my own mind you know what I'm talking about, but Ward's draftsmanship, devilish compositions, sexy women, and fluid brush strokes evocative and delicious in the printing. While *The Pulps* presented a few dozen covers by various artists, the Ward were favorites of mine. I became an instant fan, and for years I desperately wanted to learn more about this enigmatic artist. An eye for an illustration art lover, information on these artists can be hard to come by. Ward was certainly no exception. I hope this issue changes all of that.

H.J. Ward was one of the greatest artists of the pulp era, and his pictures were with life, larrikin, colorful, sexy, violent—they are the very embodiment of pulp art. His life was tragically brief, but during a few short years Ward managed to create numerous enduring and iconic magazine covers, classics of the genre. To celebrate his life and work, pulp historian and frequent *Illustration* contributor David Saunders has assembled the world's finest collection of H.J. Ward original art, rare photographs, and even condition printer's proof sheets. I know I keep saying this, but David's really outdone himself this time! I can't thank him enough for his hard work and dedication to this project. A word of thanks must also go out to the Ward family—their participation was central to this biography.

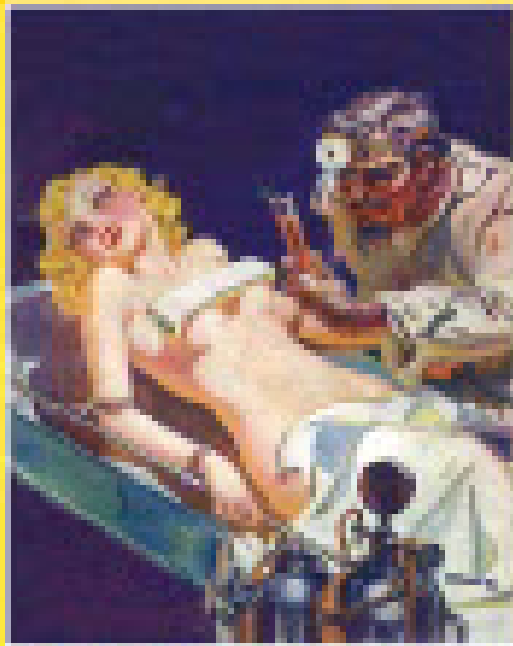
On another note—I am currently working on a number of articles, and acquiring quality images to reproduce is a constant challenge. If you ever would make by any of the upcoming artists mentioned in the "Coming/Next Issue" box, or on my website, please get in touch. Anything you would like to share with us would be appreciated.

To my readers, I would like to hear your thoughts and comments concerning future issues of *Illustration*. What articles would you most like to see as cover in the months and years ahead? I value your opinions and input!

As we toll into the new decade I want to thank you all for your enthusiastic support during the last eight years and 28 issues. Here's to many more! Claremont

WANTED: TOP

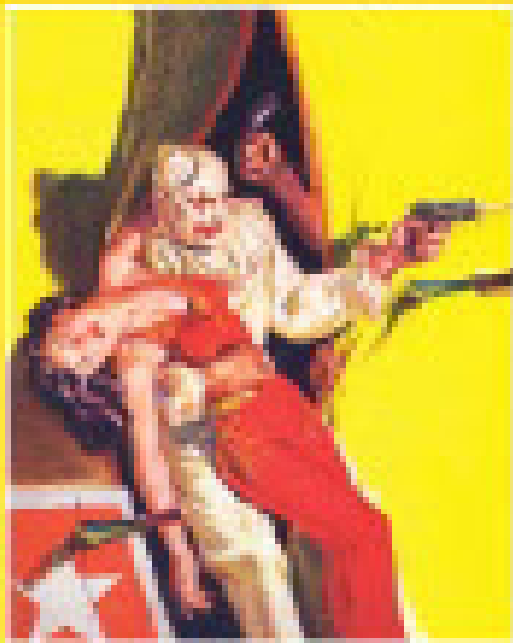
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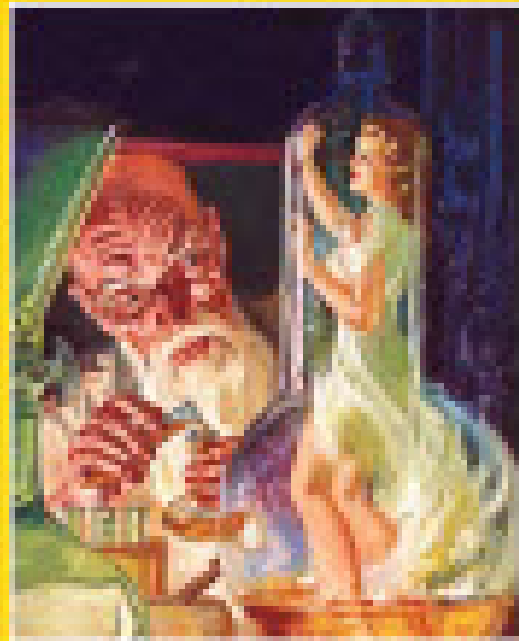
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Hugh J. Ward, 1911

WESTWARD

(1909 - 1945)

By David Saunders

The unearthly black hand finally grips the demented in chains to her pink satin slippers. The woman slumps roughly beside the soft virgin flesh of her unsharply with the casual indifference of squaring a peach before eating, that just a case before more often in the nightmarish dream from the props of a sparrows caught up in a raging storm. This startling and ironic image of beauty and the beast resonates with the profound and eternal struggle of Life versus Death. Death's solemn stentor always holds the upper hand, but Life's eternal beauty is all the more fascinating because of its fragile and fleeting nature.

Instead of illustrating a conventional diabolical scene with already woman in the state as a classic struggle between good and evil, H.J. Ward has pictured his protagonist facing her impending doom without hope of rescue. The usual streak of this woman comes from her final despair. This painting has fascinated millions of fans since its first shocking appearance on newspapers in 1936. But we will never know how the story ended, just as we will never know how H.J. Ward's extraordinary ability of painting might have developed. The artist died at the young age of 35 during military service in WWII. Ever since, the world has remained puzzled by the mystery of the life and death of this great American illustrator.

Hugh Joseph Ward was born March 8, 1909 in Philadelphia, PA. He was known to friends throughout his life as "Hughie," pronounced as "you-ee" without the "H." He was raised in an Irish working-class neighborhood of South Philadelphia. His block was lined with two-story row houses that stood shoulder to shoulder in an unbroken baroque of red brick

confinement on the narrow sidewalks. The houses were tightly packed together and so even the occupants, who struggled to survive in an industrial center that overflowed with newly arrived immigrants from Ireland. The Ward family lived at 1521 South 10th Street. His parents were Mary C. Ward and Charles A. Ward. His father had been a letter carrier for the Post Office since 1898. At the time of Hughie's birth his mother was thirty-nine years old and his father was fifty-three. They were second-generation Irish Roman Catholics and Hughie was the youngest of eight children.

There close-knit family was full of warmth, and the family bonds they shared were strengthened all the more after suffering a series of heartbreaking tragedies. Two of the children died in infancy from childhood illnesses, and then on September 18, 1906, the family's oldest son, Edward, who everyone looked up to, drowned in the Delaware River. Hughie was only seven years old at the time. The impressive funeral mass at Epiphany Church three days later convinced the family with faith that God was unknowable and moved in a mysterious way. The finality of Edward's death was a formative experience for Hughie, but somehow he adjusted to this painful confrontation with Death's inexorable cruelty.

As a sensitive young boy, Hughie grappled with the idea of how powerless we are to alter our destiny. Still the time he could laugh it off half the time he couldn't. He developed a dark sense of humor and a keenly observant mind, which are both deeply rooted traits in Irish culture. A few years later, while still a boy, he wrote (and financially typed) a poignant poem to express his view on this profound subject:



The Hupbs family, 1914



Walter Hupbs, April 1923

Life

*A few joys come our way,
A little toil, day by day,
A little sorrow and a bit of strife,
Add some tears—and that is life.*

Hupbs attended the Epiphany of Our Lord Roman Catholic Parish School from the first grade to the eighth grade. Like in most parochial schools he was required to wear a formal school uniform and to follow a strict code of discipline. Epiphany was run by nuns, who readily corrected any misbehavior with a tap on the forehead from a hickory paddle. He was a good student, but he loved to draw cartoons to his classmates. His drawings amused the other kids, who readily acknowledged him as "the artist" in the class. As he grew more seriously interested in art he began to meticulously pose academic drawings of family members. These early portraits clearly show his remarkable sensitivity as a young artist.

1921 was a historic year of turmoil in America. The Great War had ended, women had won the right to vote, Theodore Wilson had been ousted from the Presidency, and Prohibition was in effect. It was also the year Charles Wad returned from the Box Office at age fifty-

three and took a two-week vacation with his wife to Atlantic City. He then found a replacement job as a stenographer at a freight shipping company and the family moved to a nice home at 2816 North 15th Street.

In 1923, after completing his primary schooling, Hupbs attended the Roman Catholic High School in Philadelphia. There he met an encouraging art teacher who taught him about the great heritage of art in the Catholic Church. He was inspired to learn that the church had been the major patron of most of the Old Masters, Europe's greatest artists had all been commissioned to illustrate biblical scenes for the murals, chapels and altars of the Church. Buffoni and Michelangelo had devoted their lifetime assignments into great art

by emphasizing personal painting styles that expressed the miraculous gift of their own creative spirits. Through their efforts civilization had grown to appreciate self-expressive art as God's work, and the tradition of art came to be considered a noble trade that others, like the Renaissance idea of making art that would spiritually transcend the mundanity of its ornamental application was still inspiring in art Deco America, when Hupbs's Roman Catholic High School class visited art exhibitions at the Pennsylvania Academy of the Fine Arts (PAFA), which was only two blocks away from his school, and the Pennsylvania Museum School of Industrial Art (PMIA), which was nine blocks away.



Walter Hupbs, 1928



The staff photograph with the staff of the Philadelphia Art Week Association, March 1934

In 1924, when High was a high school sophomore, the FEBSA exhibited the work of Maxwell Cameron Wyeth (1863-1940). Wyeth visited the show to give a special lecture to students about his philosophy and studio practice. The show included many original paintings of his famous illustrations for *Colossal*, *King Arthur*, *Zip-Nip Weekly*, *Mysterious Island*, *Seaside Island* and *The White Company, N.C.* Wyeth was one of Philadelphia's most celebrated local artists. He lived only twenty miles outside of town in Chadds Ford, PA, and his work was widely published in national periodicals, including

Harper's Monthly, *The Saturday Evening Post*, *Esquire*, *Home Interiors*, and *Country Magazine*. His original paintings were regularly included in art shows at many of the city's cultural institutions, such as FMAA, FMSAA, the Philadelphia Art Alliance, and the annual exhibition of the Philadelphia Art Week Association.

In 1934 the Philadelphia Art Week Association organized their second annual community event to promote a greater public awareness of local contemporary artists. Paintings were displayed throughout the city in a network of shop windows, art galleries and cultural institutions. Although Philadelphia was a largely conservative business community, this annual event became a popular public celebration of the city's artistic community. Philadelphians were proud to have shared their hometown with Thomas Eakins, Frank Furness, Cecilia Beaux, Mary Cassatt, John Sloan, George Luks, Howard Pyn, and N.C. Wyeth. This annual event encouraged young local artists to persevere in their dreams of professional success.

In 1935, during High's senior year, he joined the editorial staff of his high school yearbook. He composed the layout, designed the decorative motifs, hand-lettered the headings, and drew most of the cartoons. In fact, he was the entire art staff. A yearbook photo of "The Editorial Staff" shows him seated in the group with the caption, "artist: Hugh J. Ward." When copies of the yearbook came back from the printer, High was thrilled to see his familiar drawings transformed by the printing process into his first professionally published illustrations.

Catalog of Original Cover Paintings



Kathleen in "Kathleen" *Esquire*
"Little Red Riding Hood" - 1941

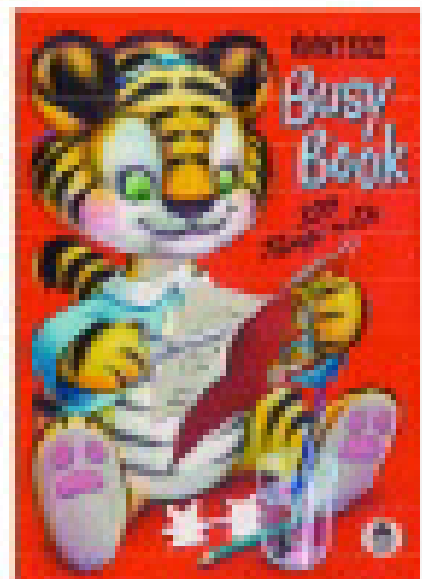
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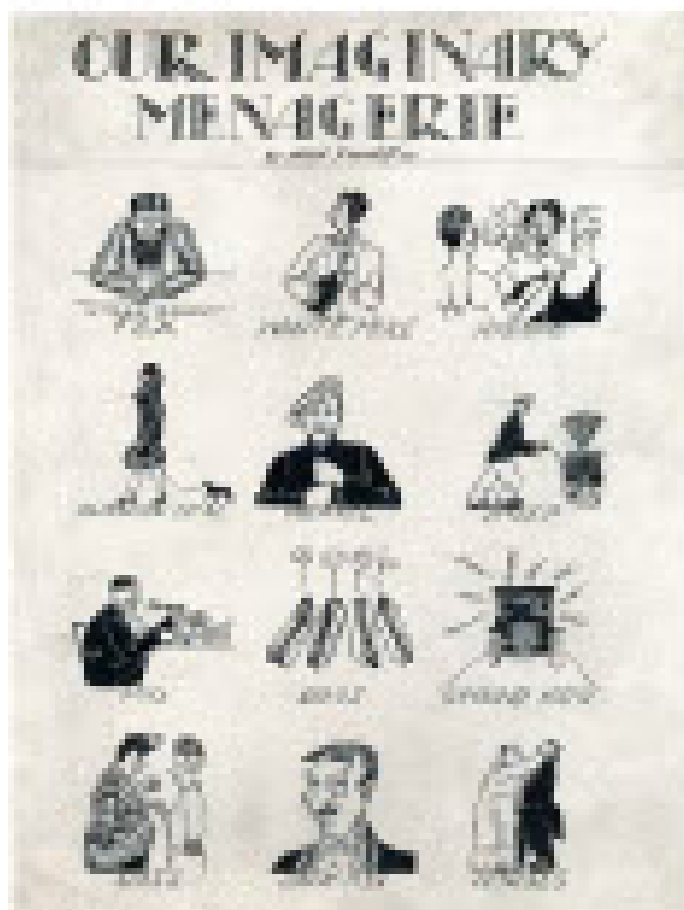
Kathleen y Gipsy
"Queen Size Busy Book" - 1950

The Merrill Company Publishers Archives

Literature



Woodcut illustration, 1920



Digital pasted illustration, 1990

One charming illustration, entitled "Liberation," shows a magical book woven with clever depictions of notable characters from the classics of juvenile fiction: Robin Hood, Robinson Crusoe, The Three Musketeers, The Last of the Mohicans, Peter Rabbit, The Prince & The Pauper, and King Arthur. Most of these books at that time had been definitively illustrated by N.C. Wyeth.

High's senior yearbook also contained an essay he had written about life in a Citizens Military Training Camp (CMTC). Near the end of the Great War, the U.S. Government had begun the CMTC program to train citizens in military defense at army bases for one summer month each year. In 1915 High had joined the CMTC program at the U.S. Army Base, Camp Meade, Maryland. He attended the camp in order to be a good citizen, but also because many of his friends from school had agreed to sign up together for a fun summer adventure. Although the program may have been designed to attract new recruits, High had no interest in a military career.

After graduating high school, High was determined to become a successful commercial artist. It was understood in his family that each child had to get a job after he or she had finished school. Since Highie was the youngest, he was also the last child in his family to remain in school and without a job. Even though he had grown up to be a six-foot-tall, slender young man, and was widely regarded by his classmates to be an artistic genius, High knew that he needed qualified art training to compete and succeed as a professional illustrator. Mr. and Mrs. Ward were by no means prosperous, but they were able to contribute to the cost of his advanced training. So, in September of 1917, High Ward was enrolled as a full-time "Day Student" in a two-year diploma program at the Pennsylvania Museum School of Industrial Art.

The socioeconomic mix of the PMSA student body included masses of prominent Philadelphia families as well as ethnic groups that indicated working-class families. Postage photographs of the classrooms at the time show a cross-section of male and female students, which also included African Americans. Such progressivism was typical of Philadelphia's Quaker foundation as the City of Brotherly Love. Unlike PMA, whose admission was based on a rigorous portfolio review, PMSA did not have an entrance exam. The intention of PMSA was to provide distinctly industrial training, in contrast to the fine art training at PMA. The curriculum at PMSA emphasized that students were being prepared for practical employment in the commercial art profession.

The Pennsylvania Museum School of Industrial Art started in 1878 during the Philadelphia Centennial Exhibition, which aroused civic-minded interest in art and art education. The school charter established a museum of art with a special view to the development of the art industries of the state. The school's aim was to give workers thorough training in the fundamental principles of design and its practical application to every branch of production. According to the

school principal in the 1927 PMSLA reading, the mission of the school is as follows:

AIMS AND IDEALS

The aim of the School is to teach the theories that underlie artistic production and the practical application of those principles to the work we commonly call "Industrial."

The term "Industrial Art" is used to designate the many objects that serve our daily needs, but which have been raised into the realm of the arts by the creative power of the designer. It is of the utmost importance that these objects be of the highest artistic value, for they play so large a part in our daily lives that to have them commonplace or ugly means a general lowering of our standards of taste. Their influence makes itself felt in our clothing, our furnishings, our books and magazines. It might be fairly claimed that upon the daily use of beautiful objects depends the future artistic standing of the nation.

These things are necessary in the training of students in a School of Industrial Art: technique, theory, and taste—and of these three, taste is the greatest. For a designer may be a skilled craftsman and have the theories which should guide him, but if he have no taste, his skill and his knowledge count for little. Training in taste may be given by searching analysis of line, form, and color, and the continual comparison of the old and the new, the graceful accepted and the scarcely tolerated, the obvious and the obscure. Training in taste is important to the highest degree, and yet is equal degree difficult to give.

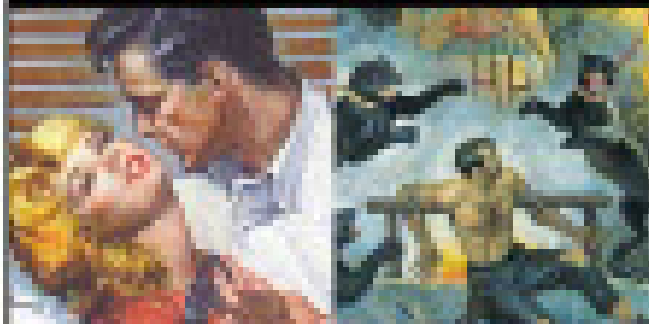
The teaching of theory is based on clear reasoning, through knowledge of materials and their structure, the sources of material to form, and the proper adjustment of independent structure and ornament.

Facilitating the training in theory is technical training—the simplest, the most obvious branch of the work, and, because it is easy to grasp, offers the greatest emphasis. The student enjoys the acquiring of technical skill, and the public bestows upon skill its warmest appreciation. The duty of PMSLA is to see that, while the training in technique is thorough in every way, the most important training in understanding and appreciation is made the predominant interest.

Since there was no entrance exam, each student was required to take two years of classes as a "Beginner" and the maximum enrollment of each new freshman class was limited to 175 students. First come, first serve. One year of tuition cost \$175. PMSLA offered a four-year program of

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Exterior of the Pennsylvania Museum School of Industrial Art by Thomas Hedges, 1907



Students in a studio, the classroom would host PMSA classes, 1911

progressively complex training. The Begunners were required to take classes in the basic foundations of art: drawing, modeling, coloring, perspective, color design, composition, life drawing, anatomy, cut drawing, ornament, and architecture. Each Begunner was obligated to attend three- or four hours of faculty classroom work. During Hugh's first year, there were 514 "Begunners" in the art school. There were another 631 art students enrolled in the evening classes, Saturday classes and the summer school, so the total art school enrollment was 1,145, of which only 48 "Advanced Students" would receive their fourth-year diploma.

Although it was a humiliating step backwards in his self-esteem, Hugh faithfully applied himself to his first four semesters of Begunner training. Luckily he found a friendly group of like-minded young artists who soon recognized his outstanding talent. After classes he brought friends home to see his private work in his home studio. As the youngest child in his family, Hugh's older siblings had each married and moved to their own homes, so he and his parents were the sole occupants remaining of their once-crowded family home. An empty room on the second floor became Hugh's private art studio where he worked on his school assignments, as well as a portfolio of prospective illustrations for his future career as a freelance illustrator. During his sophomore year the house became infinitely smaller when his father, Charles Fred, died at age sixty-two on February 11, 1925. Afterwards, Hugh and his mother lived together as the sole occupants of the family home. He completed his second year of Begunner's training in June 1925, and he then spent the summer working to contribute to the household expenses.

All PMSA students had to dedicate a major and take advanced classes in their junior and senior years. Hugh was finally able to major in illustration. His new major required classes in advanced life drawing and advanced composition,



1888, 1890

costume, pen and ink, nature study, shades and shadows, poster and advertising design, commercial illustration, and customized media illustration. These last two classes were taught by the famous illustrator Thornton Oakley (1881-1953).

Oakley was a great artist of the golden age of American illustration art. His work appeared in most nationwide magazines, including *Century*, *Collier's*, *Everybody's*, *Harpers's Monthly*, *Looker's*, *Time*, *Journal*, *Leah's*, *St. Nicholas*, and *Kidder's*. He had studied with Howard Pyle from 1902 to 1905, during which time he became a good friend of another student, N.C. Wyeth. Oakley and Wyeth were two of Pyle's foremost disciples. They were both deeply influenced by Pyle's spirit, philosophy and practice of art. Oakley's association with Pyle was so widely acknowledged that he had been chosen to preside over the Howard Pyle Memorial Exhibition at the Philadelphia Art Alliance just a few years earlier.

According to Thornton Oakley "Howard Pyle was the Director of the Department of Illustration at the Drexel Institute in Philadelphia when he became absorbed in his teaching. Lamenting the impossibility of devoting adequate attention to the hundreds within his class—among whom inevitably the majority proved themselves of little talent—he withdrew from Drexel, selecting from applicants for his private teaching the scant dozen who to him seemed especially fitted to understand, to practice the course of his pedagogy. Indeed it was from Philadelphia that there came forth the first group of new-born illustrators, affairs with aspiration such as only Pyle could handle, who have left an indelible record on the annals of American art.

"It was in 1905 that Nevell Garrison Wyeth came to enter the class of Howard Pyle, attracted because of the strength of his sketches of costume and plunging horses. Later he moved his own capacious art studio at Chadds Ford from whence he sent forth his prodigious personal output. No more vibrant

personality here I ever known, more more bubbling with content of living. Of powerful frame he was, of arms long extraordinary. Once, I remember, he came bounding into the studio, where members of our class worked together, and in an outburst of bodily process caught me up as though I had been a bundle of dry twigs and whirled me about his head. Again I recall seeing him in New York City heading for the House of Scribner's, carrying high upon his back a widespread canvas as though it were in truth a sail, making down Fifth Avenue as some vast ship before a gale. I caught myself looking for his sails. Indeed does not every courageous soul, as it navigates the deeps of life, leave a glittering record of its passage?

"With color Wyeth made our gross materialities disappear. With color he enriched volume after volume of juvenile classics, chiefly for the House of Scribner's, more more noteworthy than his very best. Thomas Dixon, where his sense of pageantry, his power of suggesting worlds of fancy, has not been surpassed in any other of his works. Too, with wealth of color, with imaginative splendor, Wyeth beautified many a wall of bank, of capital, of public building. Thus in classical magazines, in book, in mural, with his creative colors does the past, endure as does all art that has been created, lead through the darkness of conception, concentration of design, reality of purpose."

Thornton Oakley wrote an essay on illustration for *The American Magazine of Art* in August 1918, which said, "Illustration is the highest type of pictorial art, because illustration is simply a potential way of making a thing clear, and if a picture makes a message clear in a big way, it is an illustration, whether it be made for magazine, book, mural decoration, or for an museum-exhibition."

According to the artist Joseph Hirsh (1918-1981), who had been a student at PMMA at the same time as Hugh Hixon, "The first teacher there was a Quaker named Thornton Oakley. Although it was a commercial art school, the poetry aspect of painting and personal expression still played a major role in the training when I was there. In Philadelphia there were two main art schools. One was the Pennsylvania Academy of Fine Arts at Broad and Cherry streets. The other was the Pennsylvania Museum School at Broad and Pine streets. I chose the one at Broad and Pine because my high school art teacher thought that was the better school and he helped me to apply for a scholarship. We studied a lot from casts, but the Pennsylvania Academy taught much more about painting than my school did. Thornton Oakley was a student of the illustrator Howard Pyle. N.C. Wyeth also studied with Pyle. I guess Oakley and Wyeth were about the same age. Oakley was a dynamic, old-fashioned teacher who would make us memorize things like 'What is Beauty? Beauty is truth.' Cleanse, love and elegance were three precepts that he kept reinforcing. It was almost a kind of chant recited in class. 'You get cleanness by having one thought only. You get love by bring in your picture. You get elegance by loving your subject.' It was something like, 'Allah be praised. There is only one God!' It was something that we

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ABOVE: RAY DEPT. FORMS FROM 1928-1931, 1932, AND 1933

learned by rote. He took his teaching very seriously. I got along with him. He was a big, warm-hearted, freewheeling, windy man, who paced back and forth before class. Some of the kids used to stir. He was a personality. His work didn't command our gaze except. He confined his own work largely to illustrating books. He wasn't in a class with his teacher, Howard Pyle, or with his associate, N.C. Wyeth. He wasn't that active a person. I studied with Oakley for two years."

Although Thornton Oakley was the head of the Department of Illustration at PMMA, he also taught classes to all third- and fourth-year students in illustration, composition and "The Commercial Studio in Relation to Illustration and Composition." Hugh studied with Oakley from the fall of 1928 until June 1930, and he sincerely admired Oakley's version of Howard Pyle's approach to art: "a noble, passionate and disciplined heritage of mankind."

Another exciting part of the curriculum developed by Oakley for his advanced students was a program of "Special Guest Lectures." According to the school's annual reports, Oakley's classes in illustration were given the unusual opportunity of visits by several of America's leading painters and illustrators. The visiting artists criticized the work of the class and spoke about the theory and practice of illustration. Pastors included Elizabeth Shippen Green, Violet Oakley, Frank Schoonover, Jean Wilcox Smith, and N.C. Wyeth. Each visiting artist would meet the class at the school for critiques and a painting demonstration. Afterwards, the class would visit the artist's studio, where the students were given further insight into the way in which the professional would solve a variety of occupational problems.

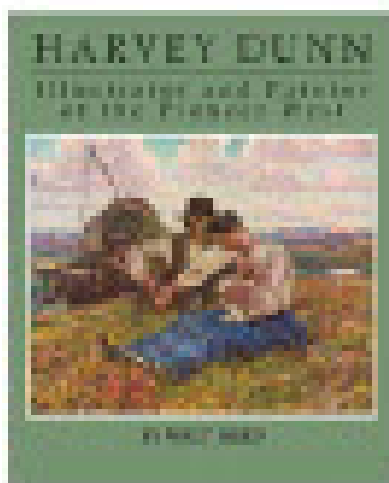
During one year of advanced study with Oakley, whenever Hugh remained silent about his art training, he always credited N.C. Wyeth as his most influential art teacher, thanks to a painting demonstration during a Special Guest Lecture visit to PMMA. Wyeth was able to inspire his pupils to feel an emotional connection to the course of everything they painted. He painted with his heart and not just his eyes: "Never paint the wrinkles of a dress. Become the dress!" He loved his subject matter: "Good things with feelings and they will stay alive." Wyeth

desired compositions to reflect the essential energy of the story and to focus the grace-contrast and the most brilliant colors on the central message. He simplified his forms so that bare essentials to eliminate incidental details that distracted from the overall clarity of the composition. Wyeth told one student, "Be a rigorous technician. Work seven days a week. Forget the commercial aspect of art. Your work will eventually bring you returns in proportion to the heart and soul you put into your efforts."

Hugh was profoundly inspired by Wyeth's passionate approach to art. He soon learned to compete with his subjects. He simplified his compositions to focus on the essential message. He explored every color scheme to capture his feelings. He rendered the forms within the drawing and labeled superficial details to amplify the central drama. He contrasted his contrast and his brilliant colors, and he worked rigorously with his heart and soul seven days a week. But the most obvious sign of his emulation of N.C. Wyeth was his adoption of a carefully configured signature, "H.J. Ward."

Wyeth was not a potter's pot, but despite his popular success as an illustrator, he was frustrated by the social stigma of his trade against illustration as a low quality art form. There are often no valid grounds upon which to make this arbitrary distinction, but American cultural history has long been shaped by this particular prejudice.

Since colonial times, most American-made goods were generally considered inferior to European imports. This narrow-minded bias against homegrown products persisted even after we combined our cultural overlords. Perhaps this attitude is attributable to our society's collective desire to rebuild our self-esteem by mimicking the lifestyle and status symbols of our former rulers. The royal governments from England, Spain, France and the Dutch had originally ruled Boston, San Francisco, New Orleans, New York, and Philadelphia. These were our most sophisticated cities, where the finest fabrics were decorated with the imported fashions of Old World royalty. In a society with that frame of mind, it would have been the height of poor taste to replace even the official portrait of King George with a framed illustration by William Horner from

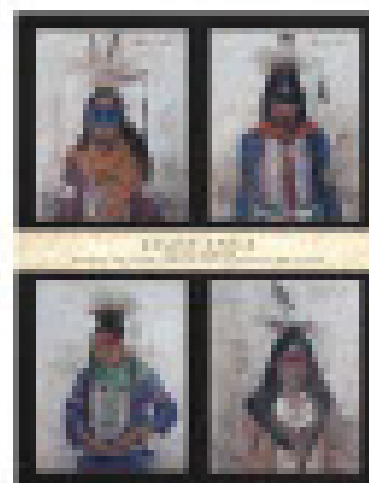


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High Ward (left) has left class to work with students at The Philadelphia Figure on April 1933

Hayer's hobby. As long as the social function of art collecting is to embolden the aspirant owner's self-esteem by adopting the status symbols of European kings, then the collecting of our local artists was to be avoided like the plague. Most American art had no social status, unless perhaps the artist had studied in Europe, but even that was no guarantee of success. Although it was still a fashionable custom in Howard Pyle's time for American artists to complete their advanced study in Europe, Pyle was firmly convinced that American art students needed to seek their training and inspiration in America. He taught his students in regard to a "National Art Spirit" based on lofty ideals. Pyle saw illustration as the true American art form, because it grew from the indigenous roots of our culture. He cautioned his pupils against blindly adopting the artistic goals of Europeans, but to instead devote their brains and souls to deriving commercial assignments into a new American art form.

Considering the financial reality of America throughout the industrial revolution, there were only two options for most of our young artists: they could stay in America and work for our industry as commercial artists, or they could be born rich enough to study in Europe and never need to live from sales. These limited choices finally began to change when the Industrial Revolution had run its course and Europe was devastated by two World Wars, but the American conflict between arbitrary notions of "High Art" and "Low Art" is deeply rooted in our formative history. It may only be resolved when our culture becomes mature enough to accept without shame our rustic origins as the "workshop culture" of foreign shores. When Americans no longer need to placate detesters of low self-esteem with regal aspirations, American art, including

illustration art, will finally be appreciated for the actual merit within each artist's unique and irreducible spirit.

Although N.C. Wyeth was frustrated by this conflict, H.H. Woodrow was not. He was proud to say, "I am a commercial artist." By the commencement ceremony on June 3, 1930, although he was only a junior, he was awarded the Joseph L. Temple Third Prize for Commercial Model, which was presented to him by Thomas Outley, PMMA was a technical school and their graduation degree was not a college diploma. The school did not offer a four-year college degree program at that time, but High Ward had successfully completed three years of a first-classed heritage of traditional academic art training.

During the summer of 1933, like hundreds of other young Philadelphia artists before him, High tried to break into the lucrative art business. He visited Curtis Publications with his portfolio. Curtis was the biggest publisher in town, and in the parlance of American illustration art, Curtis Publications was Mount Olympus. They produced *The Scribner Evening Post, Ladies' Home Journal, Country Gentleman, The American Home*, and many other publications. Their cover artists were the best and highest paid in the business, including Joseph Christian Lemondiker, Norman Rockwell and N.C. Wyeth. The direct approach of visiting Curtis with a portfolio was routinely unproductive for most entry-level budding artists. High was predictably and politely informed of their regrets that they were unable to use his illustrations. Nevertheless, they showed his excellent samples of learning and suggested he might apply for a staff job in the graphic department of *The Philadelphia Figure*. Curtis had recently purchased the financially struggling newspaper and they wanted to replace most of the staff with low-paid, entry-level workers.

Ever since the Great Depression began, during the full extent of Hugh's junior year in art school, the U.S. economy had continued to collapse. All publishers had suffered from financial problems and major shifts in public taste. Advertisers cancelled their contracts. Readers began to consume no more than subscriptions and occasional purchases. While publishers' revenues dwindled, the American public suffered widespread panic, which intensified interest in one source and cheap thrills: fiction. Ironically, just as the biggest publishers found themselves in serious jeopardy, the pulp magazine industry entered its most prosperous era. This was largely because the pulps did not depend on advertising income. Most of their money came from enormous sales of affordable escape fiction that was currently appreciated by the wide masses.

Throughout June and July 1930, Hugh knocked on every publisher's door in Philadelphia looking for freelance work. He then traveled by train to New York City to visit any publisher who would take the time to look at his portfolio. He followed a well-worn path of many young illustrators looking for that first break in the business through the open-door policy of low-paying pulp publishers. After two months of back-patting and rude rejections, Hugh found facts and realized he needed an interim salary job to set up for his continuing education. He resigned to his fate and went back to Curtis to apply for work as a letterer on the art staff of *The Philadelphia Inquirer*. Hugh had an inside track because he had studied pen and ink at PMMA with Herbert Fallings (1879-1951), whose illustrations regularly appeared in books, magazines and *The Philadelphia Inquirer*. Fallings was kind enough to give Hugh a letter of recommendation for the interview, but his high quality work and willingness to accept low pay checked the deal.

The *Inquirer* was struggling with serious financial troubles at the time. It was a conservative newspaper that was politically affiliated with the Republican Party. They supported President Herbert Hoover by consistently under-reporting bad economic news. Statistics on unemployment and bank closings were ignored, even when noted by government accountants. Notices about local business failures were tucked away in their back pages. As the economy continued to crumble, the newspaper lost advertising, and their unpopular editorial slant lost the trust and loyalty of the average citizen. For the first time in the company's history, *The Inquirer* began to lose substantial circulation to the democratic-leaning *Philadelphia Record*.

Hugh reported on work at the newspaper's offices on local and California events. Instead of dreading the hopeless prospect of drudgery he had expected, he was delighted to find a lively gang of inspired young men toiling in the un-stated hands of the industry. Several co-workers were also students of PMMA, including one pal named Stewart Maglier. Philadelphia had a long and noble tradition of having its best artists work for newspapers. J.B. Frost (1871-1928) and Joseph Pennell (1857-1928) had started their careers working for Philadelphia newspapers. Five members of "The Eight," Robert Henri (1876-1929), William Glackens (1870-1933),

George Luks (1867-1931), Bennett Shim (1876-1934), and John Sloan (1871-1951), an infamous band of rebellious modernists, had all lived in Philadelphia and worked for local newspapers. Luks had achieved his greatest fame as the cartoonist of *The Yellow Kid*, America's first cartoonist, after replacing the strip's originator who had moved to *Henry's New York Journal*.

Hugh was soon a proud member of this ink-fingered pedigree. At first his talents were confined to blocking and lettering small advertisements, as well as lines headings that could not be typeset. His superior skills were noticed and he was promoted to hand lettering sales banners for important advertisements. The *Inquirer* had an innovative public relations gimmick to display a large billboard imitation of the front-page headline in a store window facing Broad Street. Hugh was given responsibility for lettering these display window banners. An accidental photograph from the time shows him painting one of these impressive headlines on a stretched canvas. The banner's text refers to Albert M. Greenfield, a local Jewish milkman industrialist. For several years *The Inquirer* had waged an unrelenting smear campaign against Greenfield, even though he was actually a wholesome pillar of society. Greenfield had even been given the honorary title of Commander in the Order of Pope Pius XI for his charitable



Red letter, a studio, Philadelphia, 1930

NEW ALL MASONRY ECONOMY HOMES IN YEADON



WE WILL TRADE
YOUR PRESENT HOME
SAMPLE HOUSE
826 YEADON AVE.
JOS. FRIEDMAN'S SONS *Builders*
CRAIG W. BROOKS
6910 MARKET ST. BLDG. 35

Illustration courtesy of The Philadelphia Inquirer, ca. 1930

contributions to the Catholic Archdiocese. But he also happened to be the main backer of The Philadelphia Record, so the real motive in attacking him was to undermine the rival newspaper.

By the fall of 1938 these were very few Americans who were not overwhelmed by the accumulating hardships from the Great Depression. Hard times had come, and it looked like they planned to stay for a while. Hugh was twenty-one years old and he lived with his mother in his family home at South 13th Street, Philadelphia. The Inquirer covered their living expenses and the upkeep on the house and he was even able to give his mother a small weekly allowance. His mother wrote in a personal letter from that time, "Hugh is the best boy in the world." When September came he decided he could not afford to give up his steady job at The Inquirer by returning to art school for the second year. He was not the only young art student whose plans were derailed by economic circumstances, which made the cost of continuing education unsustainable. In fact, that same year over ninety percent of PMMA students did not complete their fourth year of an training.

Hugh's living work at The Inquirer was appreciated and he was eventually given assignments to draw the newspaper's spot illustrations that were needed to fill the inevitable blank spaces that result from unjustified text. He later drew maps and political cartoons for the editorial section. By 1931 Hugh was a trusted staff member at The Inquirer. He was drawing cartoons for a human-interest section that reprinted critical news accounts selected from nationwide newspapers, such as a report that a small town night court had hired a man to take confessions simply to determine if it was the prison staff. Hugh signed these cartoons "WARD" and they were popular enough to be regularly featured on page two. He enjoyed his work at the paper and it helped him to develop

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Illustration courtesy of The Philadelphia Inquirer, ca. 1930



Illustration for The Philadelphia Inquirer, 1932



Illustration for The Philadelphia Inquirer, 1932



Illustration for The Philadelphia Inquirer, 1932



Illustration for The Philadelphia Inquirer, 1932

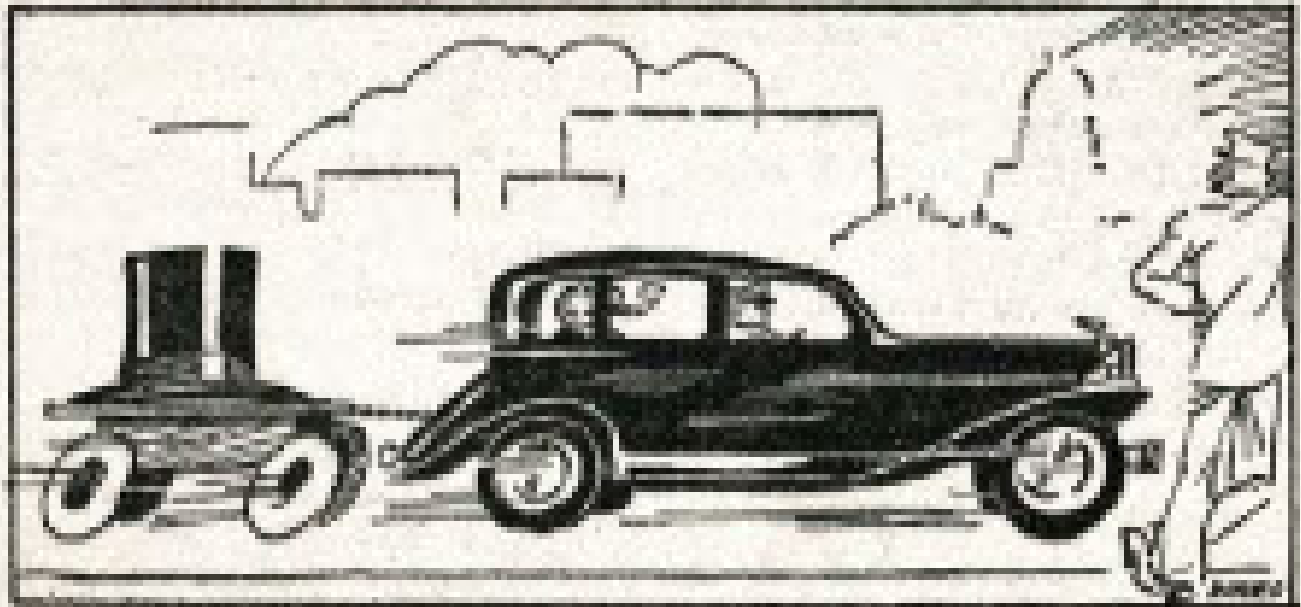


Illustration by The Philadelphia Inquirer, September 24, 1928

*Two Hearts That
Beat As One Are
Found To Be True*



Illustration by The Philadelphia Inquirer, September 28, 1927

**Artist, "Broke,"
Will Quit Palette
to Paint Houses**



Special to The Inquirer.
FITZGERALD, 6000, N.—John
 HENRY FITZGERALD, 6000, N., is ready to
 give up his palette and go back
 to house painting, he said today.

Illustration by The Philadelphia Inquirer, September 7, 1927

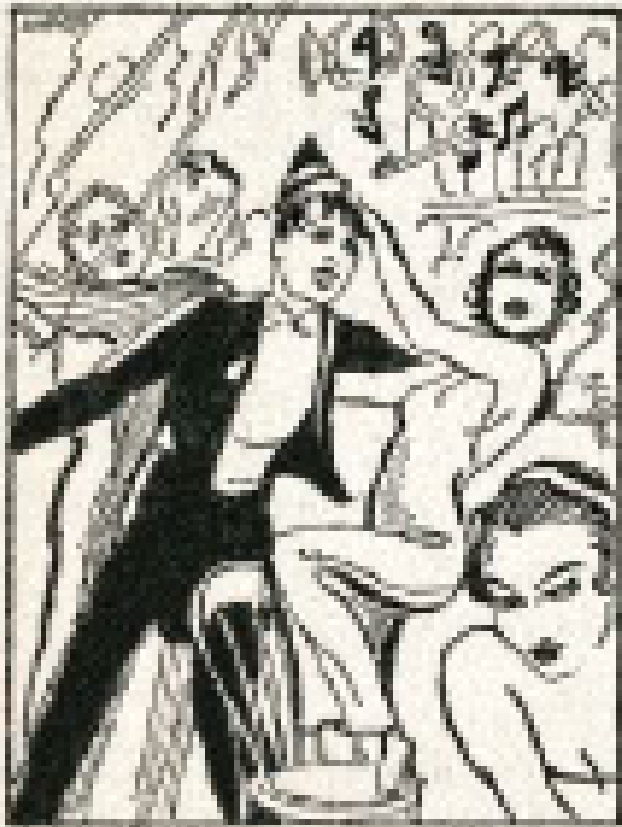


Illustration for The Philadelphia Inquirer, 1934

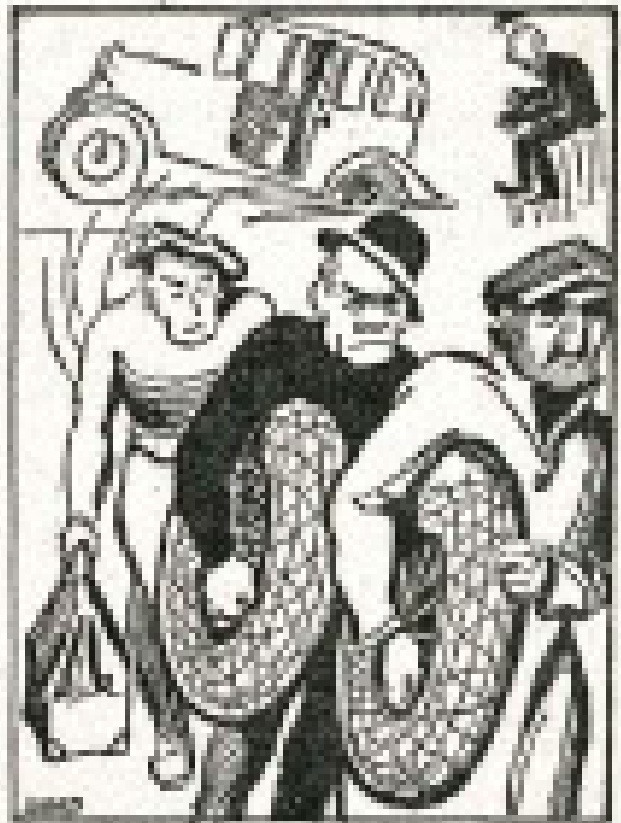
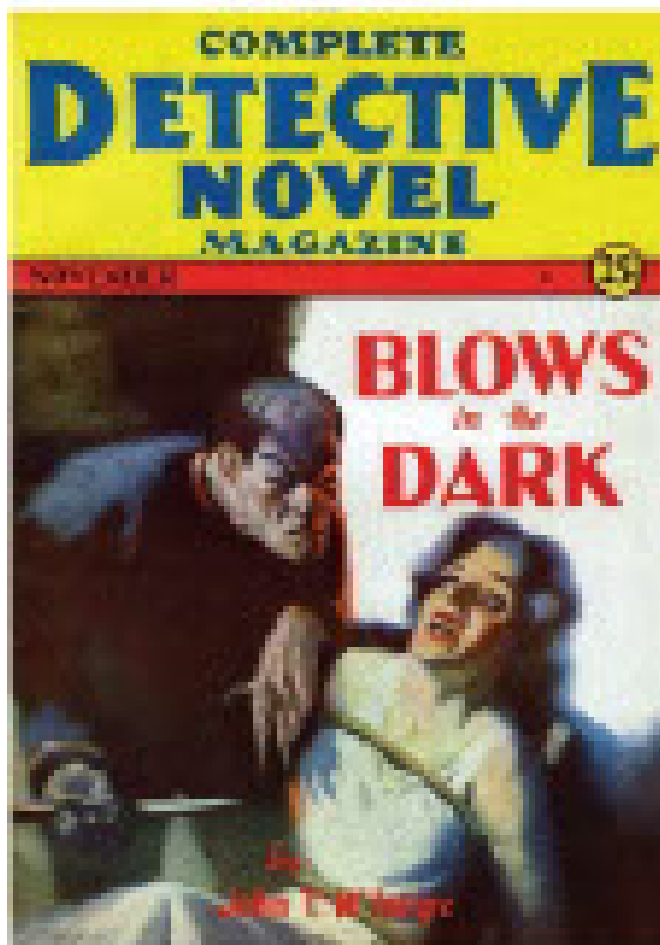


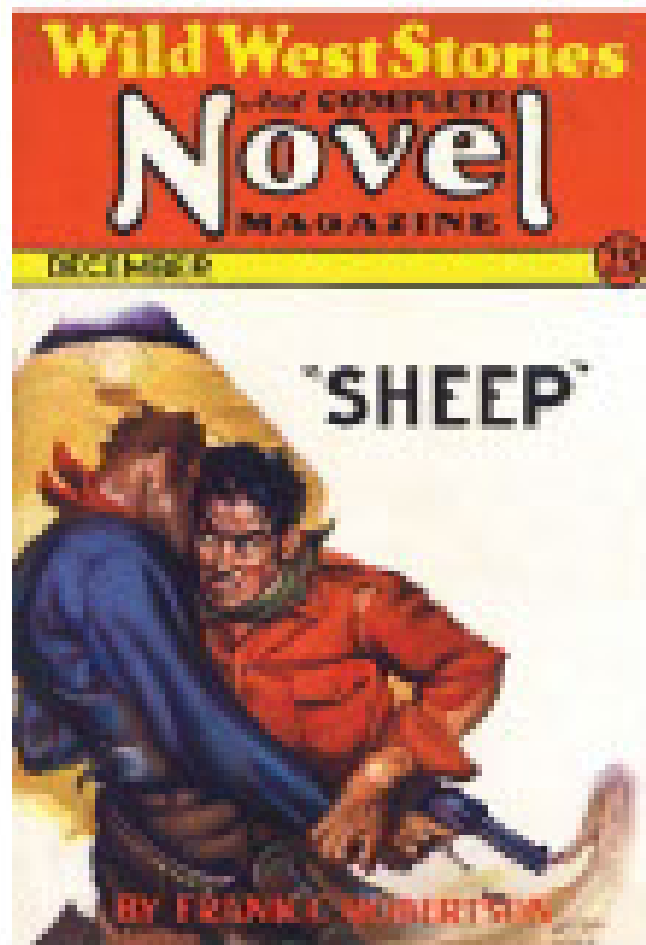
Illustration for The Philadelphia Inquirer, 1934



Illustration for The Philadelphia Inquirer, 1932



Complete Detective Novel Magazine, November 1931



Wild West Stories and Complete Novel Magazine, December 1931

a strong, recognizable drawing style and a sensitive design, which often included the same sex-eyed details, body flags, and grotesque details that would later appear in his pulp cover paintings.

Although his full-time job at The Register was fun and challenging, he never lost his dream to become a freelance illustrator. During his free time he painted prospective pulp magazine covers in his second floor studio. He studied samples of current pulp magazines and based his designs on subject and colors that reflected the presumed tastes of their art editors. Whenever possible, he slipped off to New York City to make the rounds with his portfolio. It took courage and a will to survive to venture into the thrilling unknown world of pulp publishers, but Hugh continued to knock on doors until he became a familiar face.

On August 18, 1911 he made his first sale. Tick Publishing Corporation bought two of his prospective pulp cover paintings. They were later used on issues of Complete Detective Novel and Wild West Stories and Complete Novel Magazine. Tick Publishing was a division of the Macfadden publishing empire. Bernard Macfadden (1868-1933) was a landowner-oligarch whose fanatic advocacy of healthy diet, fasting, and exercise had captivated millions of readers of his flagship magazine, Physical Culture, wherein published sensually "inspiring

photogravures" of shapely women and men, along with informative articles about natural disease and the liberal birth control policies of Margaret Sanger. At a time when many prominent health experts were advocating sexual abstinence, Macfadden was notorious for his outspoken views on the use of contraceptives to enjoy the healthy benefits of sexual intercourse without procreation. His pride in publishing photographs of his own manly physique in semi-nude poses as a champion of vitality and virility transgressed a line by many and led to lawsuits on obscenity charges. While critics saw his magazines as a sign of post-war moral decline, many readers in the era of Prohibition were sick of puritan hypocrisy and appreciated Macfadden's frank and educational articles on sex. His magazines also had a lucrative and illegal sideline of selling contraceptives nationwide through mail order advertisements by "local" companies in his back pages.

Although Macfadden was making a fortune, Hugh earned a mere twenty-five dollars for each cover painting. That price might seem remarkably cheap compared to the twenty-five hundred dollars that publisher's paid M.C. Wyeth to illustrate Treasury Digest, but Hugh was still grateful for these first professional sales. He knew that most of the other young men in his neighborhood were unable to find jobs that paid over twenty-five cents a day.

STREET & SMITH'S
WILD WEST ★
WEEKLY

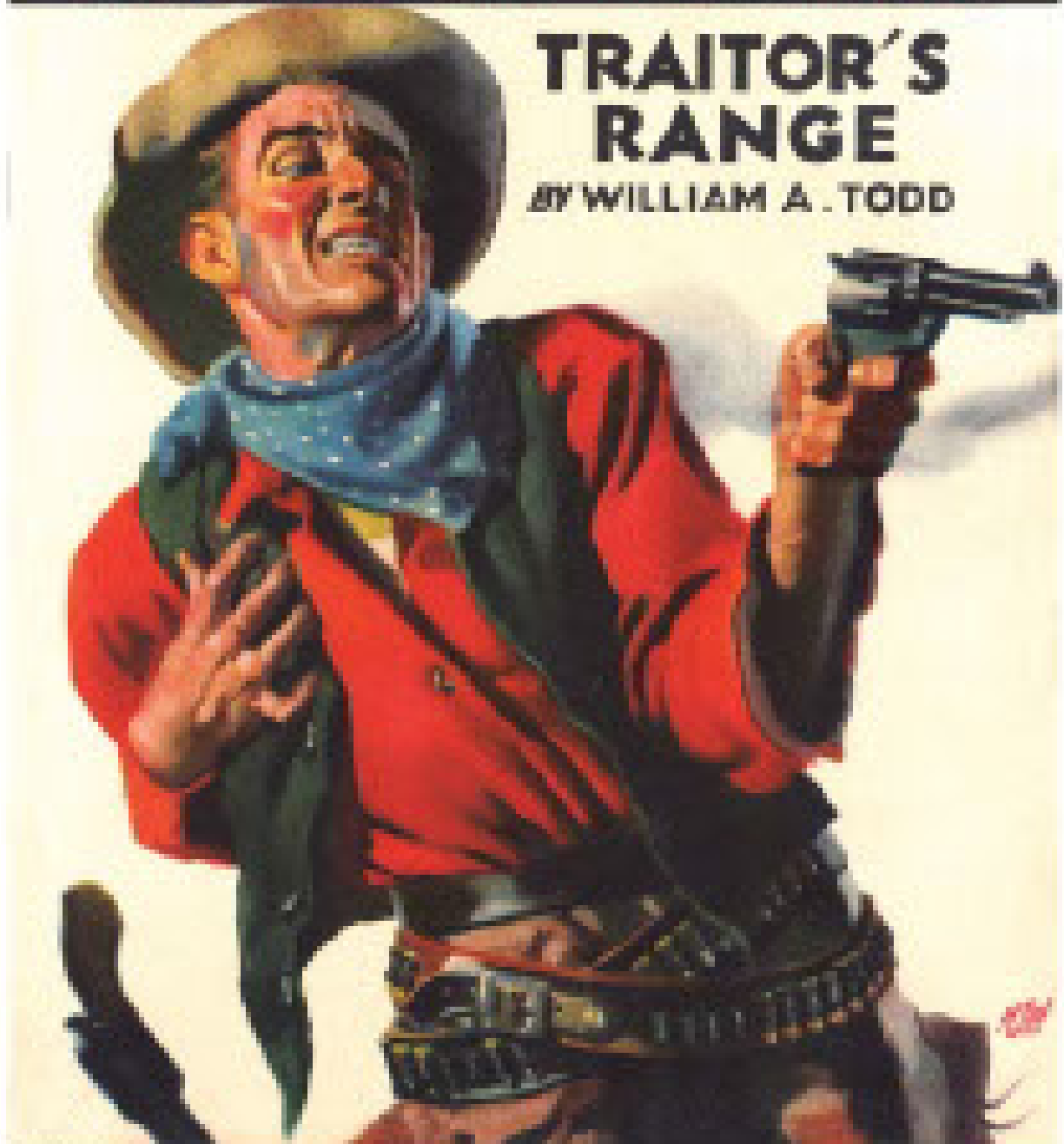
15¢
IN U.S.A.

JUNE
25th
1933

ALL STORIES COMPLETE

TRAITOR'S
RANGE

BY WILLIAM A. TODD



For What Money, June 25, 1933

Illustration 23

These first sales were a satisfying step towards his dream to become a famous illustrator, but Hugh knew it would take more than two sales to sustain a freelance career. Any artist who tried to work freelance during the Great Depression was taking a hell of a risk with his life. Freelance work simply appeared to the rugged individualist. Competing publishers worked in a combative environment, and the other freelance artists were just as competitive. These conditions gave freelance artists the incentive to create paintings that were as outstanding as possible. It was no figure of speech to say that a freelance artist had to publish or perish, because his daily bread and butter entirely depended on selling his most recent painting. There were no royalty checks, no weekly salaries, and no checks to rest on. These factors kept freelance artists under a constant pressure to produce sensational new paintings and to pound the pavement in search of their next sale. Only a small number of the trained artists in America were fortunate enough to start a freelance art career during the Great Depression, and of those, only a handful were able to survive.

So Hugh Wood kept his full-time job at *The Inquirer* while dedicating his evenings and weekends to working at his home studio on his long-term goal to become a prosperous freelance illustrator. He sold his third pulp cover painting in March of 1932 to Street & Smith Publications for *Wild Star Weekly*. This was another important milestone in his freelance career because Street & Smith was the greatest of all pulp publishers. They paid him \$75 for his cover painting—three times more than *Trek Publishing* had paid him—but again, it was only one isolated sale.

On Saturday night, December 18, 1931, Hugh attended a Christmas dance with his pal from the art staff of *The Inquirer*, Stewart Meagher. Stewart had arranged to meet his girlfriend Eleanor Koch at the dance, and she had invited another young lady from her office, Viola Crowley, as a third date for Hughie. It was Philadelphia Parish Hall, festively decorated with hanging and a live art band. Hugh Joseph Wood met Viola Cecilia Crowley. Hughie called her Vi. She was twenty-four years old and he was twenty-three. She was five-foot-five and he was six-foot tall. He was so inspired by her beauty that, before the evening was over, he had sketched his first portrait of the woman that was sure to become the heart and soul of his art. They both fell in love and within a year they had each been formally introduced to their respective families and their union was approved all around. Viola later said, "You can tell if a man is going to make a good husband by the way he treats his mother, and Hughie treated his mother as well." Viola's parents were Irish and German and had raised her in the German style.

husband of Beverly Tamm in North Philadelphia. She worked as a typist at the Clifton Publishing Company on Broad and 55th streets. The Clifton Company produced ledger books and school journals for students, as well as paperwork and literature for the insurance, petroleum and insurance industries. Hughie and Vi were both young professionals working for Philadelphia publishers.

His letter from Hughie, dated Wednesday, July 24, 1933. At work. 1934, he wrote:

Dear Girl Viola,

I hope you're alright. Greetings answers, and a proposition! If it's not too late and if it would not be disagreeable, Vi,—I have to go to New York on a good, dandy trip of one day, probably Tuesday next, and if you could come, it would be fine. Of course, I'd have to make out on five days and subsequent delays and you might not enjoy that but on the other hand we wouldn't have to rush back early. You know time, you see. At these days I don't expect, really I don't, to sell anything, so that with you along, the first bit of disappointment entailed by refusal of the picture, will be washed down. Clever, no?

Of course, it's too much to expect, but if you possibly don't have other on Sunday night, I'd like actually to see you then. So, that, to run up, Vi, and avoid unnecessary trouble for you, if you don't answer, I'll expect to see you Tuesday night about 8:15 or 8:30, and you can tell me then about Tuesday Night.

Sincerely your friend,

Hughie

(HUGH J TO YOU, CRESCENTUM)

(See lower left hand corner)

2



Vi & Family December 18, 1931

One day later he received the following reply on neat stationary monogrammed V.C.C.

Dear Hughie,

It would be a great pleasure to have my first trip to New York with you, even tho you have to "step by the woods." Are you sure you would be bored with my company for another whole day?

I expect to be away all day Tuesday so I won't be able to make a date with you Sunday night. I'm sorry.

You'll write me again to let me know what time to be ready Tuesday, won't you, Hughie? Thanked

Sincerely,

Vi

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Cover for the Saturday Evening Post, September 14, 1915. Ed. in color, 37" x 28.5"

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Hugh (left) in New York City, 1934

During their trip to New York, Hugh was able to interest George Delacorte of Dell Publishing Company in a western pulp, but first he was asked to make a few changes. He returned the following week and made the sale, which was hardly more than just another random sale of a cover "on spec." Dell gave him an assignment for more pulp covers over the next six months for issues of *Sun-Fire Screen Stories* and *Ice-High Magazine*. They also gave him assignments for inter-tribal and white-story illustrations for *Orange Tied*.



The Kalanga of Death

By GEORGE ALLAN ENGLAND

A Hairy spider-father as large as a Big Ann Park spider! In the night the Kalanga did his work on this Man With Treasure and Orange Tied to the Park.

Illustration by George Tied, November 1934

26 Illustration

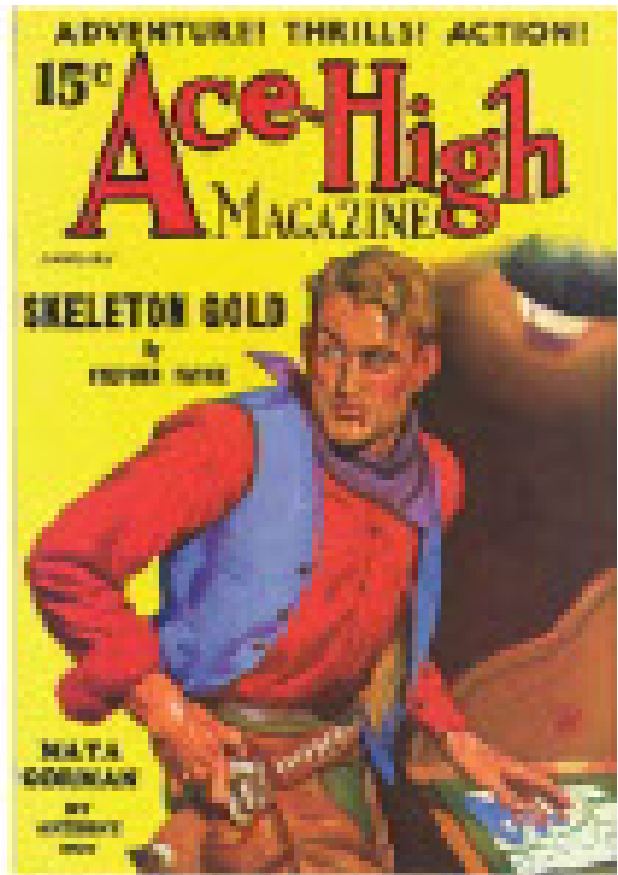
On November 16, 1933, Hugh's mother, Mary Ward, died at the age of sixty-two. Oddly, this was the exact same age that his father had died. His three older brothers and sister screamed close, and the family home was bequeathed to Hugh. He continued to live in the house and to use a second-floor room as his art studio for his emerging freelance art career in the after-hours of his full-time job.

In the spring of 1934 Hugh sold a few more covers to Dell as well as *Strut & Smith*, and in the summer he was back in New York counting the beat with his portfolio under arm. The month of July proved to be a fateful day in Hugh's life. He rented 120 East 84th Street and sold his first cover painting to Culture Publications, which appeared on the October issue of *Spy Detective Stories*.

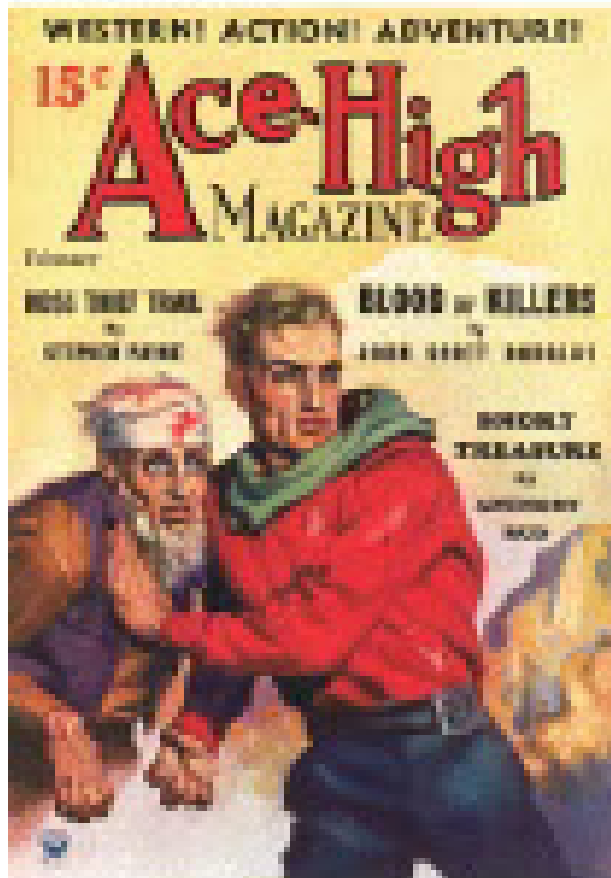
Culture Publications was owned by Harry Dorensfeld (1883-1961), a stern-wine hunter from the Jewish slums of New York's Lower East Side. Dorensfeld had emigrated from Romania in 1888 and had been a street piddler and an errand boy for local mobsters. He allowed his way into a family printing business and made a fortune smuggling Canadian liquor in shipments of Canadian paper through a nationwide distribution and warehousing syndicate owned by Frank Costello. By using loan-shark business practices, Dorensfeld had taken over Bennett Macfielden's publishing empire, including his flagship health magazine, *Physical Culture*. To commemorate this conquest Dorensfeld changed his company's name to Culture Publications. He produced a scintillating line of girls' magazines with back-page advertisements that followed Macfielden's lucrative scheme of selling contraceptives and sundry menauration and vitality products through "front" companies. Only three months earlier Mayer LaGuardia had made a sweeping announcement that anyone caught selling dirty magazines on the streets of New York would lose his business license real fast. The Mayor listed the names of several dozen of the offensive magazines, dozen of which were printed by Culture Publications. According to *Time* magazine, Dorensfeld responded in court by declaring, "The books like *Jack Ace* and *Lynx*. The courts have declared that there's nothing obscene in them, because they really describe life. Well, a girl just out of school—she's the most truly raped. But after she's read our magazine she knows sex. She knows life. She's better able to protect herself!" Despite the cruelty of his argument, it is true that it is difficult to legally define obscenity. Eventually the charges were dropped on the condition that Dorensfeld shut down his dirtiest magazines and tone down the explicitness of his others. He was also ordered to meet with the Citizen's Committee on Civil Liberties. He met the committee and solemnly pledged to respect their concerns, but in fact he continued to make his magazines as spicy as ever. Dorensfeld did whatever it took to stay one step ahead of the vice cops. He had made a fortune in publishing, so he decided he could afford to produce some legitimate pulp magazines. His streetwise instincts told him that pulp fiction would sell better if it was spiced up, so Dorensfeld invented a new kind of detective magazine, which was licensed to his own tables. The result was *Spy Detective*



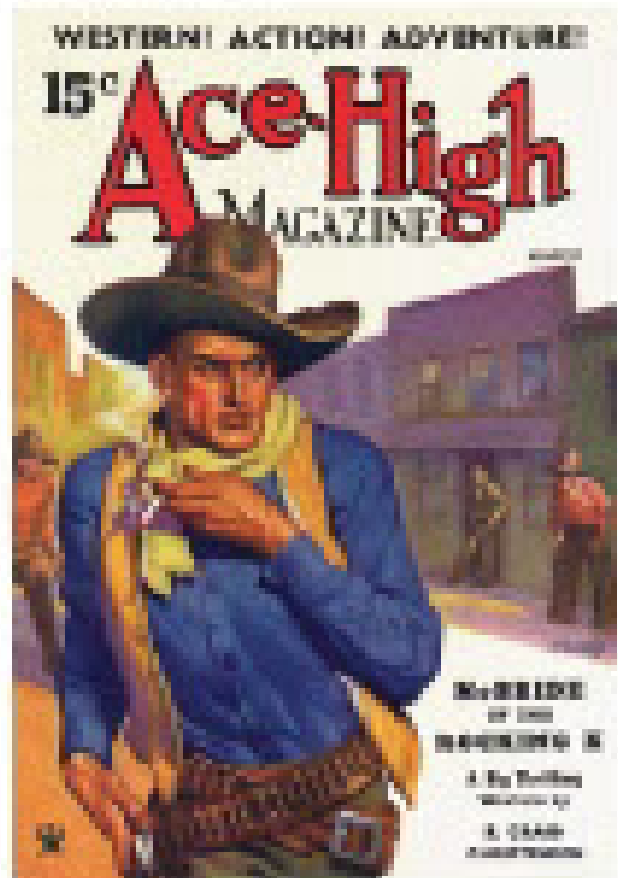
Ace-High Magazine, November 1944



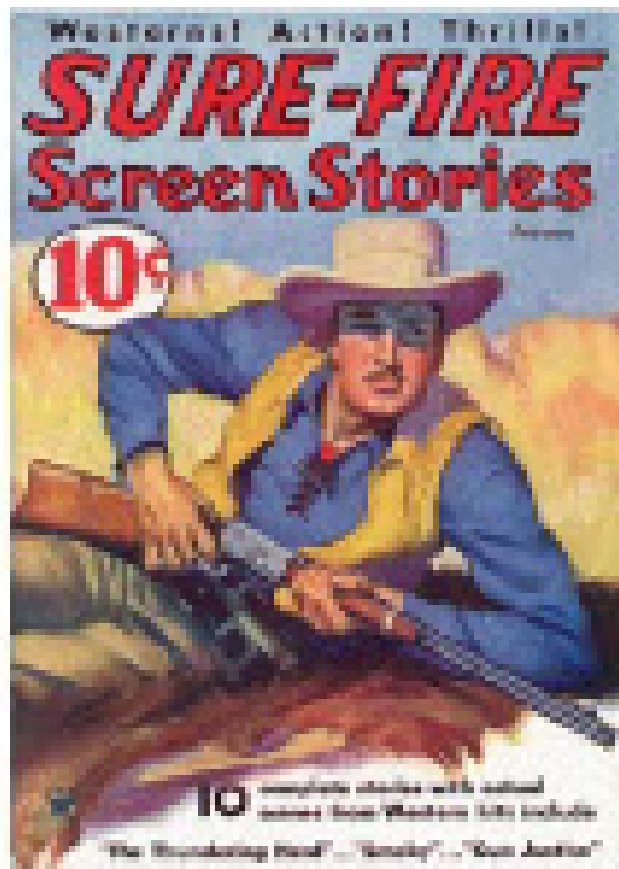
Ace-High Magazine, January 1945



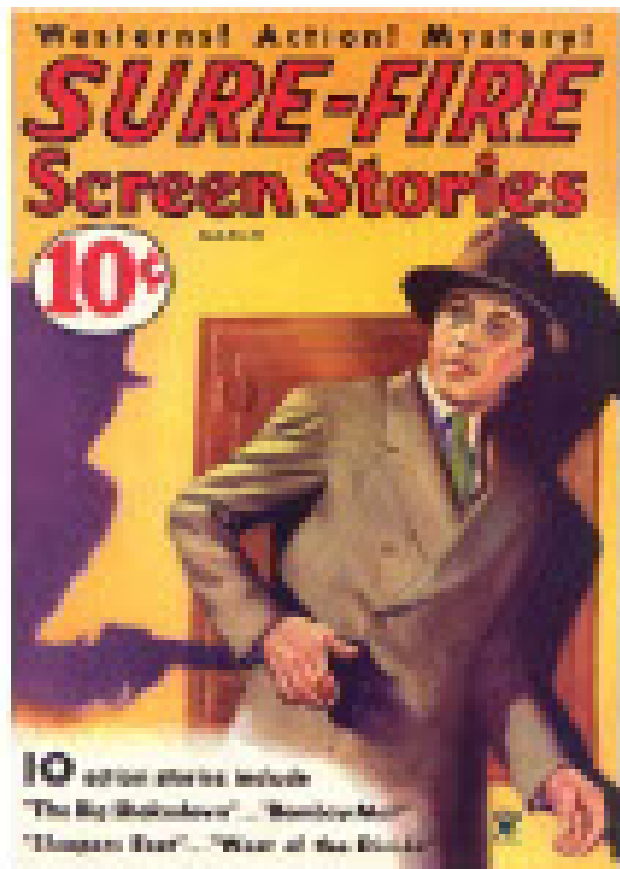
Ace-High Magazine, February 1945



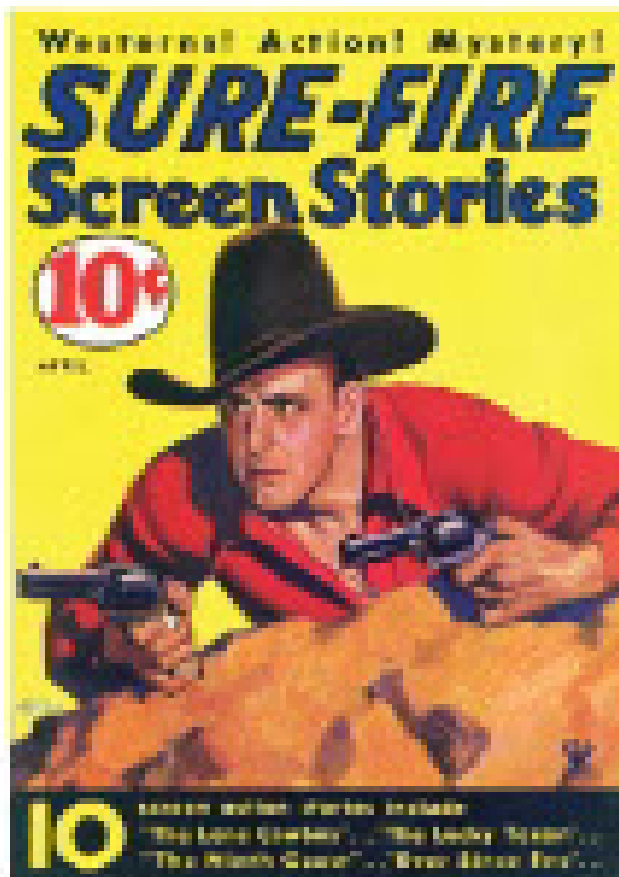
Ace-High Magazine, March 1945



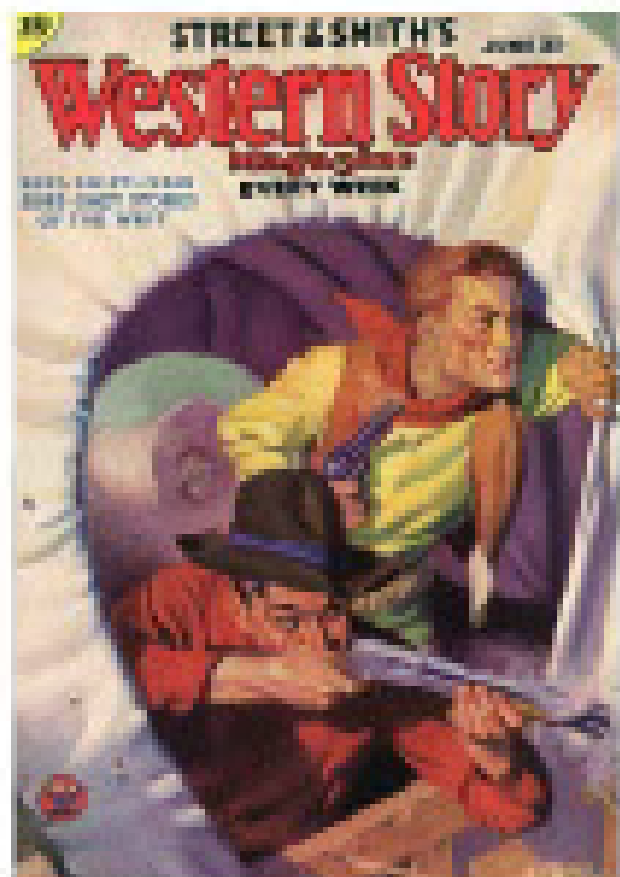
Starline Great Stories, March 1934



Starline Great Stories, April 1934



Starline Great Stories, April 1934



Modern Story Magazine, June 21, 1934

WESTERN! ACTION! ADVENTURE!

15^c
APRIL

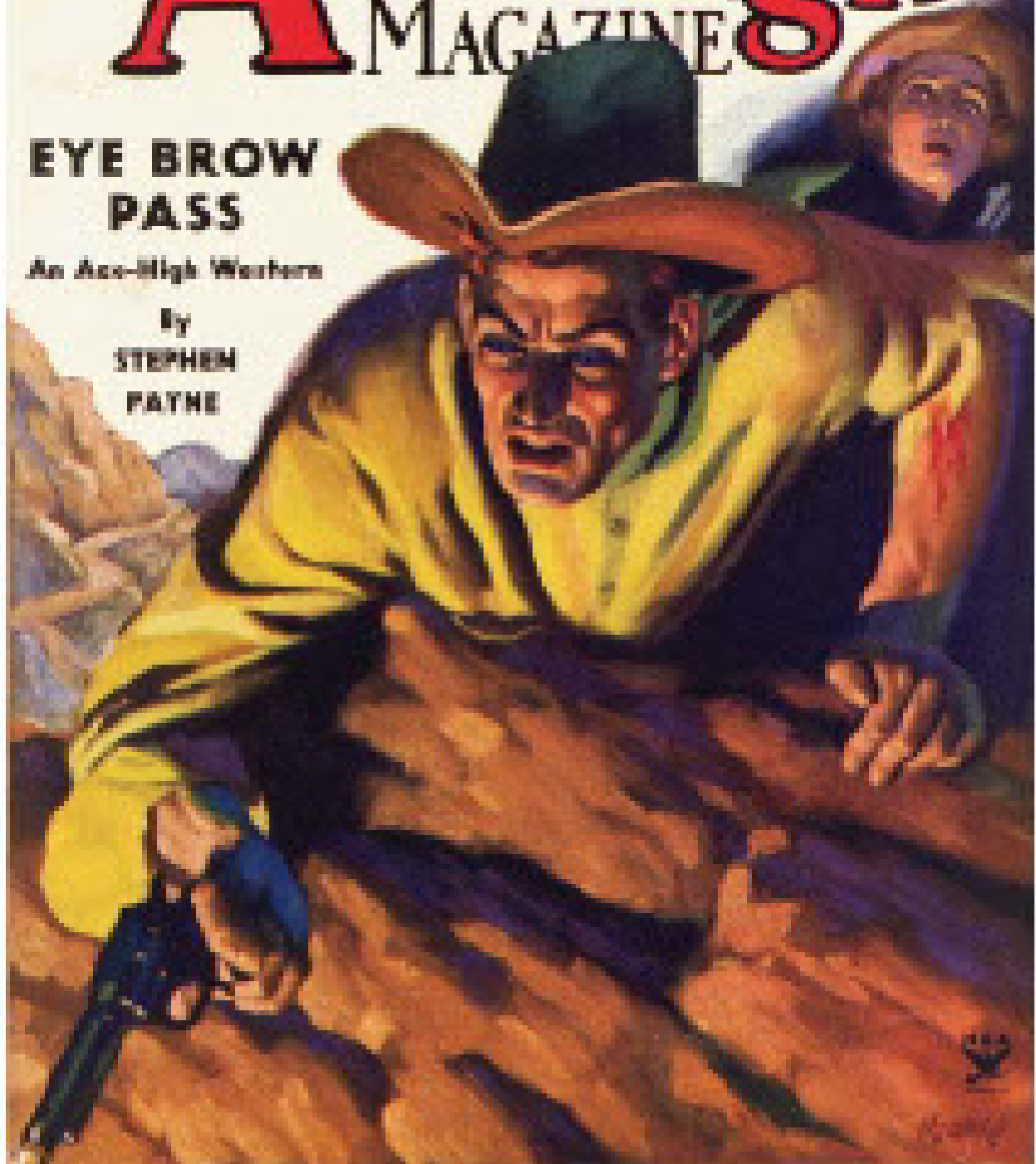
Ace-High

MAGAZINE

EYE BROW
PASS

An Ace-High Western

By
STEPHEN
FAYNE



Ace-High Magazine, April 1984

Illustration 29



Wedding of Irene and Hugh, August 1934



Portrait of White in the Wedding Dress, September 1934-35 on canvas

Series, which debuted only a few months before Hugh walked in the door. It soon became Bonwit's best selling pulp, in annual print runs of 311, Ward's sensational covers.

In August of 1934, Hugh and Viola were married. They had a big wedding at St Ludwig's, which was Viola's parish church in the German Town neighborhood of Philadelphia. Hugh's parents had already died, but his sister and three other brothers were all there with their own spouses and children. Viola's parents oversee the wedding arrangements, and everything was magnificent. Afterwards they visited Sugar Falls for their honeymoon. One week later the newlyweds moved into Hugh's family house on South 11th Street. Viola quit her job at Chilton to help home, while he worked at The Inquirer and managed on his own free time as an increasingly busy freelance pulp artist.

Viola was the strong undercurrent of Hugh's adult woman. She paid for all of his pulp magazine covers. He never photographed her because he preferred to work directly from a live model. His compositions and color schemes were carefully designed to maximize their visual impact. He developed a strongly recognizable style of painting that synthesized his observed qualities of the model with a dynamic sense of graphic design based on his powerful cartoon-like drawing style. This synthesis enhanced a feeling of fantasy and also expressed his inner spirit of good-natured humor and his love of life. It also exposed more than a hint of his dark feelings about Death and Beauty. H.P. Ward's style of painting was so unique and sensational that he immediately dominated Culture Publications' entire line of spicy pulp magazines. He was suddenly working very fast and very steadily to produce countless pulp art masterpieces. By February 1935 he had enough confidence in his freelance career to give notice to The Inquirer that they also appreciated his talent and begged him to remain, on staff, if only for a three-day week.



Viola, January 22, 1935-36 on canvas



Spicy Detective, February 1933

SPIGON MYSTERY

25c

STORIES
for JUNE



Spigon Mystery Magazine, June 1955

Year	Month	Day	Event	Location
1917	October	25th	Wedding	Philadelphia
1918	February	1st	Birth of Patricia	Philadelphia
1919	January	1st	Birth of Viola	Philadelphia
1920	January	1st	Birth of John	Philadelphia
1921	January	1st	Birth of Robert	Philadelphia
1922	January	1st	Birth of William	Philadelphia
1923	January	1st	Birth of Charles	Philadelphia
1924	January	1st	Birth of Edward	Philadelphia
1925	January	1st	Birth of George	Philadelphia
1926	January	1st	Birth of Arthur	Philadelphia
1927	January	1st	Birth of Douglas	Philadelphia
1928	January	1st	Birth of Eugene	Philadelphia
1929	January	1st	Birth of Paul	Philadelphia
1930	January	1st	Birth of Thomas	Philadelphia
1931	January	1st	Birth of Donald	Philadelphia
1932	January	1st	Birth of Richard	Philadelphia
1933	January	1st	Birth of Kenneth	Philadelphia
1934	January	1st	Birth of James	Philadelphia
1935	January	1st	Birth of Robert	Philadelphia
1936	January	1st	Birth of Charles	Philadelphia
1937	January	1st	Birth of Edward	Philadelphia
1938	January	1st	Birth of George	Philadelphia
1939	January	1st	Birth of Arthur	Philadelphia
1940	January	1st	Birth of Douglas	Philadelphia
1941	January	1st	Birth of Eugene	Philadelphia
1942	January	1st	Birth of Paul	Philadelphia
1943	January	1st	Birth of Thomas	Philadelphia
1944	January	1st	Birth of Donald	Philadelphia
1945	January	1st	Birth of Richard	Philadelphia
1946	January	1st	Birth of Kenneth	Philadelphia
1947	January	1st	Birth of James	Philadelphia
1948	January	1st	Birth of Robert	Philadelphia
1949	January	1st	Birth of Charles	Philadelphia
1950	January	1st	Birth of Edward	Philadelphia
1951	January	1st	Birth of George	Philadelphia
1952	January	1st	Birth of Arthur	Philadelphia
1953	January	1st	Birth of Douglas	Philadelphia
1954	January	1st	Birth of Eugene	Philadelphia
1955	January	1st	Birth of Paul	Philadelphia
1956	January	1st	Birth of Thomas	Philadelphia
1957	January	1st	Birth of Donald	Philadelphia
1958	January	1st	Birth of Richard	Philadelphia
1959	January	1st	Birth of Kenneth	Philadelphia
1960	January	1st	Birth of James	Philadelphia

A page from H.I. Ward's ledger, 1915

High kept a detailed logbook of all his business earnings and business-expenses. Most sales even often included with an itemized expense of \$5.25 for his round-trip travel to New York City on the commuter train. Eventually he decided to transport more paintings than he could fit under his arm, so he bought a car to drive his assignments back and forth to New York. It was a 1916 Ford four-door sedan, with "inside doors." This version name evoked on the fact that the backseat doors were poorly designed with non-removable hinges, which had a nasty reputation for snapping open at high speeds and flinging the backseat passenger out of the moving car. Luckily, High never had that problem with his car. Viola runs along on many of his biweekly road trips. She would help him drive and to share the excitement of her husband's triumphant deliveries of new paintings.

High wanted to follow in the footsteps of H. C. Wynn by moving to a pastoral suburb of Philadelphia to live and work in a dream home that was built to his own specifications, with a well-lighted painting studio. Viola was over program, and they wanted to raise their family in a home they could fill with fresh moments of their own, and not in a home that was haunted by High's childhood memories. Compared to the average depression-era income of \$25 a week, the Wards were



Photo of Patricia (left) January 1918



High with his daughter Patricia, February 1918

earning a fortune. High got a regular paycheck from the newspaper for \$1000 a year, plus his annual income from freelance sales was over \$2,000, so they could well afford to move out of South Philadelphia. On September 24, 1918, High signed documents agreeing to sell his family home for \$2,119.98. A month later, on Halloween Day, High quit his job at *The Philadelphia Inquirer*. One month after that, on Thanksgiving Day, November 28, their daughter, Patricia, was born. By early 1920 they had finished the sale of his family home and moved to a rented house in suburban Germantown.

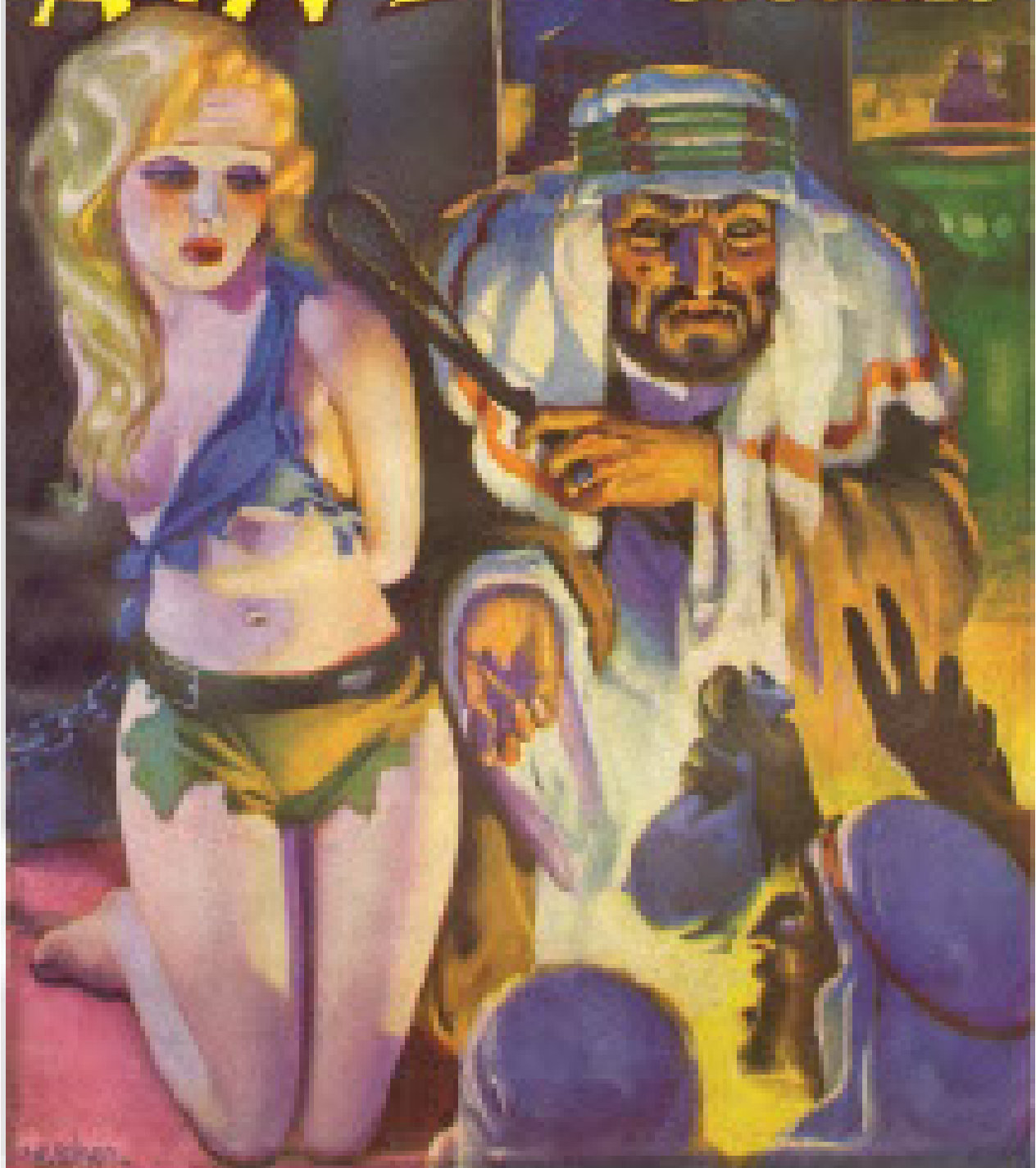
They planned to live in the rented house only until they found the perfect empty place on which to build their dream home.

By the age of twenty-seven, H.I. Ward had accomplished most of his ambitious career goals. He was a very successful freelance artist. He sold magazine covers to several different publishers, including *Money*, *Doll*, and *Popular*, but *Cultural Publications* remained his major publisher, and he remained their top cover artist for the rest of his life. He would create countless iconic images for their magazines, which included *Kollier's* *Smiles*, *Don't Forget Hollywood Detective*, *Hollywood Detective*, *Josef Menge*, *Barry Gandy*, *Barry Night*, *Pop*, *Private Detective*, *Romantic Detective*, *Romantic Movies*, *Spy*

JULY

251

SPICY-ADVENTURE STORIES



Spicy Adventure Stories, July 2011

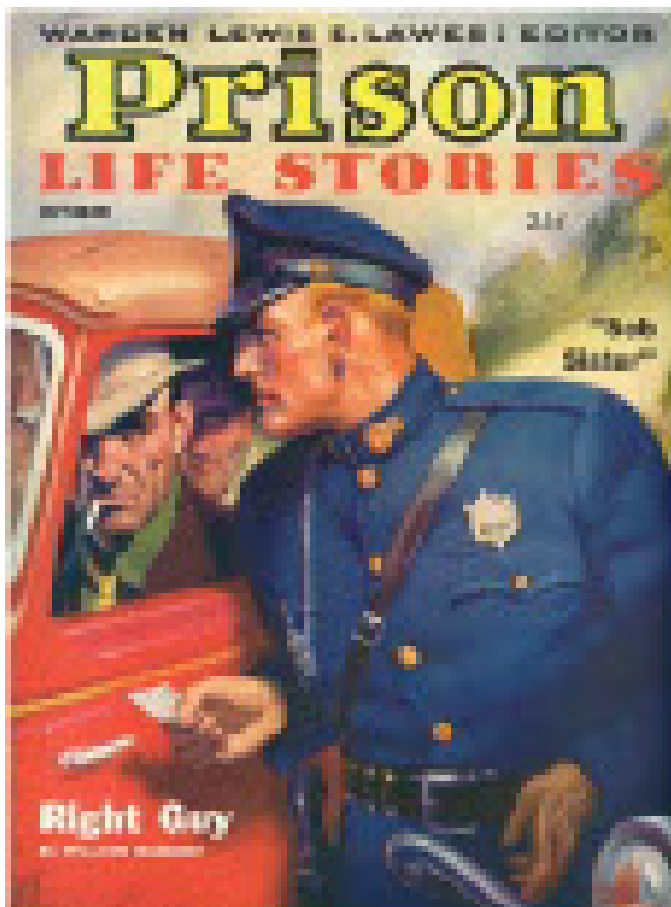


Illustration: Walter, November 1931

Adventures, Spies Detectives, Spies Mystery, Spies Western, Spies' Adventures, Spies' Detectives, Spies' Mystery, Spies' Westerns, Spies' Detectives and Spies' Tales. He even painted the dust-jacket cover for a novel by Arthur Wallace, *Justice Falls The Trigger*, from Fallada Press, which was in fact yet another publishing company owned by Harry Donahoff.

By the time H.I. Wald had become a top bodacious illustrator, the art of painting pulp magazine covers had developed an innovative role in popular culture that was unlike anything before. The traditional task of an illustrator had always been to paint a memorable scene from a story that was frozen in a dramatic moment of suspense. This practice had developed as a clever way to entice the public's curiosity to buy the publication in order to discover how the dilemma was resolved. This same plot device was consistently used in weekly short film "chiffange" serials such as *The Perils of Pauline*, in which the protagonist was literally left hanging from the edge of a cliff. The director's intention was to arouse the public's curiosity to pay the price of admission each week to see how she would miraculously escape. Presenting a tale frozen at the moment of suspense was an ancient trick in the art of storytelling. The excitement of a chiffange was the classic promise of *One Thousand and One Arabian Nights*, an ancient collection of folk tales in which Scheherazade was allowed to tell a tale to the king before her execution in the morning. She cleverly managed to end her story at a cliff-hanging moment,



Illustration: Walt the Trigger, November 1931

and in order to satisfy his curiosity, the king was compelled to postpone her execution for another day. The enduring effectiveness of this tactic was suggested by the story's title. Charles Dickens and Thomas Hardy had both written serialized fiction for newspapers that used cliffhangers to ensure continued readership. By the mid-1930s the cliffhanger had been so overused on the covers of pulp fiction that the public had grown jaded. Readers realized that even the most hopeless cover scenes would always be miraculously resolved at the last moment with boring predictability. When editors received editorial letters of objection to such serialized resolutions, they realized they had lost their readers' trust, as well as their readers' interest in how each cliffhanger scene was resolved. At the same time most pulp publishers also noticed that the better the cover painting, the higher the sales, and higher sales were all that mattered. Editors experimented with increasingly outrageous covers that shared the same general theme as the interior fiction, but made no effort to illustrate any specific story. This slight shift in the role of the pulp cover within the industry might seem like a minor adjustment, but when cover artists were freed from the task to illustrate an author's text, their creative genius was unleashed to explore personal flights of purely visual fancy. This was the critical change that allowed pulp cover painting to function as its own independent form of cinematic art, and led to the golden era of American pulp art. The cover's new prominence was also supplemented by

SPICY MYSTERY

25c

STORIES
for AUGUST



By
Robert
Leslie
Bellem

THE EXECUTIONER

Spicy Mystery Stories, August 1935

Illustration



Spicy Mystery (Globe), February 1944

www.libraryofamerica.com



OCT. 25¢

Spicy DETECTIVE

STORIES



G-MAN

by
James A. Leavison

Spicy Detective Stories, October 1934

SPICY MYSTERY

25c
STORIES
for
FEB.



DEVIL'S SLEEP
By Morgan Grant

NOV 25

SPICY WESTERN



The
**ARIZONA
KID**

by Stewart Adams
Illustration

Spicy Western Books, November 1921



Illustration for *Spy Masters* comic, April 1956. All in color.



Wald adds the cover to *Romantic Detective*, 1944

technical developments in offset lithography, which gave pulp magazine covers an improved quality of color printing that was among the finest in the world.

As with any popular trend, the public was suddenly buying pulps just to see each new issue's emotionally inventive cover scene. Many pulp artists reacted to this new liberty by inserting even cruder cliffhangers. The public raised its eyebrows, and the publishers appreciated the increased sales. The basic structure of a cliffhanger is a dramatic triangle, with the leading lady in the middle in a conflict between good and evil. The typical cliffhanger on a pulp cover shows the ultimate moment of crisis when a fair maiden is caught between a desperate hero and an evil henchman. This three-way drama is the structural basis for most pulp covers, but H.I. Wald invented his own simplified version. He eliminated the hero. Perhaps he was following Thornton Odell's doctrine to constantly strive for clarity: "by having only one thought." Or perhaps he just had no faith that a hero could ever rescue anyone from destiny. Whatever the reason, most of his cliffhangers are unfair fights between an evil henchman and a damsel in distress. There is something basically hopeless about this scenario that makes H.I. Wald's work jarring and memorable. Instead of a last-minute rescue, his covers compel the public to pay the price of purchase out of the same primal fascination that makes drivers slow down and rubberneck at a highway traffic accident—curiosity or envy.



Romantic Detective, August 1944

The recurrent theme of sexual bondage in his covers was the stock-in-trade of all Harry Diamond's pulp publications, but the way that H.I. Wald was able to consistently resolve scenes of appalling cruelty also suggests that he was in some way familiar with his protagonist's feelings of absolute hopelessness in the face of impending doom. These shocking cover paintings stimulated newspaper sales, but they also aroused society's moral guardians.

Mayor Fiorella LaGuardia ended his political life on the popularity of his drive to clean up New York City. He fought corruption in City Hall. He cracked down on gambling. He closed burlesque houses, and he pursued a sweeping campaign against peddlers of dirty magazines. The Citizens Committee on Civic Decency, an initially vague but well-organized group that was spearheaded by the Catholic Church, supported his crusade. The Roman Catholic Archbishop formed the National Organization for Decent Literature, which maintained an official list of obscene books and magazines that good Catholics were instructed to avoid. According to *The New York Times*, "The Archbishop asked every Catholic over the age of twelve to sign a pledge to aid the crusade. He also requested parents to give the pledge orally to children between the ages of five and twelve. The Archbishop announced that pledge cards, which are to be filed, would be distributed in churches on Sunday. Crusades for the National Organization for Decent Literature have been conducted in one hundred and ten American dioceses at the



Original cover for *Benvenuti Venetia*, August 1954. Illustration.

OCT. ★ 25¢

Spicy DETECTIVE

STORIES



BRAT *from* **BROADWAY**

by Clint Morgan

Spicy Detective (Globe, October 1931)

DEC.

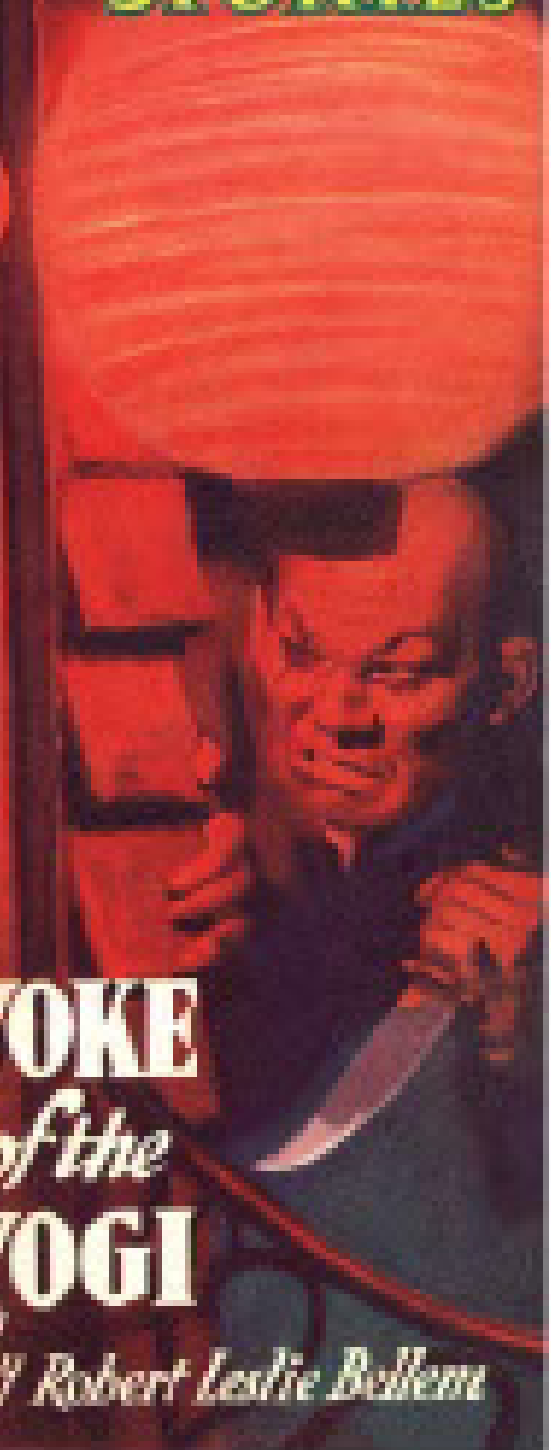
25¢

SPICY-ADVENTURE STORIES



YOKE *of the* YOGI

by Robert Leslie Bellum



SPICY MYSTERY

★ 25c
MAY



by Gene Altman
TIME TWISTER

Spicy Mystery Series, May 1933

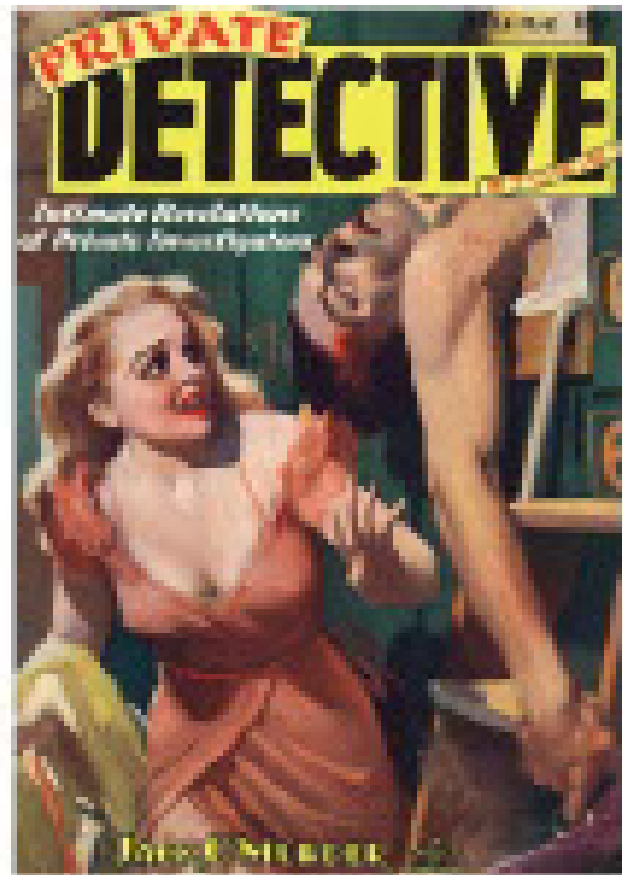
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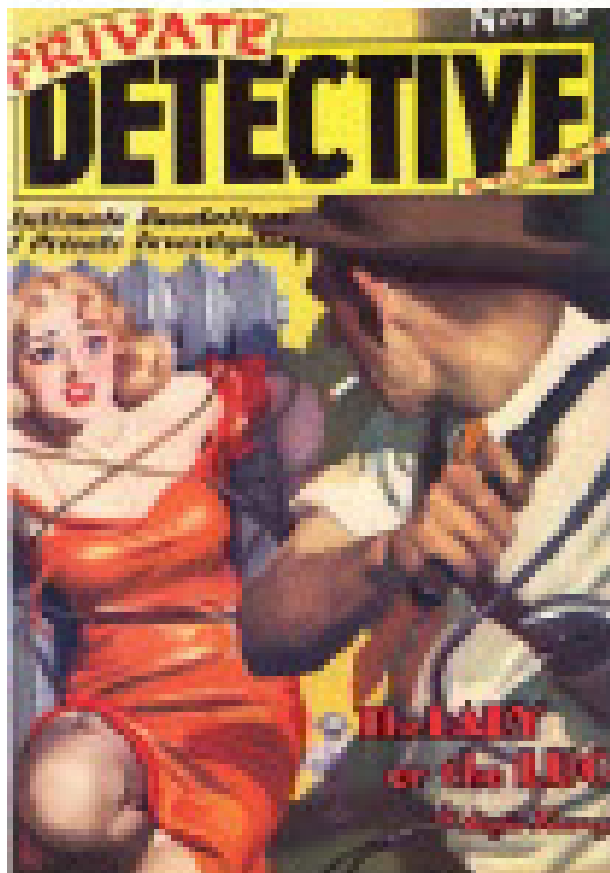




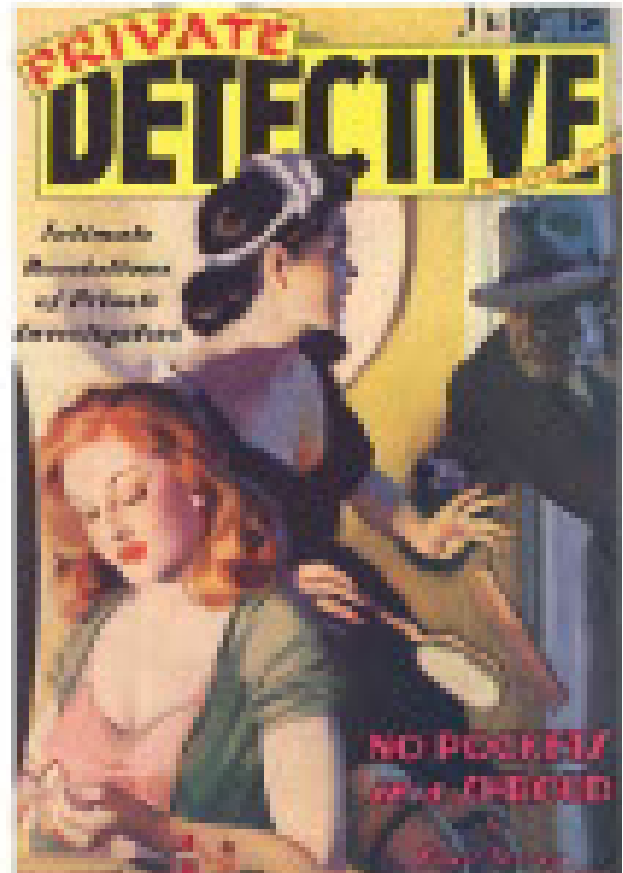
Private Detective (June, 1937)



Private Detective (June, 1938)



Private Detective (Nov., 1938)



Private Detective (July, 1939)





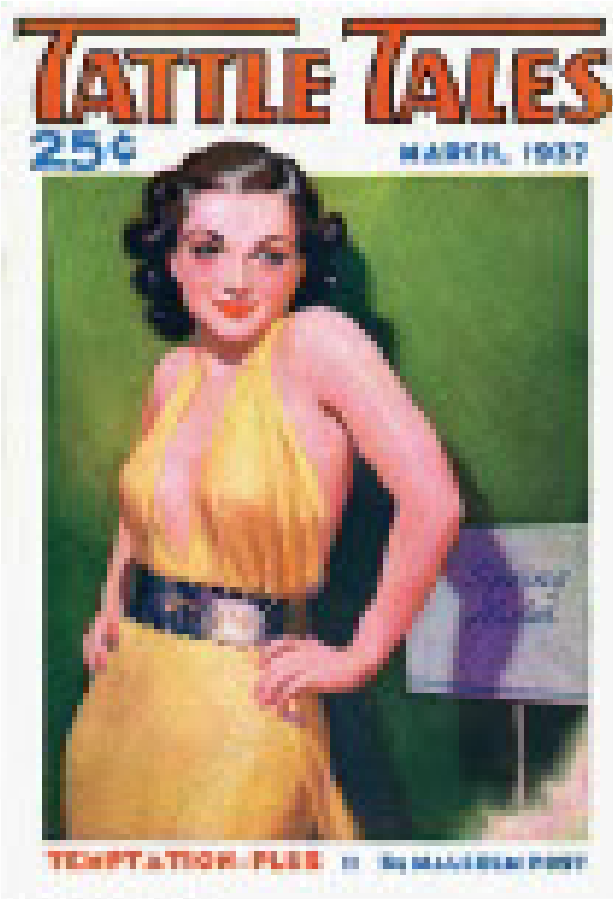
Digital work for *Spicy* magazine, Dallas, February 1988. Still in color.



Original cover for *Thriller Western*, July 1939, \$0.10 per issue



Paris Gayety, March 1937



Tattle Tales, March 1937

request of the Committee of the American Society."

An article in *The New York Times* entitled, "Mayor Fields Court in Anti-Smut Drive," reported, "LaGuardia signed a warrant for the arrest of the president of the Interborough News distributing company who was held on \$5,000 bail. The money was handed over to Hill with by the defendant himself, who claimed he was a family man himself of excellent reputation. The you take this with you?" Mayor LaGuardia demanded, handing a copy of an objectionable magazine. "Then you have no right to read it on the streets for other children to see. You sell and distribute obscene, lewd, filthy, indecent and disgusting magazines. I'm not looking—and this town knows that I'm not looking. I want the name of the president and all the directors of this company. I want to know what family they have, to see if they want their children to read this at 15 cents a piece. The Mayor makes an appeal to all stores to return these magazines immediately to the Interborough News Company. I'm going to clean New York City of this kind of stuff. I'm going to close it if it's the last thing I do." That the Mayor was up in arms in connection with his drive to clean up the newsstands became apparent when he kept an earlier promise to order the Department of Sanitation to go after the published filth and clean it from the streets." LaGuardia's three popular terms as Mayor were all flavored by such grandstanding antics.

At the same time that Culture Publications was deliv-

ing another installment from the Citizens Committee on Civic Decency, Doremfield decided it was time to once again refresh his business with a clean slate, so he changed the company name to Trojan Publishing Corporation. Trojan was an ancient and noble name from classic literature. It was also the brand name of the best-selling condom in America since 1873. That was the year the company first had the idea to market condoms through mail order advertisements in the back page of magazines or "Men's Drug Sanitation (Women's preventative) Sanitary Hygiene Products. Mailed in plain sealed package." The attraction to buy contraceptives inconspicuously through the mail was so liberating that Trojans eventually covered seventy percent of the national market. By 1933, when Doremfield needed to develop a more respectable back of his publishing empire, he chose the name "Trojan" as a by insurance to his many faithful customers that the lucrative policy of selling contraceptives in back-page ads would continue. At the same time, Doremfield wanted to publish more wholesome mainstream pulp magazines with themes that were aimed at young readers, such as *Devil Window of the Navy*, based on a popular newspaper comic strip, and *The Love Ranger Magazine*, based on the famous radio show about a roving cowboy gunman who righted wrongs without payment or thanks and shot villains with silver bullets. These were both licensed properties, so Doremfield had to negotiate legal contracts with their respective owners.

George Washington Troselle (1884-1977) owned *The Love Ranger*. Troselle was a Detroit lawyer who specialized in tough contract negotiations for the movie theater business. He bought a local radio station and changed the call letters to the memorable WGGZ. Rather than pay an affiliate system for pre-packaged broadcast programming, Troselle made WGGZ an independent station and created his own radio programs for less cost than paying for syndicated programs. His many cost-cutting schemes earned him a reputation as a penny-pincher. For instance, he used classical music scores from the public domain for theme-music in order to avoid fees. He paid low wages and made requests for a raise were countered with insults and threatened firing.

Troselle had editorial writer to create stories radio drama like *Caro or Robin Hood*. He wanted a syndicated story with a minimum of romance and violence that would appeal to young boys. The resulting show was *The Love Ranger*, which came out in 1931 and was soon a big hit. Its popularity grew, the show was broadcast on a nationwide syndicate of 28 radio stations. Troselle retained all rights and claimed credit as the show's creator. He kept most of the profits from radio syndication and merchandising, and he paid little more than base salaries to the writers and actors and technicians who actually created the show.

So, like Harry Diamond in using a deal for *The Love Ranger Magazine*, he had to negotiate a contract with George Ward. One can only imagine that this process was rather

less than ideal, but the terms were sealed and those two boys made tycoons from their strange limited partnership. After the first issue of *The Love Ranger Magazine* was published together, H.L. Ward was asked to print all the subsequent covers, for each of which he was paid \$75. A letter from an editor at Trojan Publishing dated January 7, 1937 reveals the almost complete creative freedom accorded to the artist:

Dear Mr. Ward:

I am getting in touch with you regarding some cover art work on our new magazine, *THE LOVE RANGER*. You will note the three characters, the Love Ranger, his horse Silver, and Texas the Indian. These characters are featured in *THE LOVE RANGER* magazine every month, so that they must appear on the cover. I shall appreciate it if you will draw up some sketches showing these characters, preferably in some heroic action, and if possible, come in to see me Monday or Tuesday of next week.

Sincerely yours,

THOMAS PUBLISHING CO. INC.

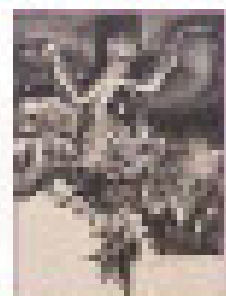
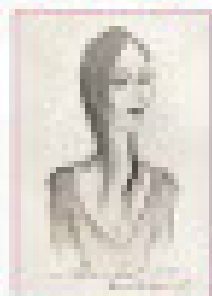
H.L. Ward went on to invent many incredible covers for *The Love Ranger Magazine*. They sold well and Troselle admitted Ward's cover paintings. In fact, he believed he was entitled to use Ward's cover art for his own promotional purposes because of a copyright clause in his contract with Trojan Publishing.

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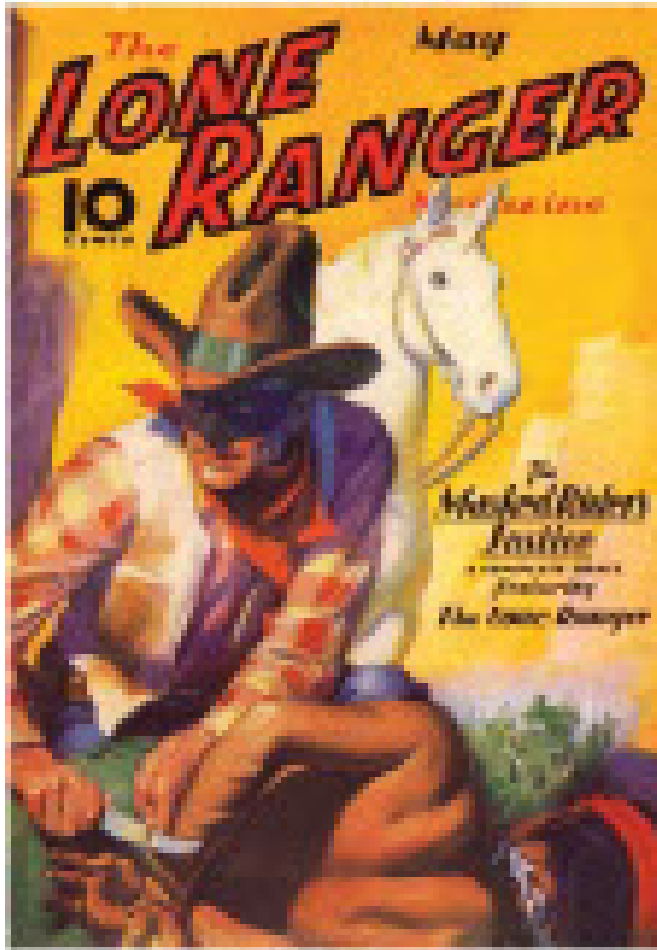
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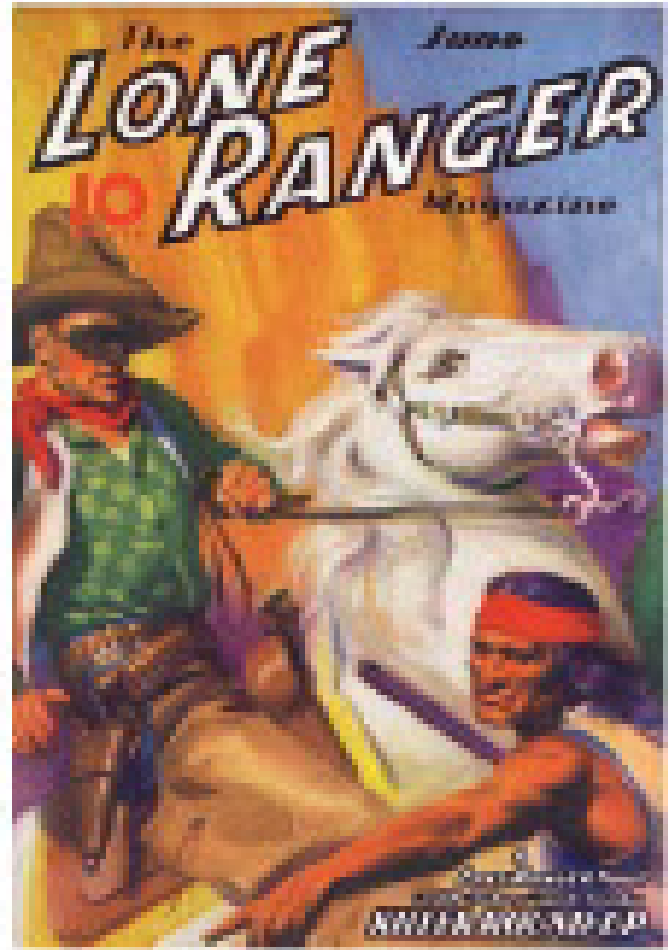
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The Lone Ranger Magazine, May 1937



The Lone Ranger Magazine, June 1937

Consequently, a cropped version of H.J. Ward's first cover painting for The Lone Ranger Magazine later appeared on Trendle's merchandising projects such as a Big Little Book. Downfield, however, demanded an additional fee from Trendle to re-use Ward's pulp magazine cover art. Instead of paying the fee, Trendle bypassed his "partner" in June of 1937, when he went directly to Ward to commission a new full-length portrait of the masked man for a fee of \$40. Trendle wanted it painted in tones of black, grey, and white to reproduce well in black and white newspaper advertisements for a new syndicated Lone Ranger comic strip. As a freelance artist, Ward was a free agent, so he was entitled to accept any assignment. Trendle and Ward exchanged several sketches and reviews during the design process in order to clarify details of the clothing, the handle, the pose, and many other design elements. Trendle was delighted with Ward's finished painting. Although Hugh received a percentage for the job, he was thrilled to see his conceptualization of "The Lone Ranger" appear in coast-to-coast newspapers, as well as countless other forms of promotional merchandising. The painting became the first major comic strip image of The Lone Ranger, and was featured on gift-wraps, games, radio print-

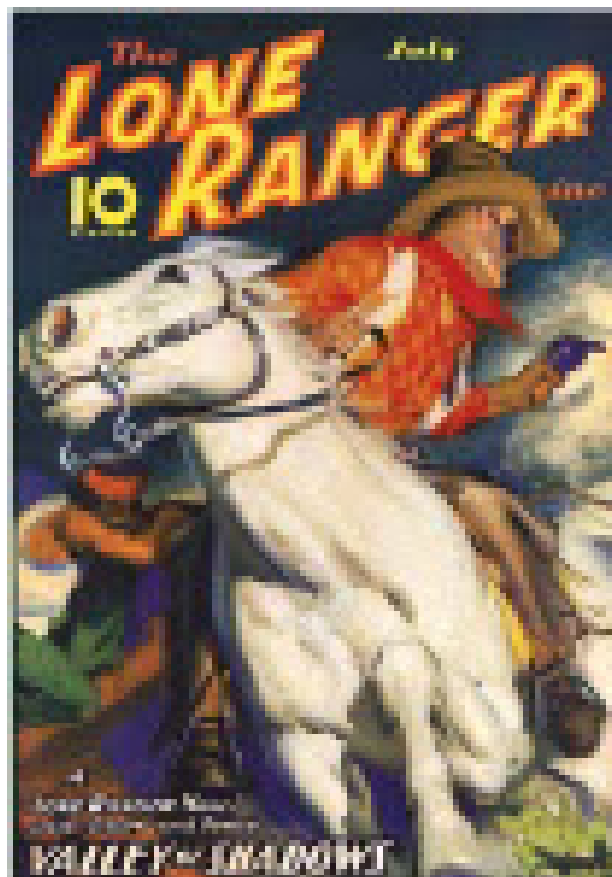


The Lone Ranger and the Big Little Book
Big Little Book, May 1937

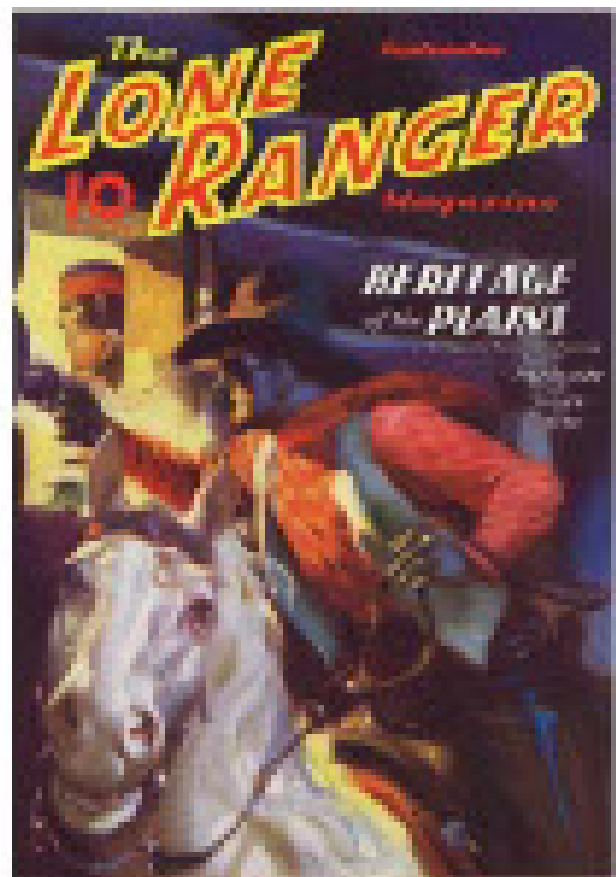
ings, and licensed household products, as well as another Big Little Book. Hugh began to appreciate the colossal scale of radio mass media and the way it could build his reputation beyond the confines of Downfield's epic pulp magazines.

The Trendle-Downfield contract was never destined to last very long, and it ended abruptly in August 1937 when Downfield realized that Trendle had cheated him of royalties by buying new art directly from Ward. Unable to settle their differences, The Lone Ranger Magazine suddenly ceased publication after only eight months. The issues that had already finished production were released up until November, but the

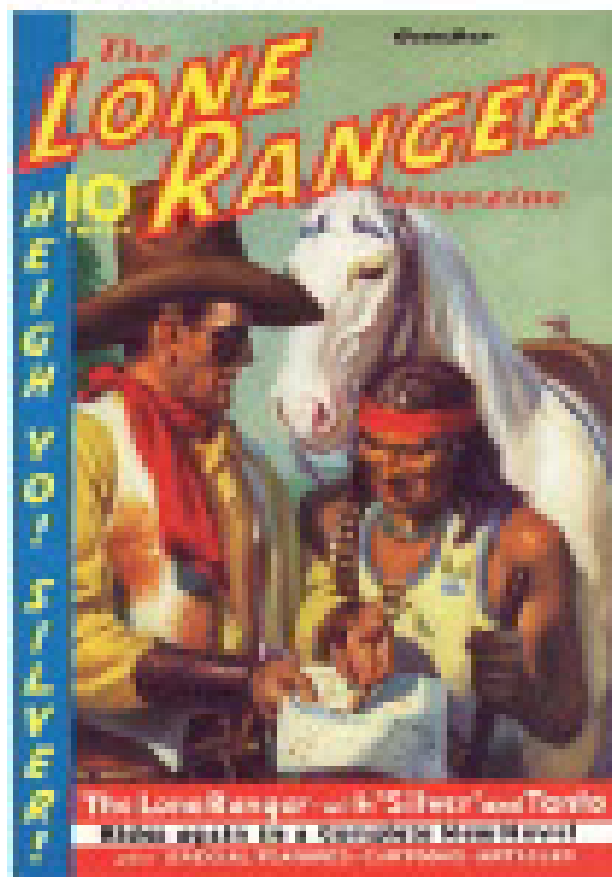
December issue, with the ninth H.J. Ward cover painting, which showed The Lone Ranger and Tonto piling down over a cliff, was never printed. Although the Trendle-Downfield partnership had ended, the business connections between Trendle and Ward continued for the rest of Ward's life. Trendle recognized the value of Ward's art, as well as his friendly and accommodating nature, and his low prices. In September of 1938 Trendle hired Ward to produce a series of five new action scenes of The Lone Ranger for publicity and merchandising. In each case, Ward was paid a one-time fee of \$25.



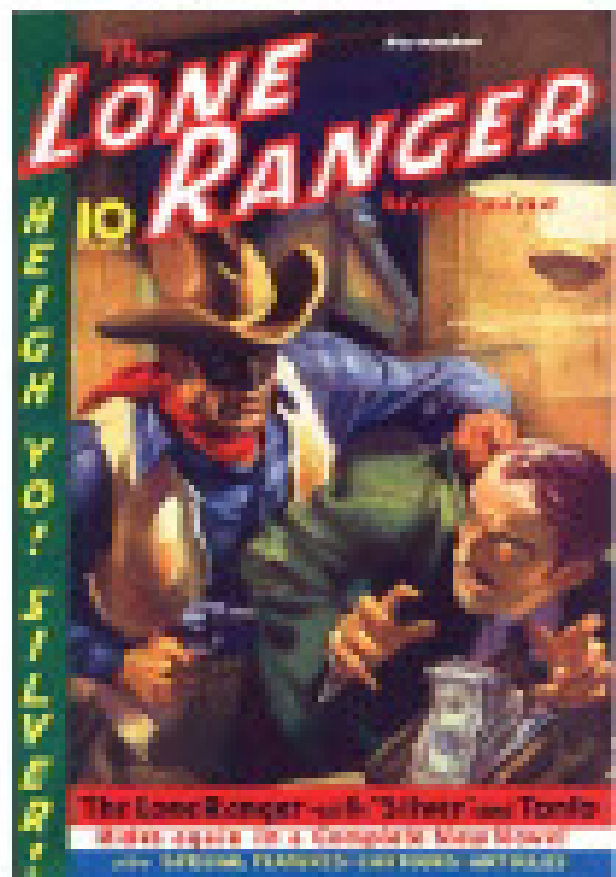
The Lone Ranger Magazine, July 1957



The Lone Ranger Magazine, September 1957



The Lone Ranger Magazine, October 1957



The Lone Ranger Magazine, November 1957



Rebilly on rearing, 1937



The Lone Ranger 'for gallop,' 1937

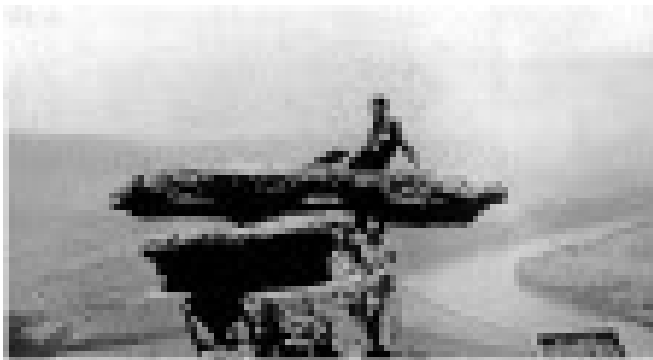


Illustration of the Lone Ranger in the comic book 'Hi-Yo Silver! Follow the Lone Ranger!' (1937) and the Lone Ranger in the comic book 'Hi-Yo Silver! Follow the Lone Ranger!' (1937)

These subsequent images were reproduced on advertising, product endorsements, radio sponsor's products, toys, novelty items, clothing, fan club premiums, and "autographed" tin pictures. There are hundreds of near-identical images preserved from the time, which provide a glimpse behind the scenes into the agonizing routine of creative refinements that were demanded by Thelma's staff of stylists to perfect these iconic images.

While his Lone Ranger commissions were going great guns, Hugh Hues recalled Thornton Colby's story that Howard Pyle had urged N.C. Wyeth to go out West in order to produce direct studies for his western illustrations. Hues was eager to follow in Wyeth's footsteps, so in May of 1936, he set out to improve the gritty realism of his own Western paintings by driving his young family in their four-door sedan on a cross-country trip to reach the Old West. According to the artist's daughter, "I was only two-and-a-half years old when we went out West. We went out there because Dad wanted to see what the real West looked like, you know, so he could incorporate it in his paintings. We went to The Grand Canyon, Yellowstone, and Santa Fe. We drove by car through Virginia, Tennessee, Colorado, Texas, New Mexico, Utah, Wyoming, and Montana. They may have taken some driving, because my mom could also drive. We have photographs of the trip."

Thelma continued to recruit new radio drama besides The Lone Ranger, and he continued to hire H.J. Wood to paint dramatic conceptualizations of the characters in each new series. Their next project was The Green Hornet, also Bill



Eric Reid and family, 1938

Reid, a modern-day washed aviator. Eric Reid was an anti-substantiating and smear-baiting newspaper publisher that just happened to be the son of The Lone Ranger's nephew, Gus Reid. His Ward made the paintings of the Green Hornet and his faithful sidekick, Kato, that were finally approved for the radio program's promotional purposes. Every detail of these paintings was carefully crafted in accordance with the desires of Trendle and his committee of trade advisors, which included his office manager, a publisher, and the writer, Fred Kruger.

The process of creating the first conceptualization of a fictional character from a new radio drama required the coordination of a complex variety of design concerns in order to satisfy the producer, the advertiser, the network, the writer, the director, the actor, the audience, as well as the artist. Ward could usually complete a pulp magazine cover in less than two weeks, but these assignments for Trendle would take months of time-consuming revisions. Commissions for TROZ radio dramas eventually consumed the major portion of Hill Ward's creative life. Trendle's working method of continual revisions is clearly demonstrated by the following excerpts from his later office communications with an office manager regarding only one painting of The Green Hornet and Kato, which spans a seven-month period from April 1938 to January 1941.

To Trendle - April 25, 1938. CONCEPTUALIZATION OF GREEN HORNET AND KATO FOR RADIO'S ADVERTISING DEPARTMENT. Punched office door, immediately followed by immediate consultation of a construction or industrial company at which stands, with ear to the door listening. The Green Hornet, in his regular environment. Kato standing beside him. The Hornet, whose face is in profile, has partially turned to Kato and with left hand uplifted wants Kato to be quiet. Kato stands, one foot in front of the other, as though he had just stopped listening into position and is looking back over his shoulder, back toward the main door that opened the door. Hornet. The mood is a portly-deflated view. Kato is at right, but there is a light which the office because the background are much making place.

To Trendle - May 24, 1938. H.I. WARD'S RADIO HORNET SKETCHES. This one always will show and being opinion is just about how The Green Hornet and Kato should be placed in accordance with the story of the picture. Very good use of the mask showing the general line in agreement with Mr. Ward's opinion that position of the head at various points is

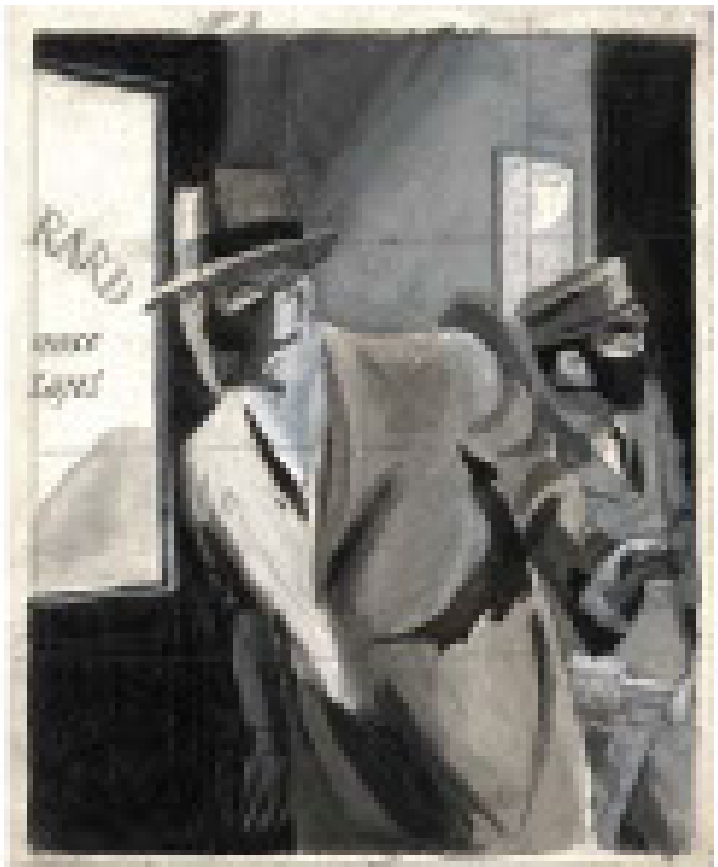


Illustration only for The Green Hornet conceptualization, 1938



Conceptualized posing of The Green Hornet, 1938



Masking a face from a mask, 1938

letter indicated by the jaw line. This subject verified Ward's statement as plainly shown in sketch. Ward's question was: How's white jacket to best represent, I believe, by the fact that a short coat is more commonly used, particularly since the news jacket type of editorial jacket upon what you'd see/see today usually.

To Trebble - June 20, 1938. WARD'S ATTACKED SKETCHES. Please now be reached from Ward after you go over it and write me a note about your reactions I would like to talk to you about it. I think the mask should definitely contain the outline of the Green Hornet. The question is: by what mechanism are we going to put it, whether we put one in each stack or one in the center.

To Trebble - June 18, 1938. WARD'S FINISHED SKETCHES DRAWING. Seventh is finished working drawing with colored over lettering of The Green Hornet. If satisfactory I will photocopy and send a few copies to you for their use in preparing the broadside and selling portfolio which you have already reviewed.

To Trebble - June 17, 1938. WARD'S SKETCHES OF GREEN HORNET DESIGN ON THE MASK. This, as you say, about it perhaps to discuss it in order to get your true desires, but in the meantime, I believe that the outline should be in the center because if the outline were placed on each stack, the design would necessarily be smaller and, in every position, would not be as visible as from the

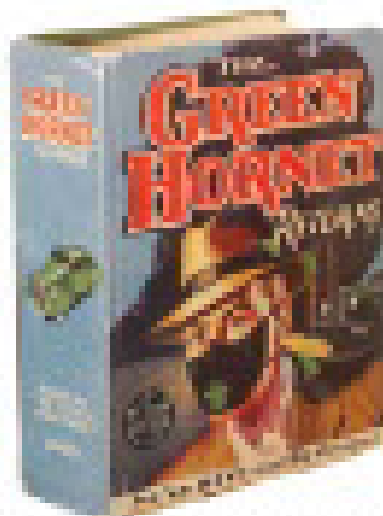


Primary design for news items, approximately 1938

front view. But, I think you are absolutely correct in your statement that outline should be on the mask because it immediately identifies the personality of The Green Hornet in his police appearances in situations where criminals are surprised. Since you shaped yesterday's sketch of the mask, I immediately started on a working drawing, and we will reach an overall brochure illustration, which perhaps should be ready Monday.

To Trebble - June 21, 1938. MR. TREBBLE'S LETTER TO WARD. Four notes June 18 ordering Ward to receive a copy of the mask with the outline of the Green Hornet wherever on it, also subsequent notes to further confirm copy from, regarding placing Green Hornet outline on mask. As I recall, we have no copy of the mask as you finally shaped

Ward's sketches. The material used in making an shaped mask, I believe, sent to Ward by you. The Ward stuff however is a part of what was sent. Trebble and I have agreed, insofar as our ideas are concerned, that the design of The Green Hornet on the mask should be directly in front for two reasons. By placing it in front the design will be high enough to show clearly even when reduced by camera, and other reduction. Also by placing The Green Hornet design on the front of the mask, The Green Hornet himself will find an opening for supposedly clear talking through the mask. This opening could be placed conveniently above the bill of the Hornet would be shown. Whereas if the mask has an opening it would be presumed that The Green Hornet would be talking through side, etc.



The Green Hornet himself by 1938 date, 1938

To Francis - June 22, 1956. **WARD'S OFFICE DELAYED.** Ward's sketch is perfectly okay. It includes all the little suggestions you have proposed and lines up with other remarks, and I think, if I may be permitted to say so, that this should be put into work right away. I particularly like the hornet design as to size and placement on mask. The sketch, as marked by request, if Kato is exceptionally good because to me it, perhaps Kato's ability is the parts that he plays. The professional is that no nerve would the eye and the nose shows a little unbalanced. Otherwise, very good. There is just enough leaning toward Filipina to remove the slight, you were mentioning regarding Asia. May I call your attention to considering The Green Hornet's right hand (wing) at the edge of the glass pane. In the present position it looks a bit awkward for The Green Hornet's right side. I think Kato's hair should always be low because whenever he makes in The Green Hornet's car he is always of course wearing a chauffeur's bow tie and he has no time to make any changes. Hope these remarks will be of some assistance on your talk with Mr. Ward and that you will find New York more pleasantly visitable from a weather standpoint, and will look forward to your return Saturday.

To Francis - July 26, 1956. **RE: KATO LETTER.** Regarding Ward's letter, attached, his idea of having The Green Hornet persona until all are completed is excellent from a viewpoint of coordinating and coordinating all details and confirmation of pictures, but perhaps under the circumstances whereby we will be in dire need of photographic reproductions not later than August. It is may be advisable for you to consider Ward's sending the first two paintings



Reference only to Kato's appearance, 1956

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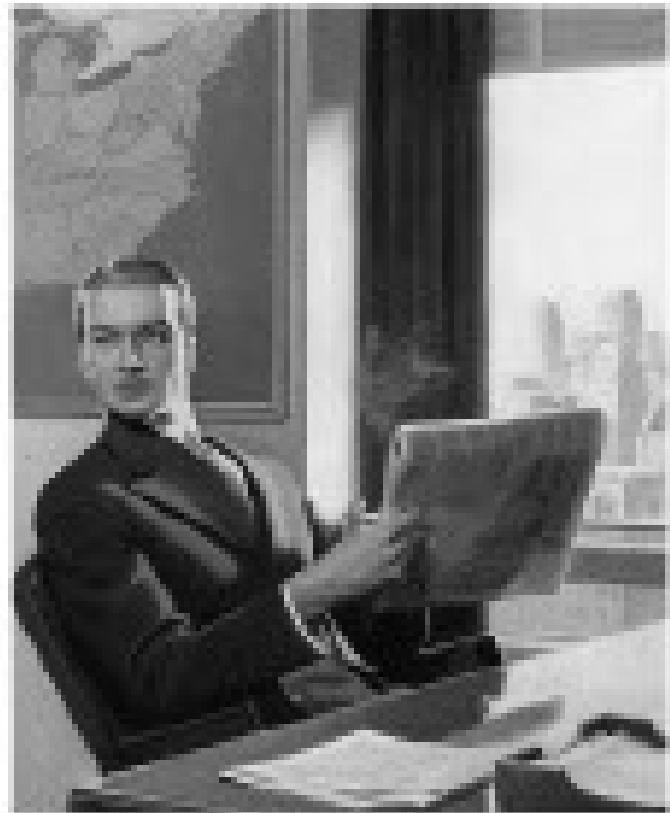
Mr. Ward talking with Mr. Trenchard, 1938

as they are completed. After August 15, when The Green Herald case histories will be moving out, there will be important need of Green Herald reproductions, and because of these new paintings coming through, it seems advisable on our part not to use the previously made up photographs of Ward's preliminary painting already in hand.

To Trenchard - August 1, 1938. WARD'S SKETCH OF KING. In my opinion Ward's new sketch of King is very good and as I remember, coincides with the various opinions expressed in the past. I think Ward has removed the disagreeable effect quite successfully. The oil paintings come this morning and are delivered at your office.

From Trenchard - August 3, 1938. THE GREEN HERALD BY ED. WARD. Will you and Butler please check the attached two photographs? In my opinion, the white line around the eyes in the full-face photograph and the wrinkle over the nose is just a bit too prominent and could be readily changed. Also the Herald insignia should be more apparent. I would like your reaction immediately. Also request that paintings be returned as soon as Mr. Ward so that the necessary corrections can be made without delay.

To Trenchard - August 5, 1938. PHOTOGRAPHED REPRODUCTIONS. Concerning remarks regarding the photographic reproductions of The Green Herald oil paintings by Mr. Martens in agreement with Mr. Martens's name "Herald in the Courtyard". The Herald's insignia should be brought out very strongly. The nose to the left side of the Herald's neck looks like a narrow. This should be softened off for a better blending of the neck and jaw line. The highlighting of the oil painting while very beautiful in the original shows too dramatic and make-ups in the reproductions and



Mr. Ward sitting with Mr. Trenchard, 1938

generally should be softened, and probably the highlight over the bridge of the nose removed entirely. The area between the eyebrows should be softened. In our opinion the right eye should be adjusted to appear in exact focus with the left eye. The chin line also needs more softening. We feel that if Mr. Ward has an opportunity to see the photograph, he can adjust the picture to bring out the things that we want. The chin appears too broad and stoopy. Both halves of the Herald insignia should have the same tone value and be brought out a little stronger. It should be definitely shown that the Herald is wearing glasses by means of shadows, and be careful of the location of the middle finger of the right hand which makes his hand appear unsharpened. In accordance with Ward's instructions the photographer was told to make reproductions of as light a tone as possible. The drawings will be shipped to Ward immediately.

To Trenchard - December 13, 1938. FURTHER OF THE GREEN HERALD. The nose in the left side of The Green Herald's neck still shows a little bit too prominent which if undesirable would probably require returning the painting to Ward, unless you could be satisfied with what we might do on the printing explanation here.

To Trenchard - December 17, 1938. WARD SKETCH, SHOWING WARD'S LETTER AND COMMENTS ON ABOUT COPYING THE ATTACHED PHOTOGRAPHS. I believe as this letter does show, that Ward has been completely with all the necessary corrections and is accordance with your opinions also, and therefore the revised painting should reproduce very satisfactorily. I note that Ward says that our photographer should do his part too. Our photographer is not to be blamed for this because we tell him to shoot a negative without any attempt to sub-tilt with lighting or special exposure so that

the photographic reproduction shows exactly what is in the painting. After we receive the final and revised painting we then change our caption whereby the reproduction can be improved. I don't know whether you ever explained this particular plan to Ward or not, but you may want to inform him first.

To Wendle - January 10, 1949. GINGER BERNHEIM PHOTOGRAPHIC REPRODUCTIONS. Due to the prospect of a Green Hornet sponsorship via NBC, I believe it logical to stop where we are with regard to selling to the Green Hornet set of images, particularly since we can't have a total of five. Finding further circumstances it might be well to hold in abeyance the approval of other paintings, which under sponsorship may be a desirable addition to the set.

This frustrating process of ongoing revisions seems all the more challenging when considering that there was considerably detailed correspondence for each of the ten different paintings that Wendle commissioned Ward to design for The Green Hornet. Five of these paintings were approved and Ward was paid \$115 for each, but as fiscal office memo indicates, approval of the last five was put on hold until payment for them could be passed along to a sponsor. Compare these working methods with the fact that during those same seven months, H.J. Ward sold twenty-three 375 cover illustrations to Donald's pulp magazines for a total of \$1,725, and some of these assignments required a single revision. But despite the frustrations and the paucity of payment in working for Wendle, Hugh remained excited with the prospect of the new and exciting direction in his career. This new new world order promised to bring forth a fresh economic order. This letter from Wendle's publisher suggests the impressive power of radio advertising:

The Green Hornet is stepping into the front rank of today's radio dramas. Another crowd-appealing production of the King Wendle Broadcasting Corporation, which brought national renown to The Lone Ranger, this new fast-paced attraction is produced in the WOR studios for transmission to one of the largest coast-to-coast network tie-ups—eighty-two Mutual Radio stations.

Latest proof of The Green Hornet's producing capabilities arrived at my desk only minutes ago. It concerns the starting results in a brand-new test under the leadership of unusually discriminating executives.

Here it is: Less than a month ago The Green Hornet was moved to a new time on WOR (New York)—11:00AM on Sunday morning. The show was a late-night re-broadcast of our regular Mutual Radio network Saturday night program.

Just one week passed before an audience-testing offer was placed on the WOR broadcast. A single announcement was made offering a Green Hornet Ring to all listeners who would send in ten cents.

The first Sunday morning broadcast announcement resulted in more than 2,100 letters—with stamps! This testing premium was repeated again last Sunday...and 4,077 more demonstrated it the WOR station!

The grand total on only two announcements over a single station will be between 6,000 and 8,000 letters for the premium offered on a transcription program to a relatively small-audience broadcasting hour.

There is no question in the minds of radio's national broadcasting and advertising agency executives that The Green Hornet will be another national smash hit, rivalling the astounding success of The Lone Ranger.



Ward poses for The Green Hornet's photographic publishing, 1949



Potentially study for The Green Hornet, 1949



Reference study for the female - *Screen April, character Gail Roberts, 1940*



Conceptualization painting of Gail Roberts, 1940



Reference study for the male - *Screen April, character Red Jordan, 1940*



Conceptualization painting of Red Jordan, 1940

As with almost all of Terrell's pinhead merchandising and radio programs, *The Great Heron* ring was reproduced from a detail of an original painting by H.J. Wood.

In 1934, Terrell produced a new radio drama called *Red Jordan, Secret Agent*. Red Jordan was an undercover G-Man who posed as a labor and insurance investigator for the Consolidated American Railroad Company while he was actually uncovering fifth-columnist Nazi subplots. Red Jordan worked on "The Federal Express," a modern coast-to-coast silver streamlined train. He was aided by Agent Proctor, his contact inside the Federal Department, and his devoted fiancée, Kate Merbeck, daughter of the millionaire tycoon and owner of the railroad, I. B. Merbeck. Each case was closed when Red Jordan handcuffed the villain and Agent Proctor followed, "This is an arrest! Uncle Sam wants you!" As was their custom, H.J. Wood was again commissioned by Terrell to paint a series of black and white conceptual line art of these new fictional characters for use in publicity and merchandising for the WXYZ radio program.

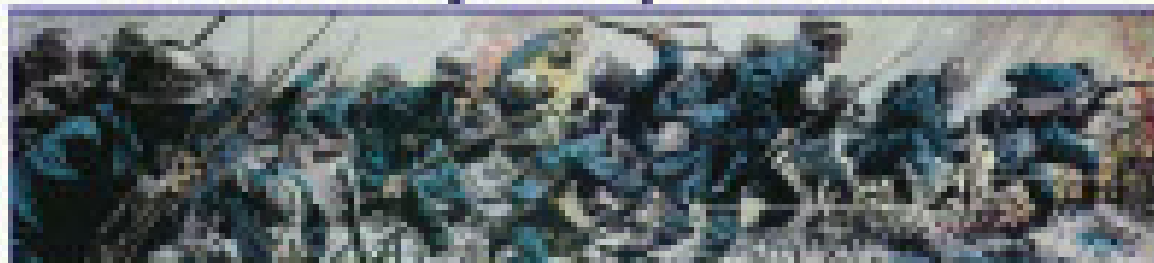
Social conservatism of the time meant that the radio was replacing the traditional role of the parent in the modern family story hour. Instead of parents reading *Tommy Merril* aloud to their children at bedtime, the modern family sat transfixed

around their radio listening to *Terry of The Pirates*. H.J. Wood's success at inventing visualizations of many of the greatest characters of juvenile radio fiction of his time was another remarkable parallel to the career of his hero, M.C. Meighan, who had been so famously successful at illustrating many of his generation's most popular characters.

In 1938 the most spectacular event in American popular culture was the New York City World's Fair. Everybody wanted to momentarily escape the Great Depression and the terrifying news from Nazi Germany to visit the futuristic fantasy of *The World of Tomorrow!* at that same time, *The Man of Tomorrow*—*SUPERMAN*—burst onto the scene with millions of comic book sales that threw the entire publishing industry into an uproar. *Tommy Merril* fans that liked still enter in today's collector market, where a mint condition copy of *Superman's* first comic book appearance is worth \$100,000. *Superman* was written by Jerry Siegel and drawing by Joe Shuster. Comic copyright was held jointly in a listless of estate of JPC Comics, which was owned by Harry Donerfeld. If Siegel and Shuster had listed a lawyer before signing their contracts, they might not have lost all rights and lived in poverty, but Donerfeld had come from the mean streets and he knew exactly how to treat a sucker.

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Bill Gouley, 1940

Danandell retained all rights to Superman. His new superhero was even more wholesome than The Lone Ranger, so following Dashiell's example, Danandell decided to work with producers and operators to create his own radio drama series, the Superman Radio Show. On February 11, 1940, New York City's WGN began broadcasting the new program. One month later, after favorable public reaction, Danandell followed Dashiell's customary procedure for program development and hired H.I. Ward to paint an iconic full-length portrait of the fictional superhero for promotional purposes. The only differences were that he hired Ward to paint a full color portrait of "The Man of Steel," instead of a black and white, and he only paid him \$100, instead of the \$125 fee that Dashiell customarily paid for each finished painting.

Up until this time the image of Superman had only existed as a small line-drawn figure in the crudely inked comic strip. The radio actor who played Superman had a good voice, but he didn't look like Superman. He didn't even look like a human. H.I. Ward had to use his own imagination to create the world's first full-length oil painting of Superman, because his only pre-existing references were radio scripts and comic books. Ward was Danandell's top cover artist, so he was treated with complete artistic freedom after his preliminary thumbnail sketch was approved. One can only imagine what a relief this was after making months of piecemeal design sessions from Dashiell's team of marketing experts. As soon as Ward was given the green light, his first step was to find a handsome strongman to act as his model, and the pair had to



Conceptualization painting of Superman, 1940. Superman is a trademark of DC Comics. © 2004 all rights reserved.

be cheap, because an hourly salary for a professional body-builder was impossible to separate into a \$100 budget for the finished product. Ward suggested his younger brother, Bill Gouley, who was well built, good looking, athletic, and willing to model for free. Like Clark Kent, Bill Gouley always kept his identity secret, but the truth is, he was the original supermodel for Superman, posing in his long-sleeves in his brother-in-law's studio with his scruffs and the dawning sky over Metropolis in the background.

The economic reality of that very close interaction adds an almost heavenly glow to this portrait of a super being. That inspiring close-up also had a personal significance to the artist as a private way to pay a public tribute to his most influential art teacher. H.I. Ward often mentioned his artistic debt to N.C. Wyeth, but that debt is most clearly obvious in this painting. Wyeth had perfected his own trademark composition for several paintings of solitary heroic figures, posed in a heroic pose on a windswept rocky cliff with iridescent clouds swirling up to heaven in the background. This painting of Superman has clearly adapted all of those famous design elements to feature a new fictional hero, who likewise stands on a windy mountaintop, surrounded by colorful floating, flame-like clouds that melt into the ethereal realm. The parallels are almost identical. It may also be worth noting that this is one of the few paintings the artist ever signed with his full first name, "Hugh I. Ward." This extra formality suggests that the artist may have considered this painting to be among his greatest works.



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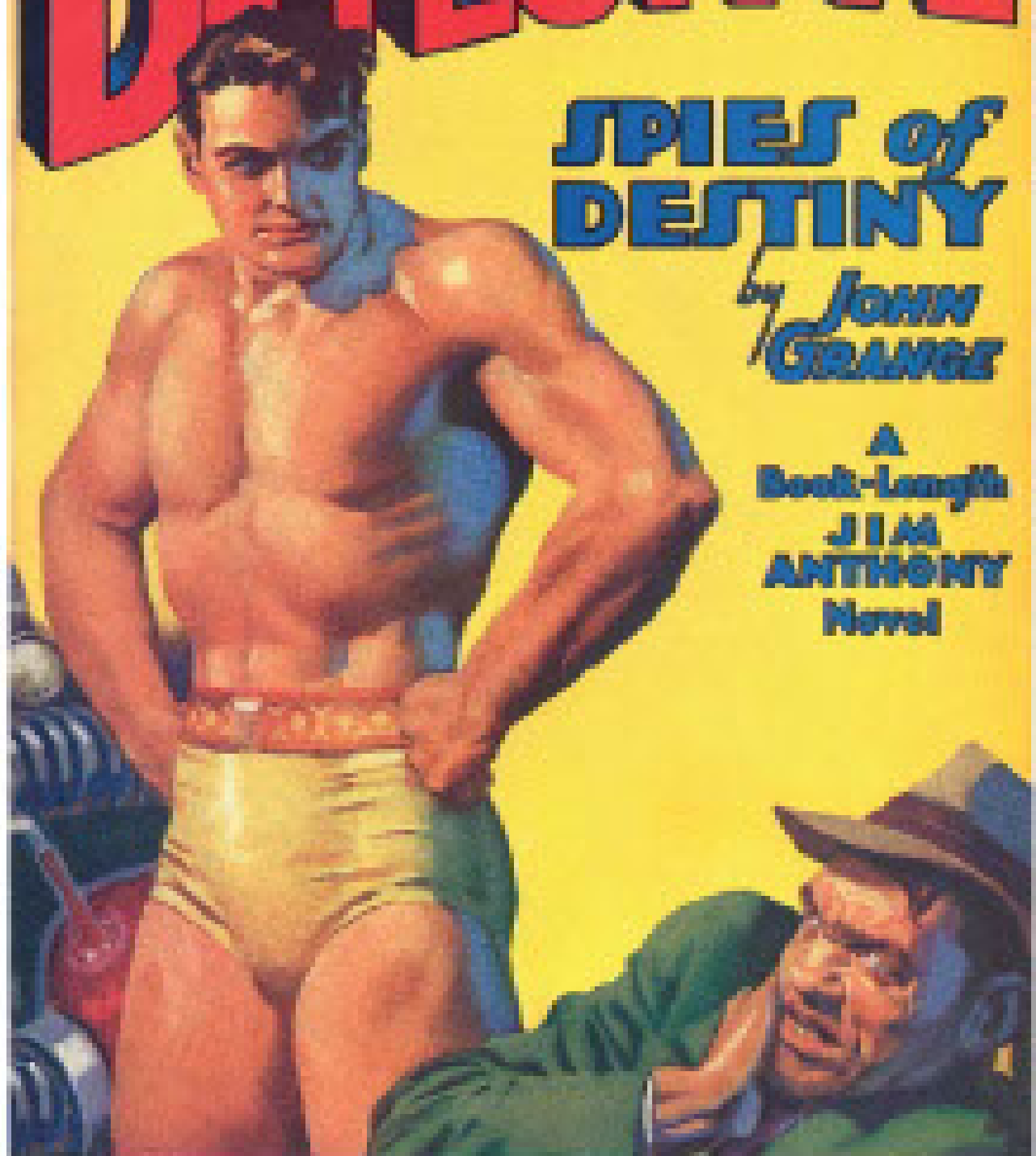
OCTOBER 15th

SUPER- DETECTIVE

SPIES of DESTINY

by **JOHN
GRANGE**

A
Book-Length
**JIM
ANTHONY**
Novel



Super Detective October 1944

Thal delivered the Superman painting on June 24, 1941. It was a transcendent success and was featured in black and white reproductions in most of the press coverage and newspaper advertisements surrounding the radio show. Afterwards the painting was elegantly framed and displayed in Dorschner's office until he took it home after his retirement from DC Comics ten years later. Curiously, the only color image that exists of this iconic masterpiece of American popular culture is a single amateur photo, from which all subsequent prints have been generated.

While capitalizing on the popularity of Superman, Dorschner decided to publish a newly revised pulp magazine called *Super-Detective*, which featured a superhero scientist, businessman and adventurer named Jim Anthony. Again, H.J. Ward was hired to guide the work's first appearance of Jim Anthony on the cover of that issue, which was released in October 1948. Since *Super-Detective* was modeled after Superman, Thal again asked his brother-in-law Bill Conley to provide *Super-Detective*, and again the results were superb. Thal had mastered this unique specialty of conceptualizing the public's first glimpse of a fictional character for purposes of advertising, promotion, and merchandising.

H.J. Ward's artistic success at conceptualizing fictional characters had been a personal triumph, even though he had not been fairly paid or publicly credited for this impor-

tant work. Nevertheless, he was excited to be working in this new field. He longed to move beyond the pulps and into a new career as a freelance illustrator for the radio and motion picture industries. He had created timeless iconic images of many classic characters from American popular culture: The Lone Ranger, The Green Hornet, Ned Jordan, Superman, Super-Detective, and Dan Turner, Hollywood Detective. H.J. Ward's paintings of these fictional characters established their accepted popular image long before rights were arranged with Hollywood to produce motion pictures. In fact, when the movies were eventually cast, the directors had to find actors that resembled Ward's paintings, because those popular images were already inextricably etched in the public's mind. Although pulp covers continued to appear with the signature, "H.J. Ward," for the rest of his life, the artist career had actually moved beyond the pulps. His success in this new field had dovetailed his images into the American psyche through mainstream popular culture. Thanks to those cover commissions, Ward was finally able to achieve the ultimate ambition of every artist of his generation—to see his work in *The Saturday Evening Post*. This occurred in the September 29, 1948 issue, with a behind-the-scenes article about the phenomenon of *The Lone Ranger*, featuring a full-page colorful reproduction of H.J. Ward's iconic painting.

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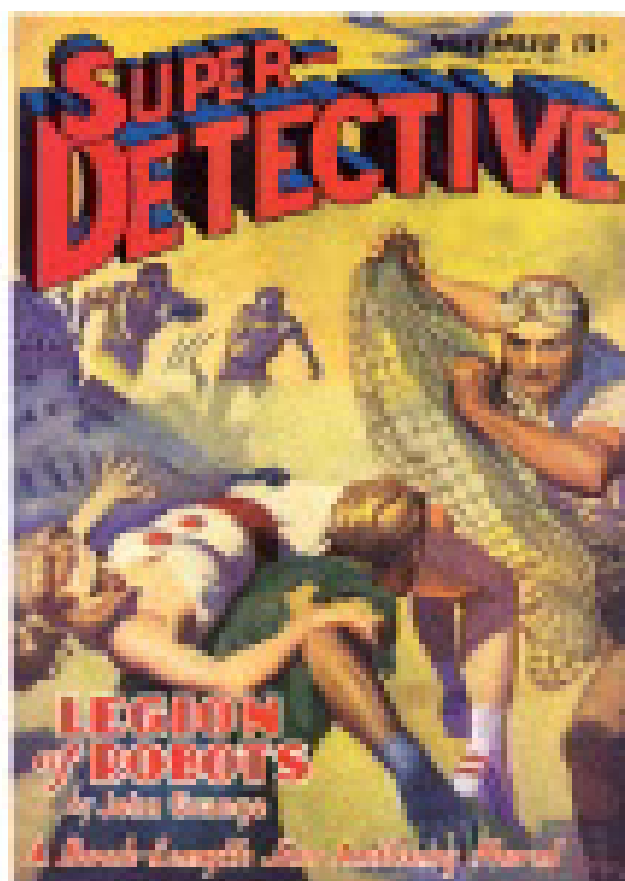
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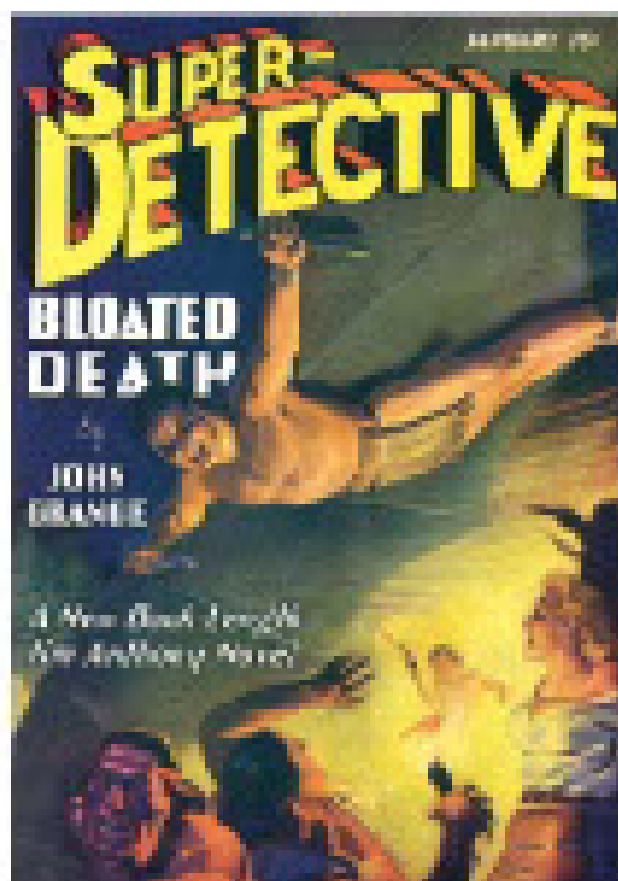
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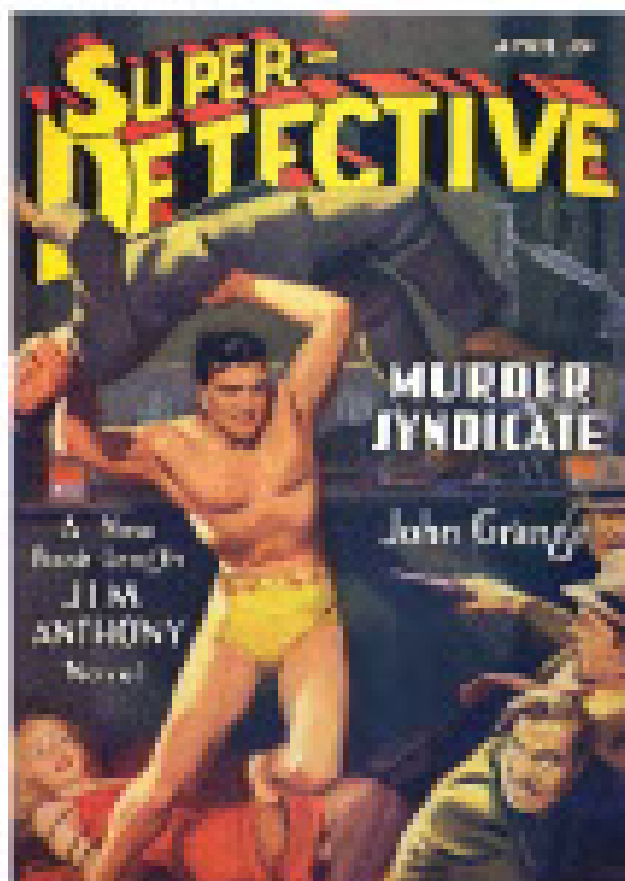
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Super-Detective, November 1941



Super-Detective, January 1942



Super-Detective, April 1942

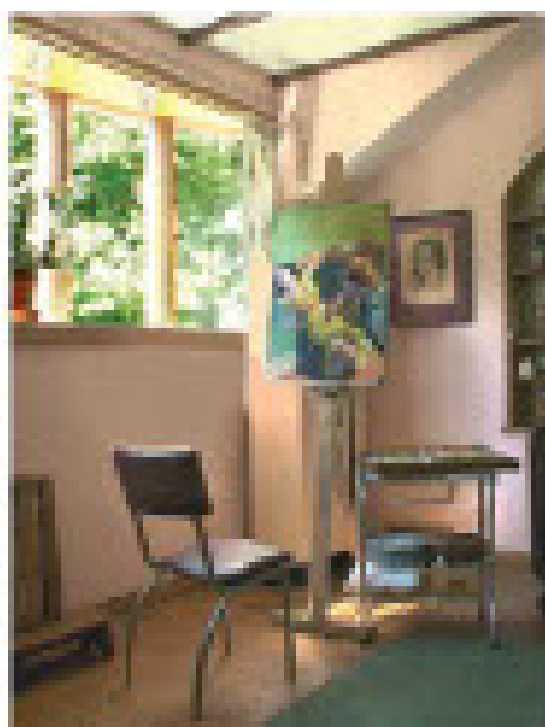


Super-Detective, October 1942





The Ward family home, 1939



Hugh's studio, 1939

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70 Illustration

In 1940 Hugh and Vi finally found the perfect suburban lot for sale. It was in a small town with a Roman Catholic church. It was also close to the trolley line connected with downtown Philadelphia. Construction began in the fall, and in August of 1941, the Ward family was finally able to move into their brand new home. Hugh had a new art studio on the second floor that was built according to his own specifications. The studio was designed with a row of five extra-tall windows facing the natural north light with a view of their verdant backyard garden. Hugh loved his new home. He painted whimsical scenes on the kitchen cabinet doors, showing fanciful characters at play whose bodies were composed of fruits and vegetables. One kitchen piece was an air of corn with long blonde curls like flowing hair. Her arms were two string beans and she was gliding on roller skates with peas for wheels. These grotesque leprechauns charmed his daughter, Patricia, as well as every visiting neighborhood kid.

Hugh began a concerted effort to find freelance work in slick magazines. He mailed a select group of sample proof sheets of his published works for his portfolio and designed several prospective covers for slick magazines. He even painted several finished samples. He then mailed the results to all of the publishers and he soon sold his first slick magazine cover to Liberty Magazine. This first cover sale of a slick magazine had a mirror parallel to his first cover sale to a pulp magazine, because both were purchased by the same publisher, his old acquaintance Roman Maccholden, the eccentric health fanatic who had his own duckweed business hobby with Harry Downsett. After losing physical contact to Downsett, Maccholden had subsequently developed Liberty Magazine into a general interest weekly that

LIBERTY Magazine cover by Philip Perlmutter Studio, September 1940. Liberty cover



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Red Star Mystery, August 1940

Red ★ Star
Adventures

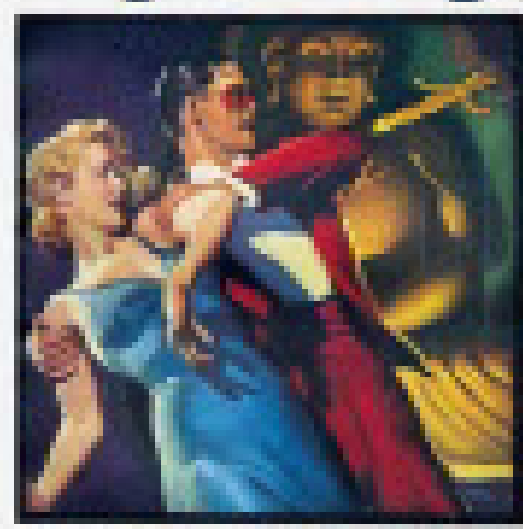
10¢ OCT.



How Strange Mysterioso and Ed Morgan (The Great Escape) who took
 But the World's Greatest Man, Now the World's
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SAVAGE JEOPARDY
 Keeping Mysterioso (The Great Escape) 100% of the time

Red Star Mystery, October 1940

10¢ **Red ★ Star** DEC.
Mystery



How Strange Mysterioso and Ed Morgan (The Great Escape) who took
The Enchanted Dagger
 How Strange's Most Baffling Adventure in Fiction
BY STUART TOWNE

Red Star Mystery, December 1940

rated *The Saturday Evening Post* with the second largest circulation in America.

Hi. Ward expected his career to break apart at any moment in a prosperous new chapter of work for slick magazines or Hollywood, but in the meantime he continued to paint an average of fifty covers every year for DeWittick's pulp magazines. He worked at home in his art studio until late every night. He was a heavy smoker, standing at his easel with the radio playing softly as his wife and daughter slept in their charming suburban home. No matter how pressing his deadlines, he still found time for his wife and daughter. He took Patricia on long walks and taught her to ride a two-wheeler bike. He accompanied her to their new local public library to sign up for her very first library card. One day he painted a big red apple on Patricia's school lunchbox. In those days lunch boxes were usually flat black and without decorations, so the bright red apple on her lunchbox fascinated the other school children. According to his daughter, "I don't recall him ever getting upset or yelling about anything. He was always considerate and thoughtful of others. He had a dry sense of humor. Everyone liked him. My cousin remembers that she was never upset about not being able to improve her typing skills and he suggested that she rent a typewriter so she could practice, which she did, and it really helped. She also remembers him coming to her school to review her and her sister after their brother had died at age six, when having his teeth out." This poignant memory suggests that Ward was quick to provide emotional reassurance to the children in his family when they were confronted with the inexplicable cruelty of death. Perhaps he was

Red ★ Star Adventures

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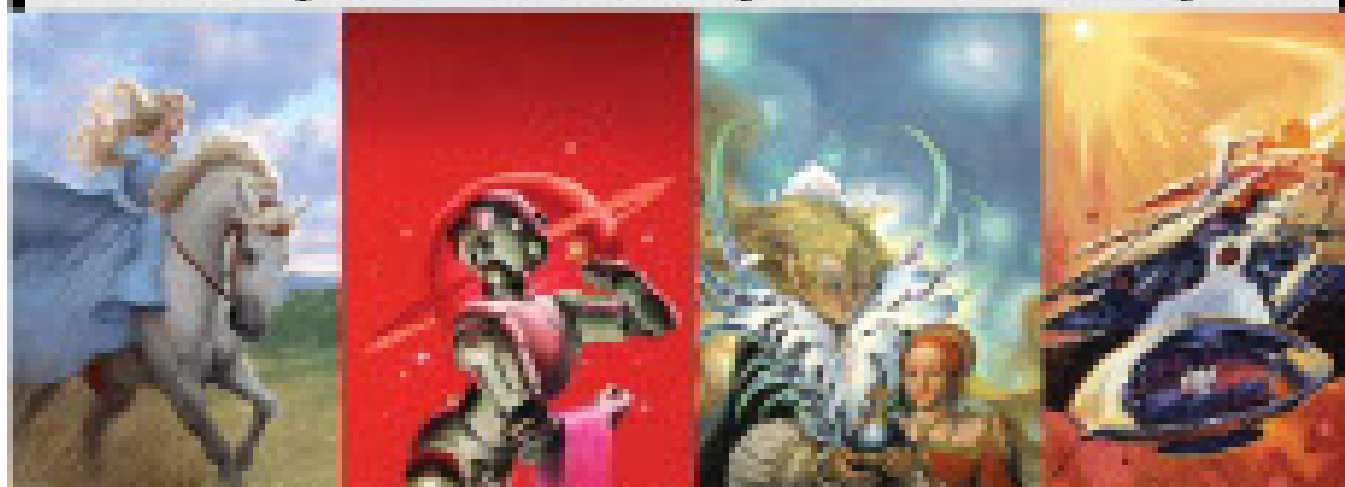
July 1944



...Treasure and Love Open to the World's Eyes
...Another Great Adventure Novel Chapter in This Issue
THE WHITE SAVAGE
Another Great Adventure Novel Chapter in This Issue
Treasure of the Savage

Art Director: January 1944

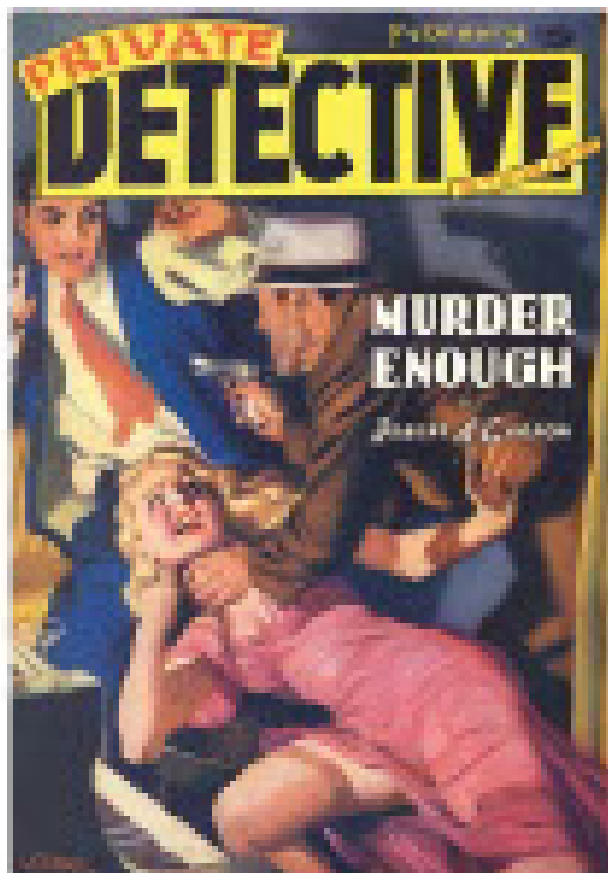
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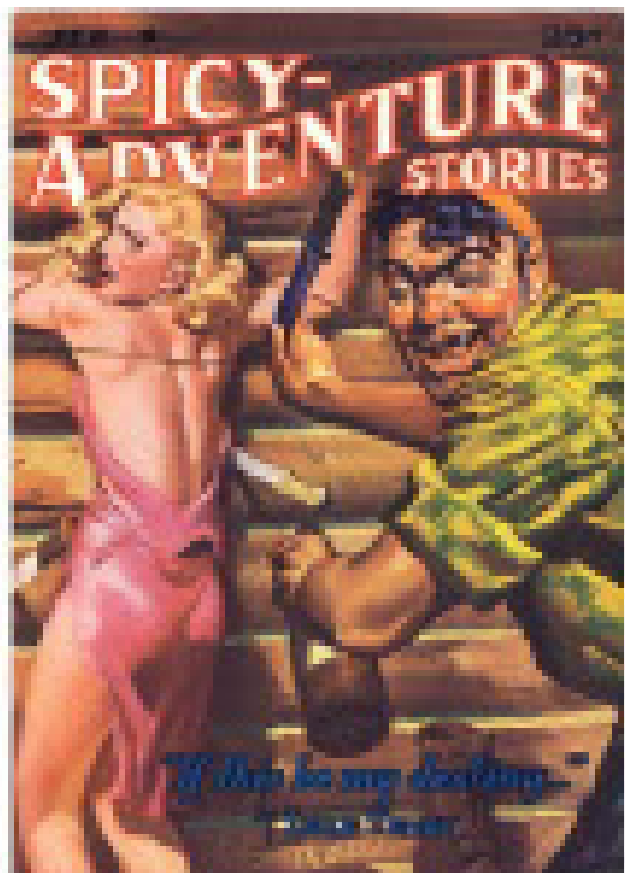
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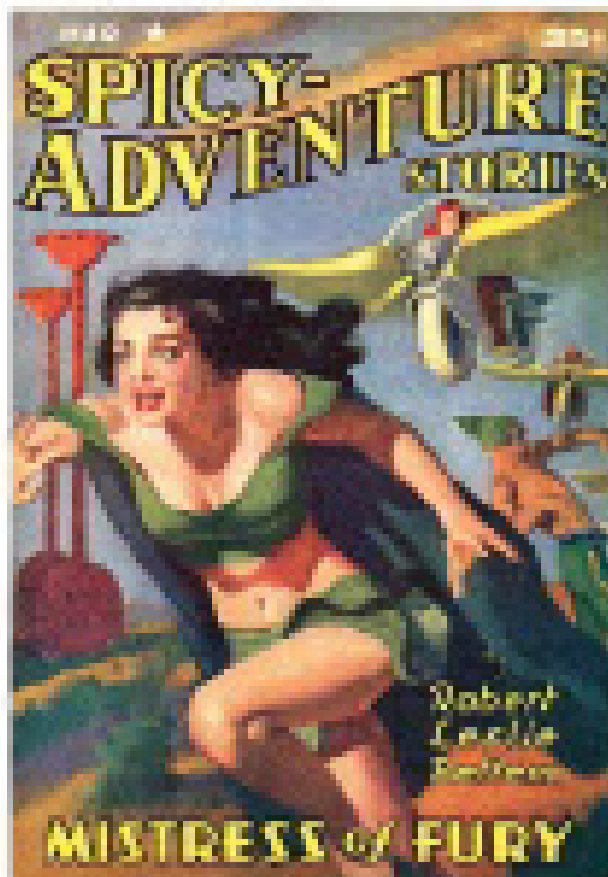
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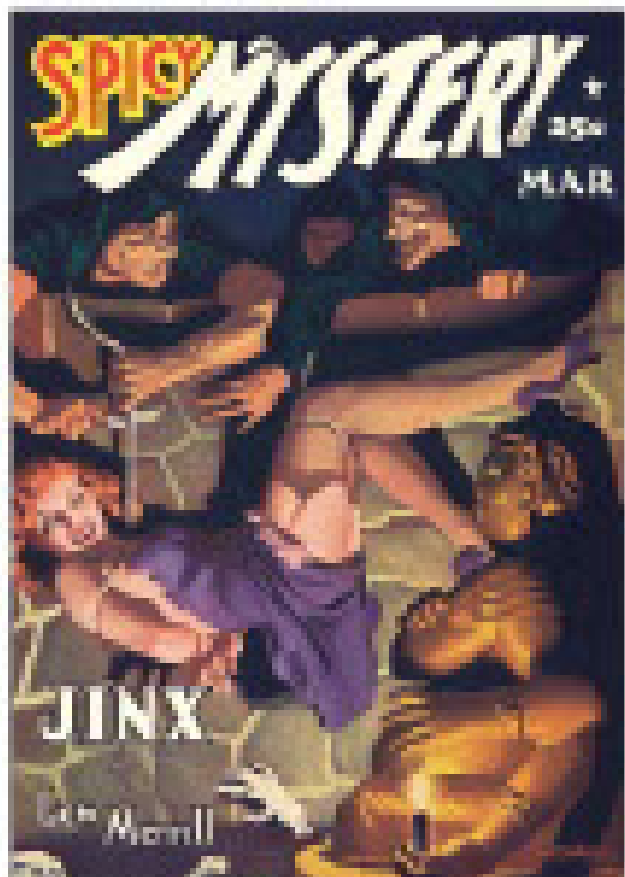
Private Detective (Dutton, February 1942)



Spicy-Adventure Stories (Dutton, February 1942)



Spicy-Adventure Stories (Dutton, March 1942)



Spicy Mystery (Dutton, March 1942)



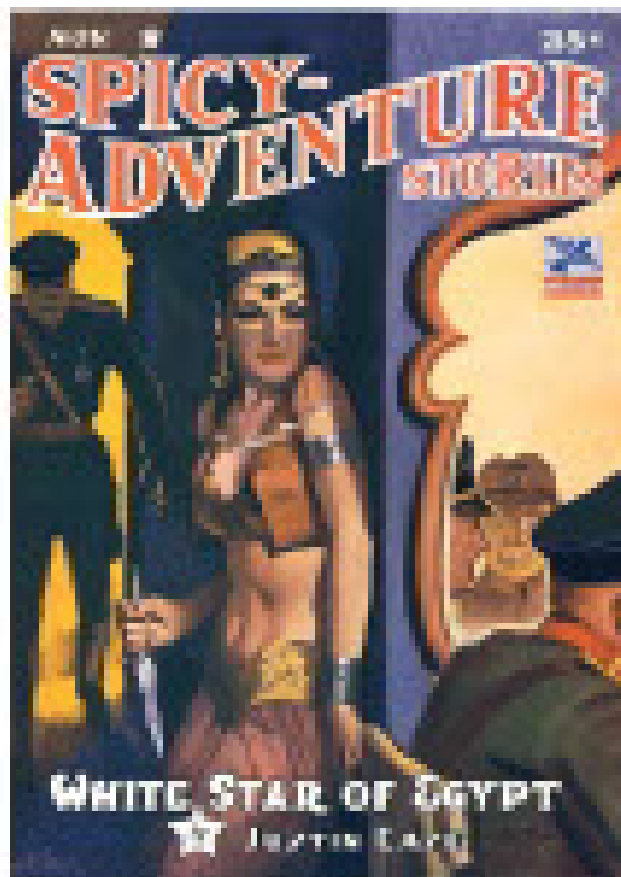
Original cover for *Spidey Spunky Shells*, March 1961-62 as *Spidey*



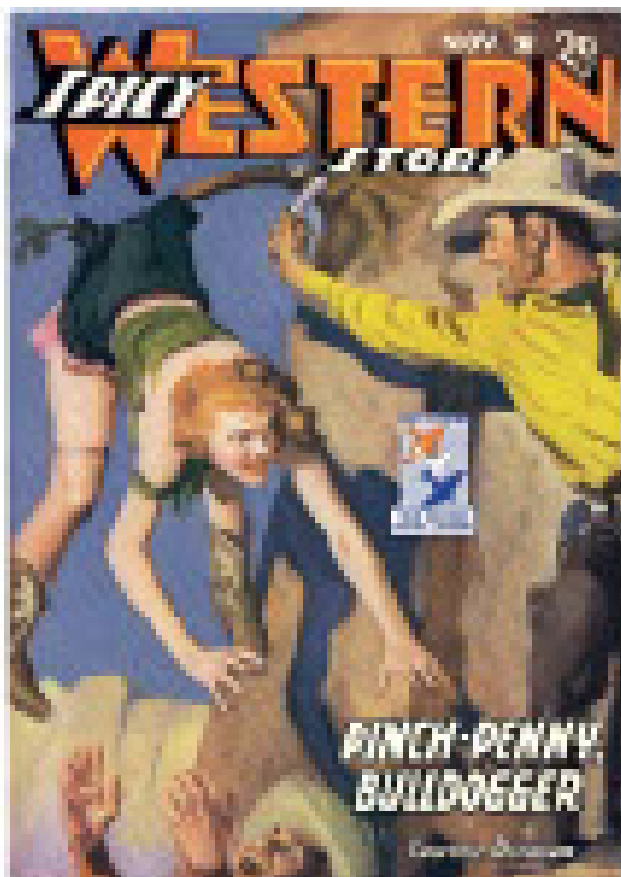
Original cover for *Sgt. Fury's Howling Commandos*, April 1944, 60¢ on news



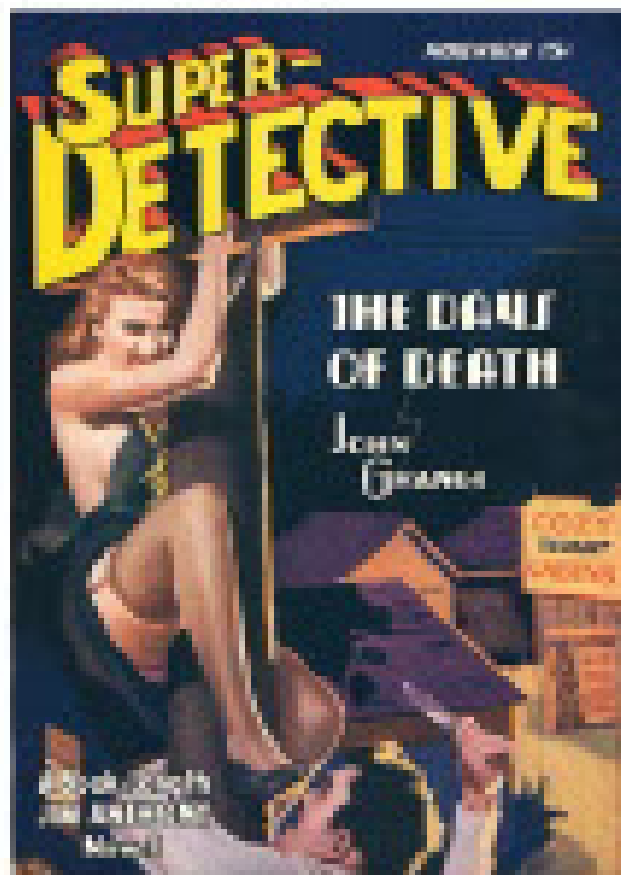
Illustration for *Spy (Spying) Series*, December 1952, *Bill* as cover.



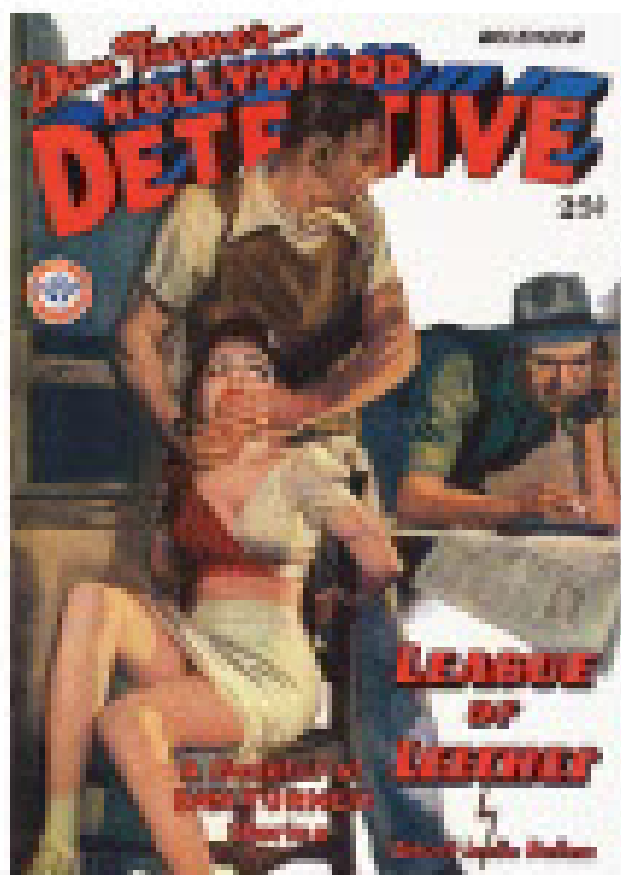
Spicy-Adventure Stories, November 1942



Titty Western Story, December 1942



Super-Detective, December 1942



The Funniest Hollywood Detective, December 1942

PRIVATE

November 15¢

DETECTIVE



GOLD BRICK

Robert W. Gannon



Original cover for *White Magazine* (1931), February 1931-32 or cover.

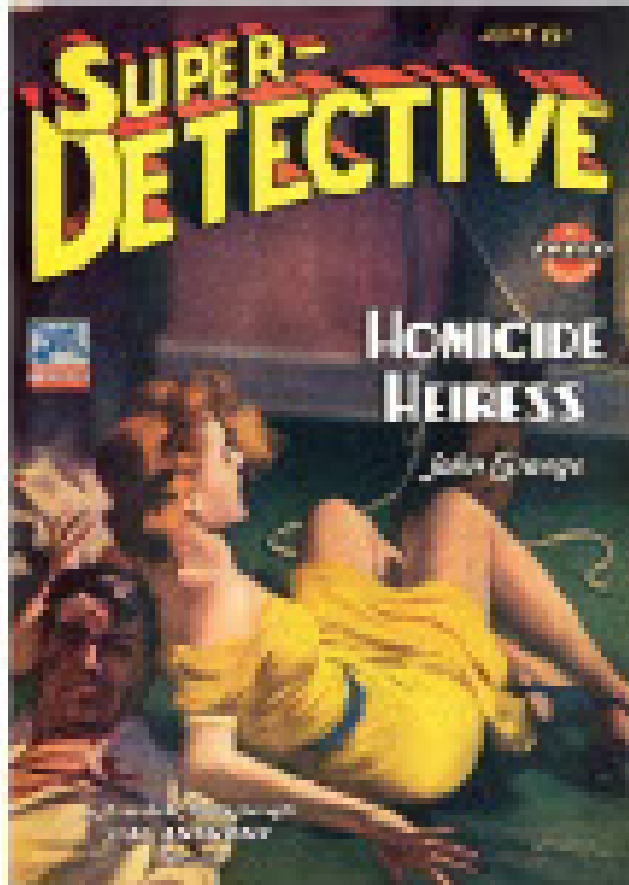




Speed Mystery, March 1943



Speed Mystery, April 1943



Super-Detective, June 1943



Private Detective, August 1943



Original cover for *White Detective Stories*, August 1933. All in color.

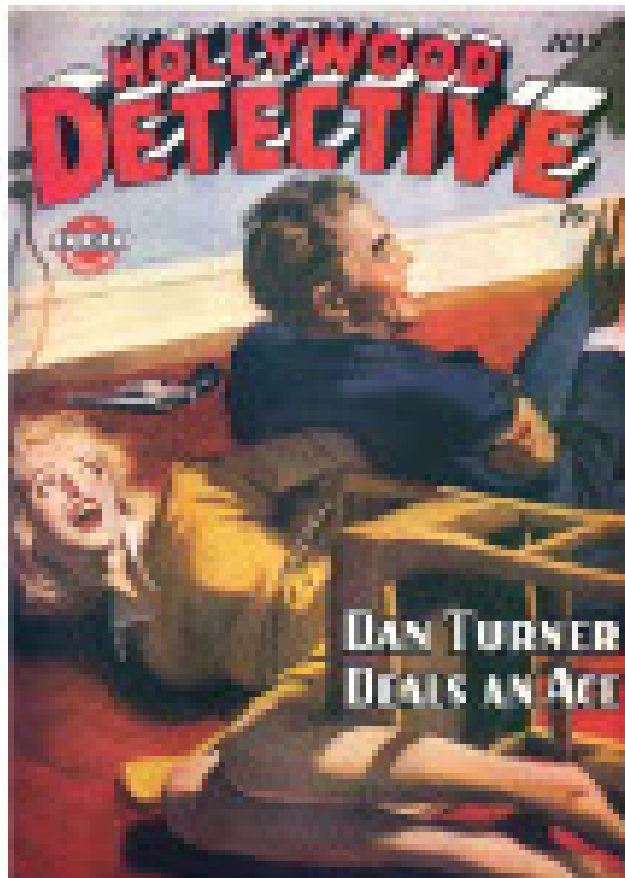


Illustration for *Super Detective*, April 1942 (5) in color

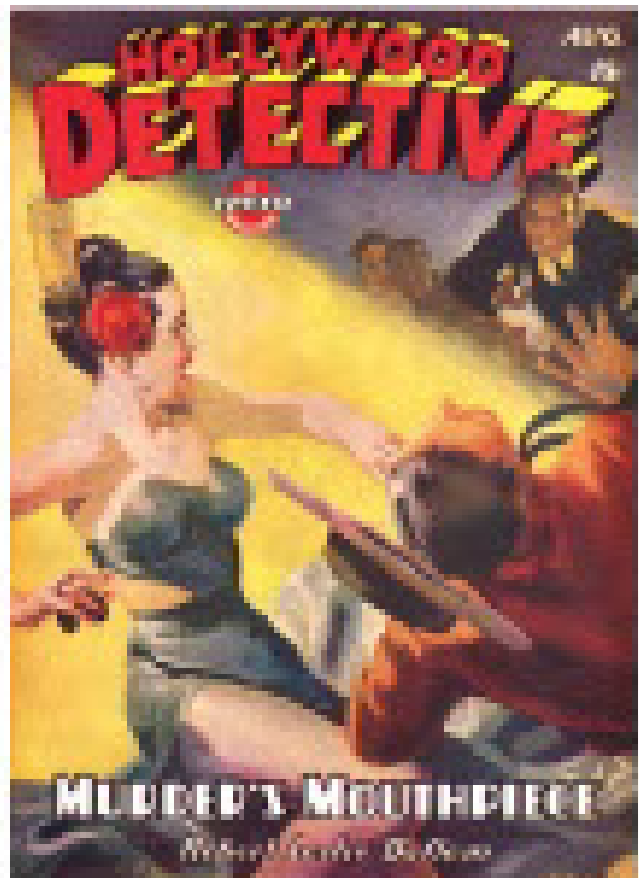




Original cover for *Nightmare Detective*, July 1964. All art herein.



Hollywood Detective, July 1938



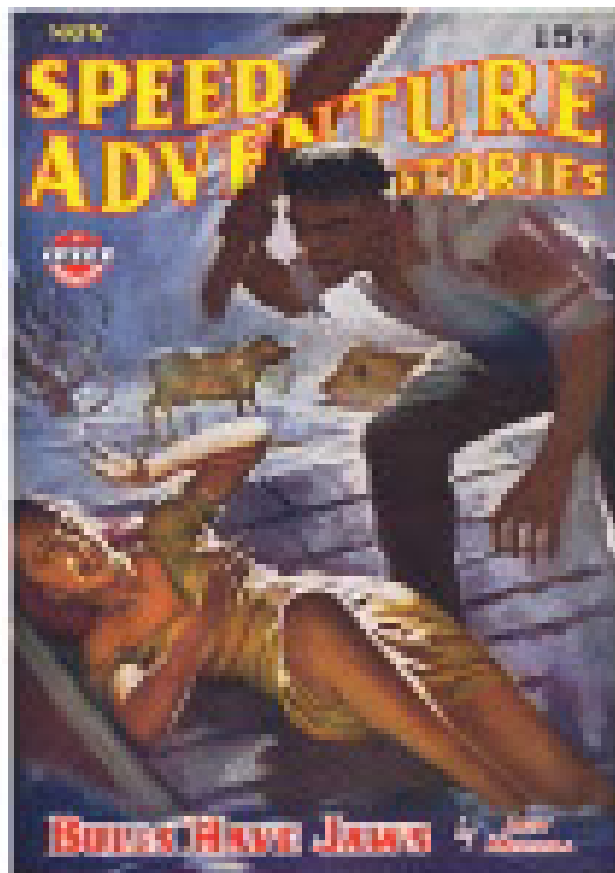
Hollywood Detective, August 1938



Hollywood Detective, October 1938



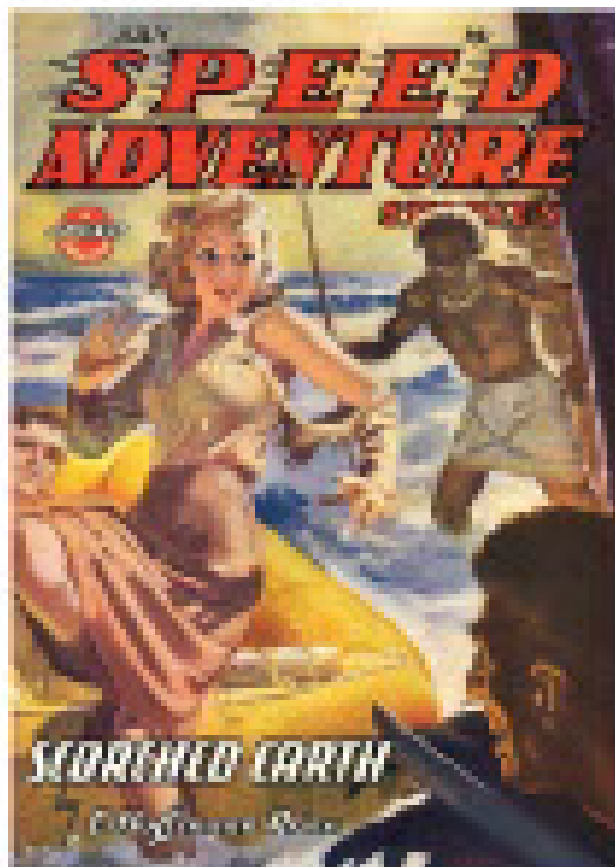
Hollywood Detective, March 1939



Speed Adventure Stories, November 1960



Speed Adventure Stories, May 1961



Speed Adventure Stories, July 1961



Speed Adventure Stories, November 1961



was sensitive to these feelings because of his own childhood experiences following the accidental drowning of his eldest brother Edward.

When war was declared at the end of 1941 America mobilized for victory. Young men had been the first drafted, but soon older men were mobilized. The war being uncertain, rumors spread a popular rumor that married men with dependents who worked in a defense plant were not being drafted. Hugh was patriotic and he was willing to do his civic duty for the war effort, but he also realized that it would be better to be exempted from military service. He did not want to break up his young family and he hoped that his illustration career was about to break into the big time. In September of 1943, in order to qualify for this special exemption, Hugh joined the assembly line at a Philadelphia shipyard named Courty Boat Works. Even with a full-time job at the defense plant, he still painted freelance pulp covers for Troop Publishing in evenings and weekends.

The comic line of Troop pulp magazines was most admired for the frequent appearance of H.J. Ward cover paintings. It was important for the continuity of newsstand sales to have a ready supply of his work on hand. Downfield worried that supply might run out if he was not out there and more freelance artists received their draft notices and the ranks of produc-

tioned top-notch illustrators began to rapidly dwindle. Ward was asked to work overtime to produce comic pulp paintings, which Troop Publishing Company could keep as a reserve supply in case he was ever drafted. No one knew how long the war would last. Maybe months, maybe years. According to some accounts, armistice was declared only nineteen months after the U.S. officially entered the infamous World War, so by the Winter of 1945 there were many hospital draftees singing along with Bing Crosby's popular song, "I'll Be Home For Christmas," while H.J. Ward stared up late at night inventing as many new pulp magazine covers as possible.

Unbeknownst to the artist, Harry Downfield also demanded secondary income to guarantee an extended supply of Ward covers. He hired another Troop cover artist, Joseph Isabella, to produce large number of original H.J. Ward paintings which had already been published on various pulp magazines. In this way Isabella created many cleverly altered versions that helped to extend the appearance of seemingly new H.J. Ward cover art on Troop pulps "for the duration."

On December 15, 1941 Ward was again contacted by Brenda of WTEZ and commissioned to create a new series of paintings for The Lone Ranger radio show. These new assignments featured the masked rider's young nephew, Gus Reid. This character had been mentioned on the radio show before.



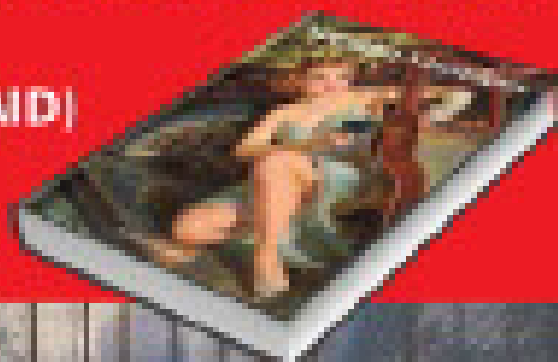
Artistic study of Isabella for The Lone Ranger with Gus Reid, 1941

Norman Saunders

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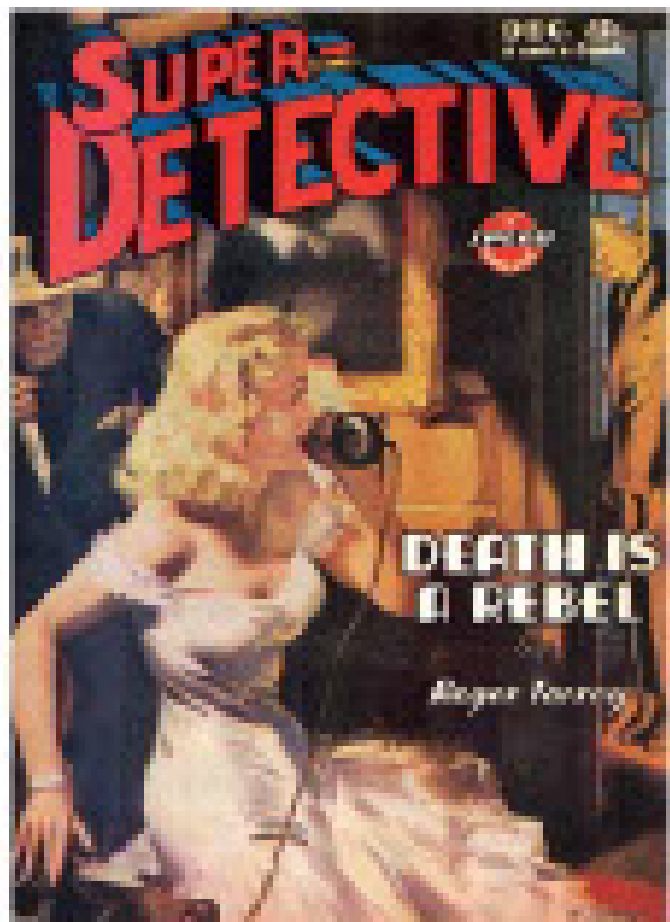


Speed Adventure, Issue 144

but Treadle had decided to develop The Lone Ranger's mythos into a more co-starring role. According to the fictional mythology of the character's history, Dan Reid would eventually grow up to become the father of Britt Reid, The Green Hornet. Once again the time-consuming process of design revision began on a new conceptualization project for a fictional radio drama character. Ward followed Treadle's detailed instruction and submitted preliminary pencil sketches. When those were approved, he made small gouache paintings in tones of grey, white, and black. After three months of design revisions and progressively approved studies, two finished paintings were sent to Treadle at MCMC in Detroit on February 15, 1944. One was entitled "Dan Reid Riding" and the other "Dan Reid Talking to the Lone Ranger."

A few weeks later, on April 11, 1944, H.I. Ward delivered his two latest pulp cover paintings to Treadle. They were both designed for use on one unspecified detective magazine. His lightbulb described them as, "Girl phases upon seeing large man," and, "Girl free from ropes, calls for help, back of small boy." These were the last pulp paintings he ever created. The duplicate of each in the artist's studio was hidden when a letter came from Uncle Sam.

Regardless of unfulfilled rumors and listing drama, Pvt. Hugh I. Ward was suddenly inducted into the U.S. Army on April 11, 1944. He kissed his wife and daughter goodbye and reported for induction. He was recorded as induction to be



Super Detective, Issue 144

six-foot tall, thin, with dark hair and green eyes. He was sent to basic training at Camp Blending near Jacksonville, Florida. After two weeks of absence Viola missed Hughes so much she sold their car, packed all of his paintings in the attic, rented out their home, and followed her husband to Florida with their eight-year-old daughter. Vi and Pat spent that summer living in temporary housing near Hughes's Army base in order to see him during weekends on Monday Evenings. Although he was normally an active man, Ward's only exercise before entering the military had been standing in front of his mail slot, so he was not accustomed to strenuous athletic workouts. Like most new recruits he soon experienced many new physical aches and pains. He completed basic training, but because of his age, he was not assigned to a frontline infantry regiment but was instead selected for training as a radio operator. Perhaps these chronic pains made it hard for him to concentrate, but he never failed several tests at memorizing Morse Code and he was finally washed out from the radio operator training program.

While visiting his wife's bungalow near Camp Blending that summer, Hughes drew several pencil portraits of his daughter and started a large oil painting portrait of Viola. In the process of painting he noticed repeatedly from a persistent pain in his right shoulder. Since he was right-handed, the condition made it difficult to manipulate the paintbrush with his usual facility. His loving wife was certain that he had been

found his revolver himself one long hike with his heavy backpack and M-1 Garand rifle strapped over his right shoulder.

One weekend Yoda was especially upset to see Hughes arrive for a visit with his right arm in a sling. As the problems grew worse he was eventually hospitalized at the base medical station, where Yoda was able to see him only during visiting hours. The doctors treated him for a muscle strain or herniation with heat treatments, but they also conducted additional tests and examinations. Yoda wrote him every day, but Hughes was in too much pain to write back as regularly as he wanted. To amuse himself and others, he drew portrait sketches of the other patients, but the pain in his right shoulder was a constant distraction.

The following letter is dated August 18, 1946, Thursday—after evening mail.

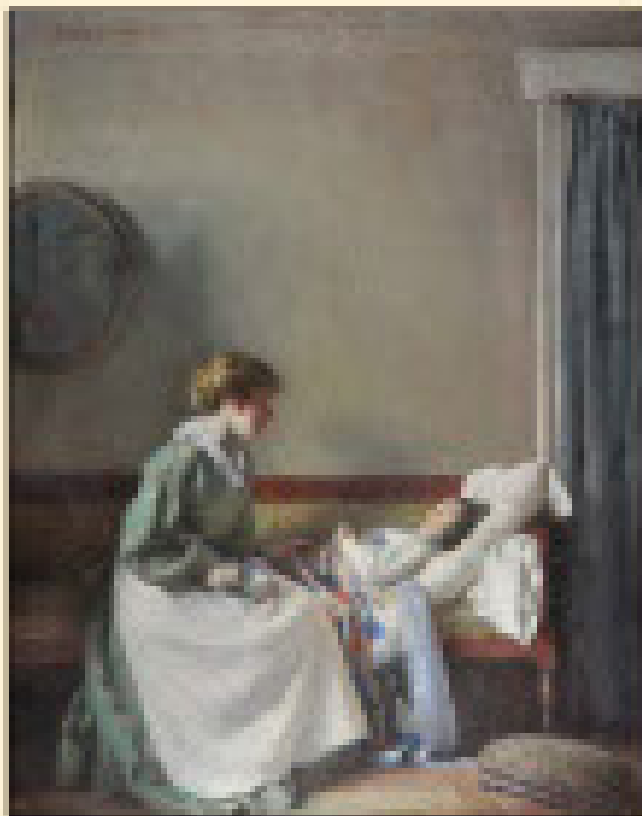
Private YL,

This will be an apology for a letter I write if on the chance that you may not come in tomorrow and surely you'll begin to feel a little better each day. Now you, you write each day and yet, this week have received but one from me.

Believe it or not, I've had very little chance today to write. After the doctor made the rounds this morning the nurse came in for her finishing touches. This used to be. Shortly after that, I was given a hot water bottle to lie on. Lunch. Then another hour on the table. Then I decided to begin the picture of one of the fellows scheduled. After 15



PH. Hugh H. Hall at Camp Manning, 1945 (144)



Woman and Child
Howard E. Smith
(1883 - 1970)

Oil on canvas, 30" x 24"
Signed and dated, 1940

After studying with Howard Pyle, Smith began a long and distinguished career as an illustrator, instructor at RADA, and portrait and landscape artist.

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Portrait of Will, August 1944



Hugh and Will arrive home from hospital, October 1944

minutes at least the nurse explains, after talking about the stitches, etc., and seeing me nodding the pillow on the chair I sit in, and an hour was too long to work and I should be in bed. Besides she didn't like the hot water bottle as arranged for compression. This means a hot electric plate to heat water, into which I dip three or four [absorbent cotton] cloths. This kept me busy all day, but the clock is so small, and besides I tried plenty of hot water before admission to the hospital. However, for sleeping some there'll be a hot water bottle again.

This writing is terrible mostly I think because my shoulder is kind of stiff from rolling on it to reach the dobs on the table. So forgive me my dear.

Thank you so much for the letter I got today, and for all the others. The fellow says when stretch I finished allowed me 12, as I took 11!

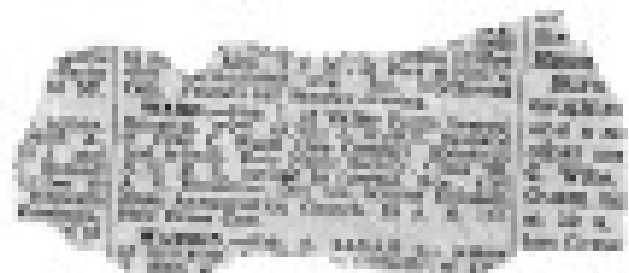
Until I see you, and I hope that's soon,
your ever-loving,

Hughie

The doctors eventually determined that there was a tumor on his right lung. They were concerned it might be tuberculosis, so in September 1944, Hugh was transferred to Walter

Reed Hospital in Washington, D.C. There he was correctly diagnosed as suffering from an advanced case of lung cancer. After radiation treatment, he was sent to the Army Hospital in Valley Forge, Pennsylvania in November 1944, where he received the best medical care available.

His circumstances in Will Hugh was released from the hospital and allowed to return home. His rapid decline the entire time as his illness only grew worse. When Viola was unable to handle his care, he returned to Valley Forge Army Hospital, where Hugh Joseph Ford died at the age of thirty-five on February 7, 1945. In his modest obituary in The Philadelphia Inquirer stated, a Solemn Requiem Mass was performed at the Assumption Church. Interment took place in Holy Cross Cemetery. Afterwards an official signed letter arrived from the



Hugh's death obituary notice, March 1945

President of the United States of America:

In grateful memory of Private Hugh J. Ward, A.S.N., 3081480, who died in the service of his country in the American Zone, February 7, 1945. He stands in the unbroken line of patriots who dared to die that freedom might live, and grow, and increase in strength. Freedom lives, and through it, he lives—in a way that transcends the undertakings of most men.

—Franklin D. Roosevelt

In one of life's iron coincidences, only a few months after HJ. Ward's death, his lifelong love, N.C. Wirth, was accidentally killed only twenty miles away, when his car stalled at a retail intersection and was struck by a freight train.


To support her family as a single mother, Wirth immediately went back to work. She found a job as a typist for the D.R.A. Office of Price Administration, a government agency that coordinated price controls and rationing of scarce supplies during the war to prevent war profiteering. After she war she worked for the Veterans Administration as a secretary until her retirement. Wirth never remarried. She said, "I could never find anyone to replace him. I would rather have had the ten years I had with Hughie than thirty years with somebody else that I didn't love as much."

Hughie's daughter, Patricia, still lives in her father's self-designed dream home in a Philadelphia suburb, where his studio is still flooded with north-light from the garden windows that shine on his steel palette, paint box, brushes, and the world's greatest collection of original HJ. Ward art. The power of his paintings will continue to fascinate with their business patiently grace, their gorgeous colors, their quiet sexuality, and their shocking imagery of the timeless struggle of beautiful young life at the mercy of death's cruel indifference. It is tempting to read some poignant moral into his die images, but the hard facts are all that remain. The art of HJ. Ward suggests that Death will always have the upper hand. But as long as Ward's art exists, he will always have the last laugh because his paintings will live on, and through them, he lives—in a way that transcends the undertakings of most men. The only meaningful power of art is to preserve forever the artist's inspiration, and in Hughie's case it is a vision of the glory of life's fragile beauty as embodied by his love of V. ♦

—© David Saunders, 2007

Ward's studio is a total gift museum and the artist lives on in: www.PulpPedia.com, and www.AmericanIllustration.com.

Illustration: His Magificent magazine gathered him illustrious interviews with the artist's family and friends. Research was conducted at the Arthur Hays Sulzberg of the University of PA in Philadelphia. The New York Public Library, the U.S. Library of Congress, the New York Times, National Archive, and the Smithsonian Museum. Published magazines include H.I. Wirth by David Michaels, Man of Ironcurves Grant Jones, and magazine from Illustration Art, "Philadelphia Art" by Brandon Bailey. Thanks to Alan Korman of DC Comics, John Gardner of Adventure House, Art Winters of Baby's Illustrations, Neil Mathers of Street Collections, John Stuart, Matt Davis, R., and Peter W. Borer.



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FRANK BRANGWYN, R.A.: THE WAY OF THE CROSS

BY FRANK BRANGWYN, Edited by DR. LIBBY HORNES
28 PAGES, HARDCOVER AND EBOOK
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HARDCOVER, 2015

Frank Brangwyn was an incredibly prolific artist. As well as paintings and drawings, he produced designer stained glass, furniture, ceramics, table glassware, hanging mirrors, woodcuts, and lithographs. One of his many projects was a portfolio of prints illustrating the Stations of the Cross.

Asad Rahifding, by special permission from David Brangwyn, executor of the Brangwyn estate, has lovingly produced a new edition of *The Way of the Cross*, and it is stunning. First published in 1911 by Hodder & Stroughton in a limited edition of 200 copies, this new edition is limited to 700 numbered copies, plus 50 copies for reviewers (limited to 100). The 28 plates measure 11" x 14" and are printed in letterpress on Toini 80 lb. stock by D.T. Printing in San Francisco. In addition to the plates is a four-page essay by Dr. Libby Hornes, the world's leading authority on Brangwyn. The entire set of beautiful plates are presented in a beautiful and sturdy portfolio box.



A BREEZY PAST: THE ART OF PETER DE SÈVE

BY PETER DE SÈVE, FOREWORD BY STEPHEN WOOD
200 PAGES, HARDCOVER
\$44.95, HARDCOVER
MAY 2015, 2015

Peter de Sève's impossible line work and subtle watercolor have graced everything from book and magazine covers, to character designs for animated films, and posters for Broadway shows. As an editorial illustrator, his pictures have been seen in dozens of major publications and regularly on the covers of such magazines as *The New Yorker*, *Newsweek*, *TIME*, and many more. His character designs have appeared in animated feature films including *The Hunchback of Notre Dame*, *The Prince of Egypt*, *Aladdin*, *A Dog's Life*, *Tarzan*, and *Ice Age*. I was honored to have the opportunity to interview Peter for the first issue of my *Illustration*® magazine, and I've long felt that a comprehensive hardcover survey of his work has been long overdue. That wish has now been granted with this handsome new volume from French publisher Akéno, which is copiously illustrated with hundreds of paintings and drawings, and features a foreword by film director Chris Wedel.



NORMAN ROCKWELL: BEHIND THE CAMERA

BY RON ROSEN
228 PAGES, FULL-COLOR
HARDCOVER
JULY, 2014, \$39.95, COMIX, 2015

Norman Rockwell: Behind the Camera is the first book to explore the meticulously composed and richly detailed photographs that Norman Rockwell used to create his famous artworks. Working alongside skilled photographers, Rockwell acted as director, carefully orchestrating models, selecting props, and choosing locations for the photographs—works of art in their own right—that served as the basis of his iconic images. Readers will be surprised to find that many of his most memorable characters—the girl at the window, the young couple on prom night, the family on vacation—were friends and neighbors who served as his amateur models.

In this groundbreaking book, author and historian Ron Rosen delves into the archive of nearly 20,000 photographs housed at the Norman Rockwell Museum. Featuring reproductions of Rockwell's black-and-white photographs and related full-color artworks, along with an incisive narrative and quotes from Rockwell models and family members, this book will intrigue anyone interested in photography, art, and Americana.



THE GREAT ANTI-WAR CARTOONS

EDITED BY ROBERT CRAY
INTRODUCTION BY ALPHONSE YAPUS
100 PAGES, FULL-COLOR
EBOOK, 2015
\$29.95, HARDCOVER, 2015

For centuries, cartoonists have used their pens to light a fire against war, translating images of violent conflict into symbols of protest. Mosaic creator historian Craig Yarus brings the greatest of these artists together in one place, presenting the ultimate collection of anti-war cartoons ever assembled. Together, these cartoons provide a powerful testament to the old adage: "The pen is mightier than the sword!" Indeed, in what so often is the 20th century it was the editorial cartoonist who could say the things that fellow newspapermen and women only dreamed of, enlightening and rallying a nation against unjust aggression. Readers of *The Great Anti-War Cartoons* will find amazing artwork from the pens of Francisco Goya to Art Spiegelman, from Robert Milder to Sam Cobble, and from *Howie D'Amico* to Robert Cray. Introduction by Nobel Peace Prize winner, Mahatma Gandhi.



I LOVE YOU, I HATE YOU, I'M HUNGRY

BY BRUCE ERIC KAPLAN
100 PAGES, FULL-COLOR
HARDCOVER
MARCH 2015, SCHENCK, 2015

This is a new collection of cartoons by Bruce Eric Kaplan, whose work has been appearing in *The New Yorker* for almost twenty years. While perhaps best known for his distinctive single-panel cartoons, Kaplan is also a television writer and

was an executive producer for the acclaimed HBO series *The Sopranos*. He was also a writer on *Seinfeld* (one of his most well-known episodes was where Elaine becomes involuntarily frustrated over what she takes to be an overly unexcited New Yorker cartoon).

While Kaplan's spare, clean style may be an appropriate fit for some, his writing is brilliant and absolutely hilarious.



**MAKING MISCHIEF:
A MAURICE SENDAK APPRECIATION**

BY GREGORY MAGUIRE
208 PAGES, \$24.95
\$14.95 (HARDCOVER)
MILLAN/PENGUIN, 2008

Published in 1963 to great critical acclaim, Maurice Sendak's *Catchers in the Rye* has sold millions of copies worldwide, garnered countless awards, and been translated into various languages. In *Making Mischief*, Gregory Maguire, the bestselling author of *Hickel*, presents an inspired visual tribute to Sendak's work. An accomplished critic with signal reviews published in the *New York Times Book Review* and lectures on art delivered at the Lubell-Seward Gardner Museum in Boston, and at other locations, Maguire examines Sendak's aesthetic influences from William Blake to Walt Disney, revealing the "conversations"—often unconscious and unspoken—that artists have with one another. A master of literary invention himself, Maguire explores recurring motifs in Sendak's life work—from concepts to metaphors—in a well-earned professional understanding of children, their creativity, and the breadth of emotions with which they encounter the world.



DISEASE DISCOVERIES

BY WILLIAM STOOL
208 PAGES, \$24.95
\$14.95 (HARDCOVER)
MILLAN/PENGUIN, 2008

William Stool is one of America's foremost disease illustrators and illustrators, and his latest beautifully illustrated book, *Disease Discoveries*, features a multitude of never-before-seen specimens. Working with some of the world's leading paleontologists, Stool has documented some truly awe-inspiring, found or described during the past twenty years. Many recent discoveries regarding the appearance of diseases have been made because of the careful attention now being paid to disease skin specimens, which are portrayed through Stool's unparalleled depictions and commentary. Several diseases in this book are named in fashion, while others sport previously unknown body decorations.

Stool has contributed to over thirty films including *Raiders of the Lost Ark*, *Lawrence of Arabia*, and *Walt Disney's Disney*. He was a designer for Guillermo del Toro's film *Cat on a Hot Tin Roof*.

This collection is intended for all ages, and should satisfy the most enthusiastic disease fan. ♦



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EXHIBITIONS & EVENTS

Monsters and Monsters: The Art of Science Fiction, Adventure & Fantasy

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Allen Patacki Museum, Winter Park, FL

Monsters and Monsters includes images of alien worlds, strange beasts, daring heroes, and hidden locations by 23 pioneering illustrators including N.C. Wyeth, L. Allen St. John, Frank R. Paul, Harms Book, Margaret Brundage, and Frank Frazetta. These illustrations appeared on the covers of timeless works such as the *Treasure* series, and classic pulp magazines from the 1930s through the 1960s such as *Amazing Stories*, *Fantasy Adventures*, *Wired Tales*, and *Monster Stories*. Works in the exhibit date from 1914 to 1963, and are drawn from the renowned Art Sablos Korshak and Hephzibah D. Korshak Collection.

For more information, visit www.patacki.org

Tim Burton

November 20, 2009 through April 26, 2010

Museum of Modern Art, NY

This major career retrospective on Tim Burton (American, b. 1954), consisting of a gallery exhibition and a film series, considers Burton's career as a director, producer, writer, and concept artist for live-action and animated films, along with his work as a fiction writer, photographer and illustrator.

Burton's films include *Planet 51* (1982), *Pee Wee's Big Adventure* (1985), *Beetjuice* (1988), *Batman* (1989), *Edward Scissorhands* (1990), *Batman Returns* (1992), *The Nightmare Before Christmas* (as creator and producer) (1993), *Ed Wood* (1994), *Mars Attacks!* (1996), *Sleepy Hollow* (1999), *Big Fish* (2003), *Casper* (2005), *Charlie and the Chocolate Factory* (2005), and *Journey to the End of the Earth* (2007); writing and Web projects include *The Addams Family*, *David of Dinor*, *Big & Other Stories* (1997) and *Sweeney* (2001).

For more information, visit <http://www.moma.org>

Mother Goose in an Air-Slip: McLaughlin Bros. 19th Century Children's Books from the Linsen Collection

November 24, 2009 through April 18, 2010

The Eric Foner Museum of Picture Book Art, Antwerp, MA

This exhibit highlights beautifully illustrated children's books, printed in Brooklyn by McLaughlin Bros., a publisher who pioneered new technology and marketing techniques in the mass-production of inexpensive children's books. The Linsen Book Collection is an especially rich resource for exploring the nation, character, and world views of nineteenth-century America. Visitors will see children's classics, such as *Gulliver's Travels* and adaptations of *Mother Goose*, educational books, such as various ABCs, *Mother Goose* stories, *Cherry and Frodo*, books teaching children how to paint or draw, along with games and puzzles. Three delightful books will "amuse and delight" both children and their parents. The Linsen Collection of Nineteenth-Century McLaughlin Bros. Illustrated Children's Books was graciously donated to the Brooklyn Historical Society by Mrs. Ellen Linsen.

For more information, visit www.patacki.org

Gull Illustrates Dante's Divine Comedy

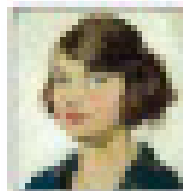
March 14 through May 23, 2010

Law Department Library, Bologna, IA

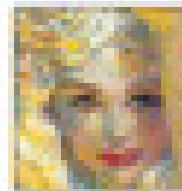
In 1951, the Italian Government commissioned Salvatore Dalì (1904-1989) to illustrate *The Divine Comedy*. Written by Dante Alighieri (1265-1321) sometime between 1308 and 1321, *The Divine Comedy* describes Dante's symbolic journey through Hell, Purgatory and Heaven. Dalì's paintings were to be reproduced as wood engravings and bound in limited edition print with a book of the 700th anniversary of Dante's birth. Upon receiving the commission, Dalì immediately began creating a series of 100 watercolors, each one illustrating a scene from the poem. When the project was announced to the public, Italians were outraged that a Spaniard had been chosen to honor the 700th anniversary of Dante's birth and the commission was rescinded. Dalì was confident that a publisher could be found. He worked for over nine years to produce one hundred original watercolors. The series, published in 1964 by Jean Sirena of Les Horred Chaires, was considered by Dalì to be one of the most important projects of his career. ♣

For more information, visit <http://www.sirena.it>

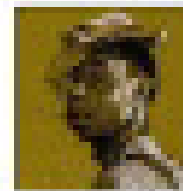
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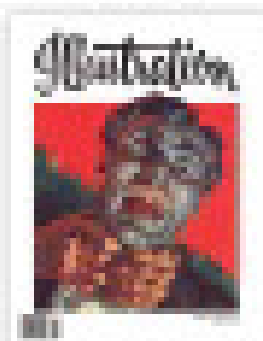
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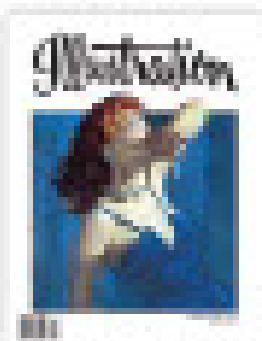
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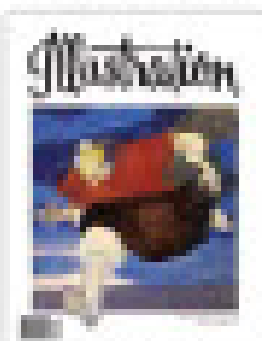
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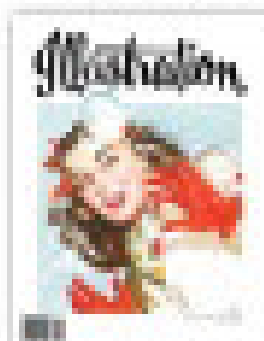
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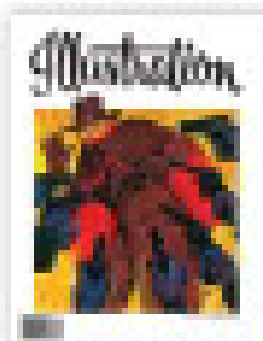
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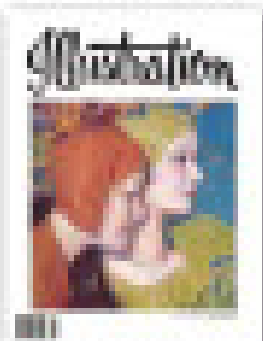
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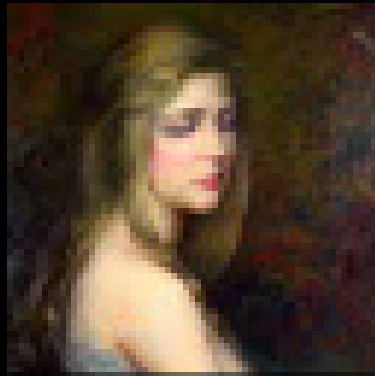
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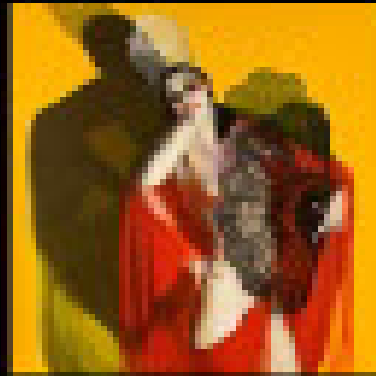
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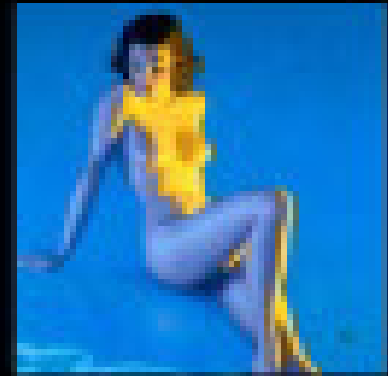
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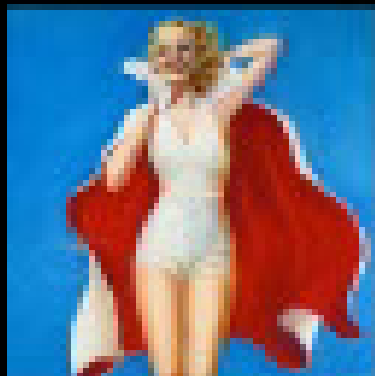
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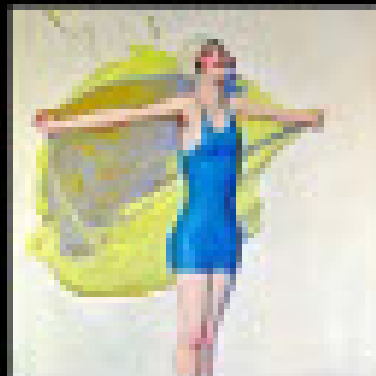
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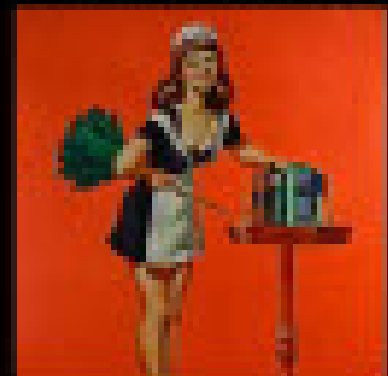
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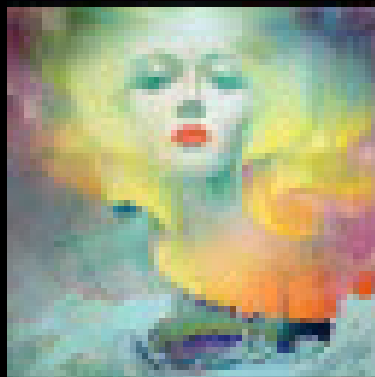
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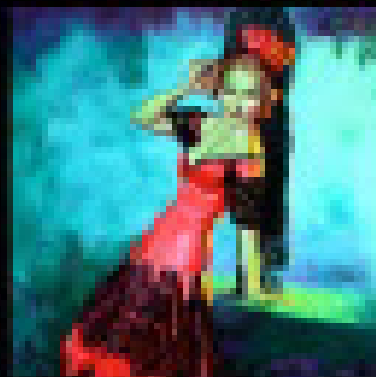
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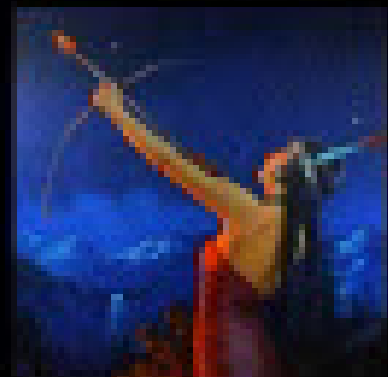
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