

# Gluyas Williams (1888-1982)

*Humorous and cartoon illustrator:  
an outstanding artist at the service of Michelin*



1. Portrait of Gluyas Williams, c. 1940.

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# GLUYAS WILLIAMS (1888-1982)

Gluyas Williams was born on July 23, 1888 in San Francisco, California. He was the youngest of eight children—Mary, Weenonah, Helen, Virginia, Neil, Reed, Ann and Gluyas—offspring of Robert Neil Williams (1844-1908) and Virginia Gluyas (1850-1924) who were married in 1868. The mother's maiden name, whose father George K. Gluyas was originally from Cornwall, became the unusual first name of the youngest boy in the family. His father worked as a hydraulic engineer in the field of mineral extraction, first in the mountains of Sierra Nevada, California. Subsequently, he worked abroad in a variety of mines in Chile, and as such, was usually away from family during long periods of time.<sup>1</sup>

In 1892, Virginia Gluyas purchased a shared ticket from the Louisiana Lottery with her friend Louise Reed. Luck was on their side, and they won the amount of \$ 30,000 for the first prize. Virginia decided to invest that money in a trip to Europe, accompanied by five of her children excluding the oldest, Mary, busy working as an illustrator for the *San Francisco Examiner* newspaper, and also without Helen and Virginia, who had both passed away prematurely. This trip was planned so that the children would receive artistic and musical training in different schools and academies. Gluyas Williams was then four years old. The family left for Europe to land in Dresden, Germany, in a trip abroad that would last for almost a decade. In 1901 the European adventure came to an end and the family returned to California, largely due to the financial difficulties they suffered when the Bank of California declared bankruptcy. This was financial institution in which they had deposited part of the prize money and also their savings. The trip back and returning home was especially difficult considering that they could not count on the help of their father, who was at that time working in Chile.

Once in the United States, Gluyas Williams studied at the Manor School in Stamford, Connecticut. Between 1907 and 1910 he pursued his law career at Harvard College in Cambridge, Massachusetts. In the fall of 1910, Williams, aged 23, convinced a classmate to lend him money and sailed for France to move to Paris. There he enrolled in the Académie Colarossi, one of the most prestigious private educational artistic institutions in the French capital which, along with other centers such as the Académie Julian, was a place of pilgrimage for many American illustrators to further their studies. Williams took classes in Colarossi, essentially related to drawing the human figure using the technique of sketching



2. Self-portrait

with pencil, pastels and charcoal.<sup>2</sup> In the spring of the following year, due to a lack of funds, he was forced to return to the United States. Although Williams returned to Harvard to complete his law studies and finally graduated that same year, he was convinced of the professional path he truly wanted to take: the artistic training in Paris had reaffirmed his desire to be an artist.<sup>3</sup>

### 1. The first steps in the world of design and illustration

The direct influence of his sister Mary, almost twenty years older than him, led Gluyas Williams to his profession as a graphic artist. Mary Williams (1869-1961), under the pseudonym “Kate Carew,” worked as a journalist illustrating her own texts. Her reports, theatrical chronicles and exclusive interviews with famous people—the writers Mark Twain, Emil Zola and Jack London, the painter Pablo Picasso, the actress Sarah Bernhardt, the Wright brothers, pioneers of aviation, and the prominent politicians Winston Churchill and Theodore Roosevelt, among many others, were accompanied by celebrated caricatures. Years earlier, Carew had debuted as one of the pioneering women in the sequential art of comics, creating the series *The Angel Child* for the Sunday pages of the *New York World* newspaper and regularly published between 1902 and 1905 (fig. 3).<sup>4</sup>

During his years as a law student, Williams collaborated with his first vignettes in *The Harvard Lampoon*, the student magazine that humorously portrayed the activities and news of the university campus and for which in 1910, he occupied the position of art director.<sup>5</sup> His period as a student at Harvard and his connection with the magazine would lead him to socialize with and befriend future personalities from the artistic and literary world. In his last year he met one of his most faithful and intimate friends, the writer and humorist Robert Benchley, at that time determined to start as an illustrator and to whom Williams usually gave his support, assessing his drawings and encouraging him to improve. This spirit and mutual respect is evident in an introductory text that, years later, Benchley wrote for the book compiling his friend’s work, *The Gluyas Williams Book* (1929), and in which he recounts an anecdote that was the trigger for his successful career as a writer:

““When Williams took me aside I experienced a strange elation. Perhaps I was to be given an assignment to draw a center page for the Yale Game Number. But the Ibis had other plans for me. In his quiet, tactful way he said: ‘Why don’t you go in for writing, Benchley? We have several very good drawing men in the competition, but we need writing men’. I thanked him, and went in for writing. Thus, had it not been for Gluyas Williams, I should today probably be earning thousands of dollars as an artist.”<sup>6</sup>

In 1911, after his return from Paris, Williams sold his first drawing to *Life* magazine for eight dollars, a collaboration that was promising but remained an anecdotal fact, a truncated relationship that would resume with intensity eight years later. After months of continuous disappointments, he got a job with *The Boston Journal*, making two comic strips a day for three months.<sup>7</sup> His next occupation did not meet his expectations of pursuing an interesting artistic career either, but in the end, it was a job: in 1912 he joined the editorial office for the publication *The Youth Companion*, published in Boston. The first two years he spent working as an editor and, later, he was a member of the magazine’s Art Department, working as a designer and responsible for a series of graphic tasks. Although his occupations did not include making illustrations for the articles, it is possible to find sporadic collaborations that bear his

signature in the publication.<sup>8</sup> His eight-hour workday forced him to steal hours of sleep that he devoted to perfecting his trade as a graphic designer and his technique as an illustrator, and persevering in constantly sending samples of his work to different magazines and publishers in search of an opportunity.

A Harvard classmate, Kenneth MacGowan—then editor and literary, theater and film critic at the *Philadelphia Evening Ledger*—acquired several of his drawings for publishing in this newspaper. MacGowan also recommended that he visit the musical and theater critic Henry Taylor Parker, a colleague—also a former Harvard alumnus—who published regularly in the *Boston Transcript*, and with whom he had previously worked. During the following five or six years, Williams was entrusted with illustrating the section reviewing cultural and stage performances signed by H. T. P.—Henry Taylor Parker—, for whom the illustrator held great respect.<sup>9</sup> Williams, who at that time was twenty-seven years old married Margaret Kempton (1893-1976), from Newtonville, Massachusetts, on May 27, 1915. Two years later their first daughter was born, Margaret (1917-2005), followed by their son, David Gluyas (1918-1988).

## 2. A new life as a freelance illustrator for magazines

With a newly-formed family that depended on the income from his work in *The Youth Companion*, Williams focused his efforts on finding new media in which to publish. As he explained ironically:

“For eight or nine years I served as art editor of the Youth’s Companion during the day-time and piled up rejection slips during the evenings. At last the rejection slips began to get fewer, and I decided that if I was ever to be a regular artist I had better have my try at it before much more hair fell out. (For the benefit of those similarly afflicted I will say that I have tried all the well-known tonics—to no avail). Hence, I resigned from the Youth’s Companion, was shocked to notice with what alacrity my resignation was accepted, and became an artist.”<sup>10</sup>

The decision was made: in the late 1920s, Gluyas Williams bade farewell to the *Youth Companion*, starting his adventure as a freelance illustrator, a status he held thereafter and throughout the rest of his career. The family moved from Boston to a newly acquired former farm along Dunham’s Point road, in Deer Island borough on the coast of Maine, surrounded by a grove of trees and facing Penobscot Bay. It would become their summer home. During the rest of the year, Williams and his family set up their residence in a new house built on a 1,400 m<sup>2</sup> lot located at 14 Sylvan Street in West Newton, a suburb of Boston.

Between 1916 and 1920, Gluyas Williams managed to carve a niche in the pages of prestigious magazines such as *The Century Magazine*, *The New Country Life*, *Collier’s*, *Life*, *Vanity Fair* and *Hearst’s International*, collaborations that are detailed in the following list:<sup>11</sup>

### 2.1. *The Century Magazine*.

In August 1916 Williams began publishing in *The Century Magazine*. Intermittently and until February 1918, he made full-page caricatures of famous characters and also small accompanying vignettes to illustrate different articles (figs. 14-15).

3. Self-portrait of Mary Williams “Kate Carew,” sister of Gluyas Williams.



### 2.2. *The New Country Life*.

Williams participated in at least three collaborations to illustrate articles for this publication, two in 1917 (April and June) and one in 1918 (July). These were small vignettes, line drawings that employed reduced space in relation to the graphic occupation of the text, which denoted the scarce notoriety, at that time, of his little-known signature.

### 2.3. *Collier's*.

In 1918, while he was still working with *The Youth's Companion*, he sent one of his drawings—which had been previously rejected by other publications—to *Collier's* magazine. Its art director, Frank De Sales Casey (1882-1934), acquired that and other illustrations, giving praiseworthy comments about his work that reinforced Williams' self-esteem. His first illustration in *Collier's* was published on September 7, 1918, initiating a regular collaboration that would last more than thirty years, until 1949.

### 2.4. *Life*.

In June 1918, John Ames Mitchell died, the creator and editor of the humorous *Life* magazine. The then pillar of the publication, the famous illustrator Charles Dana Gibson, took over the magazine and the company, with editorial headquarters in New York. Gibson sought the help of his friend Frank De Sales Casey, who quit his job at *Collier's* and joined *Life's* new phase as art director. It was through Casey that Gluyas Williams was brought on board, a proposition enthusiastically supported by Gibson. Williams soon published his first comic illustration in *Life*, in the September 12, 1918 issue—a satirical full-page graphic divided into fifteen cartoons caricaturing Paul von Hindenburg, Chief of the German General Staff. His second illustration came out in the following September 19 issue. After four months without publication, a collaboration was resumed that would result in four other illustrations throughout 1919 (January, April, October and November) and continued intermittently during the following months of 1920. As of September 1920, the collaboration with *Life* magazine was regularized and Williams went on to publish drawings and comics consistently and periodically. These were of different sizes, but consisted primarily of full-page illustrations employing vignettes. Williams turned into one of *Life* magazine's renowned illustrators. On June 14, 1928 he made his first and only cover for *Life*.

The major crisis of the thirties substantially affected sales and the editorial offer of *Life*, with a decline in readership and the consolidation of the competitors' new publications. *Life* went on to change from a historical weekly magazine to a monthly publication. A significant part of its most prestigious collaborators—writers and columnists Robert E. Sherwood, Robert Benchley, Dorothy Parker, or illustrators such as Rea Irvin—abandoned it to publish in other publications, especially *The New Yorker*. Williams was one of the last to persist, along with its owner Charles Dana Gibson, in the progressive decline and disintegration of *Life*, which was finally sold to a new publishing group in 1932.

### 2.5. *Vanity Fair*.

In September of 1919, the first Gluyas Williams cartoons were published in the prestigious and elegant *Vanity Fair* directed by Frank Crowninshield. This initiated a sustained collaboration that continued in the following year and would intensify until the end of 1921.

### 2.6. *Hearst's International*.

In January 1920, Williams made his debut in the magazine *Hearst's International* taking charge of the illustrations for the one-page section written by the journalist, speaker, politician and editor John Temple Graves. "Politics of the month" portrayed four prominent figures of American politics each month, using short texts and sketches drawn from a limited number of contoured outlines (fig. 12). The collaboration was maintained until the section was discontinued, in May 1922.

### 2.7. *The New Yorker*.

After the progressive disengagement of Charles Dana Gibson with *Life*, Williams followed the footsteps of several of the magazine's former collaborators with whom he continued to maintain a close relationship, coinciding again in *The New Yorker*. This magazine, whose first issue was published on February 21, 1925, employed Rea Irvin as the publication's art director and illustrator, who was an avowed admirer of Gluyas Williams' work. Williams debuted in the pages of *The New Yorker* in 1929 and continued to collaborate with them until the fifties, a relationship lasting more than twenty years that would make him one of the mainstays and the perfect graphic reflection of the publication's editorial orientation—urban, fresh, elegant, refined and ironic.



4. Portrait of Gluyas Williams, c. 1940.

To this list of magazines, in which Williams worked illustrating articles on a regular basis, the publications in which he collaborated sporadically should be added, such as *The Youth's Companion* (1920), *The Judge* (1924, 1930), *Cosmopolitan* (1930), *The Golden Book Magazine* (1929, 1930, 1931 and 1933), *Woman's Home Companion* (1935, 1937), *The Saturday Evening Post* (1939), *Woman's Friend* and *Lady's Companion* (1941) and *Liberty* (1942), among others.

## 3. Williams' syndicated cartoons

In September 1922, Williams signed an exclusive contract with the newspaper *The Boston Globe* for which he would produce, from that same month onwards and for many years, a variety of humorous cartoon series and daily comic strips grouped under various generic titles such as *Snapshots* (first published on September 11), *The World at its Worst* (debuted on September 13), *Suburban Heights* (debuted on September 19), *Hello, Hello!* (debuted on October 2) and *Bedtime Stories* (debuted on October 24).

His friends, writers Henry Seidel Canby, Stephen Vincent Benet and Christopher Morley—the latter who, in 1919, had written and published a book that included Williams' illustrations—, advised and convinced him to syndicate his press illustrations.<sup>12</sup> Williams signed a contract that same year for managing publication rights of his cartoons with Bell Syndicate, an agency created in 1916 and in charge of distributing and supplying news, articles, fiction stories and comics to different written media.

From that moment, and until the termination of the contract in September 1947, he published in the pages of dozens of American newspapers—for example, in 1937 his cartoons were distributed in 120 newspapers throughout the country. In addition, he was published in English-speaking foreign press, including British and European publications—Italian, Dutch, etc.—which benefited from Gluyas Williams’ art who, in turn, saw his notoriety and following increase. The work published throughout all those years was recovered and widely disseminated in continuous reissues in the American press. According to a review published in *The New York Times*, around 1953—the year of Williams’ retirement—his comic strips and cartoons were followed by close to five million readers in 70 U.S. newspapers and other publications in the Anglo-Saxon world.<sup>13</sup>

#### 4. World War II

The first 1918 collaborations of Williams with *Life* magazine, in which he did not have to illustrate a pre-established text but to realize full-page humorous cartoons, dealt with military themes prevailing in the year that the United States entered in European combat during the First Great War. The bulk of printed media redirected or adapted their editorial line for the sake of exalting patriotic values and developing fierce anti-German criticism of the world conflict.

During the Second World War, Gluyas Williams exercised a more active and direct role by illustrating numerous printed propaganda material for the American war effort as seen in the following examples: *What Can I Do? The Citizen’s Handbook for War* (1942) for the United States Office of Civilian Defense (figs. 71-73); *If Your Baby Must Travel in Wartime* (1944) for the U.S. Department of Labor-Children’s Bureau; the poster with the slogan *Could This Be You? Do Not Travel Unless Your Trip Helps Win the War* (1945) for the U. S. Office of Defense Transportation (fig. 74); and the pamphlet *Tips On Train Travel* (c.1943), published by American Railroads and intended to advise troops on the correct and efficient use of railway transport services.

In any case on this occasion, unlike his professional beginnings, Williams kept his cartoons away from political and military themes and continued to portray, with his fresh humor, the daily life and misadventures of suburbanites. In 1946, the newspaper *The Boston Globe*, in which Williams collaborated regularly, published an article that reflected on the reasons why several cartoon illustrators deliberately ignored the World War II scenario in their content, while others included constant references to the conflict in their stories and characters. Williams’ explanations, being one of the illustrators interviewed, focused on his interest in continuing to work as a chronicler of his immediate social environment:

“Naturally, when the war came, that life changed. We began thinking of rationing and canning and Victory gardens; we walked to the station instead of riding; we were cold in winter. That was the war angle in my stuff.”<sup>14</sup>

#### 5. Illustrated covers and books

Gluyas Williams was also a prolific cover and book illustrator, especially sought out by authors with whom he had coincided in his student life or in his early years as a professional illustrator and those with whom he had a personal friendship. His first illustrated book, *The Motorists Almanac for 1917*, was created while he still worked for the editorial section of *The Youth’s Companion* children’s magazine. It is not by chance that both products were published in Boston, nor that the calendar was based, in part, on short humorous stories previously published in the magazine. In this first venture, Williams used

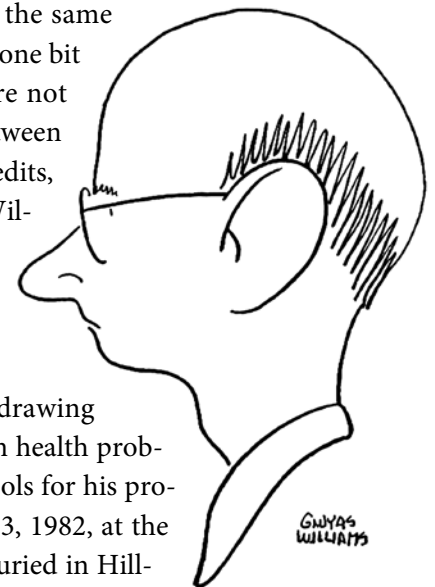


illustrations based on the form of silhouettes outlined and filled in with black, similar in appearance to models used in Chinese shadow theatre (interior illustration in fig. 11 and cover of the book in fig. 16). This option of graphic synthesis was one that Gluyas would not use too much in his later works (fig. 13).

From that year onwards until 1958, Williams illustrated a minimum of thirty-eight or more books, with a relatively regular sequence that was distributed over consecutive years for around fifteen different authors (see **TABLE 1** and **TABLE 2**). In his dealings with all these writers the relationship that he established with his friend and former classmate Robert Benchley stands out. Despite the change of publishers, Benchley managed to achieve that Williams would be the only illustrator for the covers of all his books and their interior pages, if any illustrations were required. Their fructiferous relationship led to the joint publication of eighteen books between 1921 and 1954. Two other authors, Corey Ford and Christopher Morley, commissioned Williams to create the cover and interior illustrations for three of their respective books and, with two books each, Ralph Kircher and Edward Streeter also followed suit.

Gluyas Williams always utilized, with the exception of his first attempt, the same style of clear line in his book illustrations, without varying his approaches one bit throughout the projects he addressed. Most of the covers, however, were not designed directly by him, but were the result of the composition and fit between the illustration proposed by Williams and the typography of titles and credits, tasks attributed to editorial graphic designers. Moreover, in most cases, Williams' monochrome illustrations could be treated, colored or applied on backgrounds with different chromatic ranges, in order to give book covers greater visibility (fig. 16).

In 1953, Williams—65 years old and reaching retirement age—stopped drawing completely and retired to his Deer Island residence. It is likely that certain health problems—such as the deterioration of his eyesight and a steady hand, basic tools for his production<sup>15</sup>—were also the cause of his withdrawal. He died on February 13, 1982, at the age of 93, at Hahnemann Hospital in Brighton, Massachusetts, and was buried in Hillside Cemetery on Deer Island.



5. Self-portrait of Gluyas Williams.

## 6. Work environment

Gluyas Williams had his studio in a ramshackle building on Boylston Street, bordering the Boston Public Gardens. It was a tiny space which barely fit two people, austere, with practically bare walls and a single chair in front of a drawing board. On the floor, next to the work table, rested a metal wastebasket. Every morning he began his daily routine: after traveling by train from his neighborhood, Williams sheathed himself in a robe to protect against ink stains and began his workday at 8:30 am, always ending it before 1:00 pm. He usually worked seven days a week.<sup>16</sup>

Williams was a hard-working, prolific, meticulous and forward thinking artist. He was usually far ahead of the delivery dates agreed upon with his editors, taking into account the daily rhythm of publication—except on Sundays—for his humorous cartoons. His work progressed with a margin of between eight to ten weeks in advance, which would be equivalent to producing a total of fifty to sixty comic strips. Since his Boston studio was on one of the floors of an old building, in poor conditions and prone to fires, each day the illustrator stored his work in a safe deposit box in the nearby offices of Boston's First

National Bank. Every Monday, he withdrew the past week's worth of work, packaged it and sent it by mail to Bell Syndicate's New York offices.

During the summer months, when the family moved from Boston to Deer Island, Gluyas Williams rented a space in an old, quiet twenty-room hotel—in fact, he was the only tenant—located just three miles from his house. During this holiday period his routine varied with respect to the rest of the year: in the morning, he started working around 7:30 am and lengthened his work day until 2:00 pm. He would have a short lunch break as he usually brought food prepared from home.<sup>17</sup> On Deer Island, Williams developed a passionate love of sailing, becoming the owner of a nine-meter-long sailboat that he used to sail frequently.

## **7. Method and style**

Gluyas Williams' personal work method was based on a well-developed capacity to observe common everyday events that were happening around him. As he himself explained, his periods of waiting at the railroad station in West Newton, which he used daily to travel from his house to his Boston studio and vice versa, were an inexhaustible source of human personalities, attitudes and anecdotes which he portrayed.<sup>18</sup> Sporadic and short visits to New York—once or twice a year—helped him to experience environments that were foreign to him. He traveled there to meet his friend, the writer Robert Benchley, who accompanied him in an ever-enriching pilgrimage to numerous social events and private parties.

### **7.1. Sketching and recording images**

Williams occasionally used a notebook to record his observations, a habit he had applied intensively during his stay in Paris. He performed this discreetly as it bothered him to be surrounded by curious onlookers.<sup>19</sup> Actually, the largest part of that process of “recording” places, events and characters was essentially a mental activity. Once he was in front of the drawing board, Williams selectively recreated the image he was interested in visualizing. He could use these physical or mental notes and, on occasion, resorted to photographs. However, he was an illustrator who did not base his work on the recurrent use of documented graphic files.

### **7.2. Drawing and inking**

His drawings in pencil—always well sharpened—arose almost spontaneously, with precision and a clean, uniform outline. In the process of transforming them to India ink, which he executed with a firm and steady hand, Williams carefully retouched them with a single line of black contour, of fine and invariable thickness. Next, he filled some areas with dense black and then proceeded with slight readjustments using white gouache. Finally, and on certain occasions, he finished off his originals with indications for prepress, marking given areas in which a filling dot pattern had to be used to achieve uniform shading of continuous density and never with a gradient or blended effect.

### **7.3. Black and white and color**

Gluyas Williams' illustrations were always conceived and created strictly in black and white, and as we have seen, occasionally with uniform fillings. The exceptions that were illustrated using color, such as on book covers and in advertising commissions, were justified given the need for having a greater visual impact. It is more than likely that the coloring of his drawings was carried out with his consent by another professional.

#### 7.4. Settings and perspective

In humorous vignettes and panels depicting architectural interiors and rooms, urban settings and landscapes, the perception of depth was achieved based on the consistency of the line and the continuous superposition of two-dimensional planes, supported by simple but effective perspectives. Williams did not use the progressive diminution of the line's thickness from the foreground to the background—he always maintained lines with the same thickness. Moreover, he did not employ the simplification and elimination of details as the view moved away from the forefront, nor the resource of aerial perspectives or the effect of evanescence by applying blending. These views were generated by well-marked vanishing points, located at the top and center of the vignettes, achieving strong frontal and symmetrical compositions, or displaced towards the sides and outside the frame. In addition, the compositions were often built on projections that took advantage of diagonal axes—clearly evident and graphically well marked—such as structural references.

#### 7.5. Comic elements

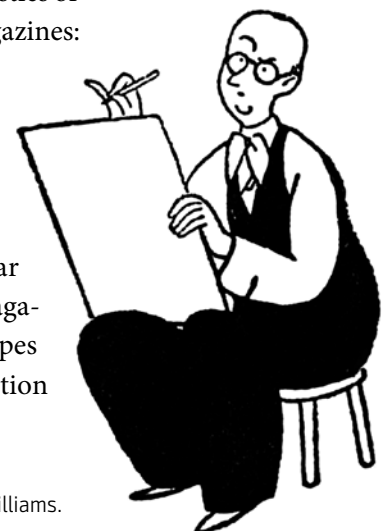
In addition to illustrating, the use of sequential narration and the particular use of conceptual and graphic elements of comics turned Williams into one of the reference authors for the medium. In Williams' cartoons, the balance between image and text oscillated according to the use of pantomime, lettered legends and texts and of certain dialogues presented in the form of speech balloons. The latter broke away from the norm as they were not circumscribed in a bubble nor possessed a direction vertex that indicated the origin of who was speaking. The messages of these bubbles or balloons were composed as text in the form of circular concentric arches, enveloping and located over the head of the person who emitted them. Williams utilized, only sporadically and one-off, the element of kinetic lines to suggest movement and speed—as typically employed by cartoons—basically because he was in favor of the subtlety of the protagonist's gestures and expressions, frozen and portrayed at the right time. Onomatopoeias are also absent in the work of Williams.

Gluyas Williams' construction of settings, the economy and sharpness of his lines and the search for synthesis brings one closer to the compositional simplicity of Japanese prints. These had a large influence on artists and illustrators in the late nineteenth and early twentieth centuries and in the field of comics with its technical requirements for agile execution and ease of reproduction in the press.

### 8. Gluyas Williams, illustrator and cartoonist

The work of Williams is presented in three basic formats based on the characteristics of the editorial structure that was involved, comprising books, newspapers or magazines:

- **Loose illustrations of characters** or scenes basically without backgrounds or only with a few elements, created to illustrate books and be interspersed in magazine articles.
- **Individual humorous panels** portraying a single scene, in a small modular format to fit in the pages of newspapers or in full-page or double-page magazine formats, as part of a publication's regular editorial section. These types of panels with scenes of pantomimes were usually accompanied by a caption at the bottom that contained humorous and contextual supporting text.



6. Self-portrait of Gluyas Williams.

- **Narrative panels divided into sequential strips.** This format could comprise small sizes for placing in newspapers as well as full-pages or occasionally double-pages for generalist magazines. The vignettes—between two and twenty per page—could appear framed or not, could be wordless or with a short text caption lettered under each sequence as well as the sporadic use of speech balloons positioned over characters to include certain dialogues.

Williams cultivated a certain kind of measured and subtle humor, elegantly presented with his style of drawing, which was quite removed from outlandish and aggressive caricatures that ridiculed or were brash in tone. His situations had reality-based references, drawn from observed or experienced human behavior and sprinkled with a good degree of humor. As he himself defined:

“[When creating a cartoon] My only rules for a usable idea were that it must be true—that is, it must be possible or probable; and that it must be general—that is, that it would be likely to happen in anyone’s life. If it was also amusing, it was apt to be a good idea.”<sup>20</sup>

“As for ideas on art, cartooning, etc., I like simple drawings and I like sequence drawings. I don’t like ‘slap-stick’ cartoons [Histrionic and exaggerated comedy, based on the physical humor of situations engaging ‘blow after blow’] , and I don’t think there’s any need to be vulgar in drawing in order to be funny.”<sup>21</sup>

“Trivialities interest me most. We spend the greater part of our lives struggling against things that don’t matter. Minor crises often aren’t comical at the moment, but viewed in perspective they take on overtones of humor. Two things I strive for in my cartoons—to bring the reader to smile at himself in the past or to make it easier for him when the incident happens in the future.”<sup>22</sup>

Although Williams ventured to experiment in different thematic fields, such as political caricatures in his first collaborations with *Life*—in a climate complicated by the Great War in Europe—, the basic subject of study was his own urban environment, the reality of people around him and the everyday situations that took place. The inspiration emanated directly from vicissitudes of the American middle and upper-middle class between world wars. They were confined in urban environments and social conventions, leading a life that was certainly dull, routine, systematic, conformist and controlled, without great adventures, great surprises or great existential dilemmas. It was a reality that Williams formed a part of and in which he felt comfortable, although he applied a conscientiously critical vision and attitude: his life was not very different from the rest. Many of the human personalities he produced were middle-aged such as Fred Perley, the character that the artist created and who brought together the essence of what he was trying to portray. Fred Perley is the recognizable protagonist of many of his press vignettes and cartoons (figs. 21-25).

The American novelist and journalist Edward Streeter (1891-1976), for whom Gluyas Williams illustrated several books, defined the attitude of the artist as follows:

“He [Gluyas Williams] sees humans as confused, insecure, well-intentioned duffers bluffing their way through a world of half- baked customs and screwball mores... You like his people and you sympathize with them for the good reason that they are always you.”<sup>23</sup>

## 9. Influences and the legacy of Williams' work

Among the list of artists who in one way or another had a direct influence on the career of Gluyas Williams, the Englishman Aubrey Beardsley stands out. His exquisite style in ornamentation and details, refining over the years the use of contour lines and large black and white masses is easily identifiable with that displayed by Williams in his first editorial works, for example, in *Vanity Fair* (fig. 10).

In his interviews Williams used to explain that in his youth he had heard that Beardsley worked in black and white with an impeccable and precise technique, making no mistakes, and never needing to use white gouache to correct the ink in his drawings. Admiring Beardsley's style and his supposed infallibility, Williams set out to imitate him by trying, when drawing and inking, to draw without hesitations and be accurate in his stroke. This maxim presided over his formative years and accompanied him throughout his life despite the fact that, on one occasion, he had the opportunity to examine a private collection of original Beardsley drawings in which the habitual use of white gouache could be observed to cover up errors.<sup>24</sup>

Another illustrator who Williams admired was Emmanuel Poiré "Caran d'Ache" (1858-1909). This Russian-born Frenchman was one of the most important caricaturists and pioneer authors of the *bande dessinée*, illustrating books and publishing throughout his career in the majority of French satirical journals from the turn of the century, such as *Le Rire*. Although they possessed a very different style, both authors shared the ability to employ the power of black and white ink drawing and the narrative ability to convey stories in vignettes in an efficient and synthetic way. It is likely that Williams also admired the art of the famous poster artist Leonetto Cappiello. He was a regular contributor to the front and back covers of the French magazine *Le Rire* in their 1900 debut, and his line drawings were of great expressiveness accompanied by a masterful use of spot colors.<sup>25</sup>

Of course, this admiration for the usual cartoonists of popular publications such as *Le Rire*, *Le Sourire* and *L'Assiette Au Beurre* comes from Williams' stay in Paris between the autumn of 1910 and the spring of 1911. His artistic studies at the Académie Colarossi surely provided him with opportunities to immerse himself in popular culture and leisure in that setting and on the other side of the Seine, in bustling Montmartre. Out of the artists who published in *Le Rire* towards the end of 1910, it is possible that Williams had noticed the linear style of André Foy (1886-1953)<sup>26</sup>, Joseph Hémard (1880-1961)<sup>27</sup> or Maurice Boyer Morris (1874-1963)<sup>28</sup>; the wordless panels and vignettes of André Hellé (1871-1945)<sup>29</sup> or Henri Avelot (1873-1935)<sup>30</sup>; and the experimental versatility of line drawing—synthetic or variegated—and spot-colored masses by a classic such as Auguste Roubille (1872-1955).<sup>31</sup>

Gluyas Williams began his collaboration with the influential magazine *Vanity Fair* in 1919, that for the most part consisted of illustrating the contents for different articles with scenes and characters in the form of cut-out vignettes having no backgrounds. The style of his drawing and of these compositions followed the trail marked by the work of one of the leading graphic artists for the magazine, the British illustrator and cartoonist Anne Harriet Fish (1890-1964). Fish, born in Bristol, was also an admirer of Aubrey Beardsley and, like him, used fine lines and solid blacks in her elegant humorous illustrations for *Vanity Fair*, published regularly between 1915 and 1922. Fish's influence on Gluyas Williams is clear when comparing their respective works carried out under the supervision of the magazine's art director, Frank Crowninshield.<sup>32</sup>



7. Self-portrait of Gluyas Williams.

In England, the Australian-born illustrator and cartoonist, Henry Mayo Bateman (1887-1970) also successfully published his humorous sequential panels and cartoons for *Punch* and *The Tatler*. In the years when Williams debuted as a magazine illustrator, Bateman—influenced by Caran d’Ache and a confessed admirer of this artist<sup>33</sup>—had already made sequential panels and illustrations with designs and graphics that recalled those applied years later by Gluyas Williams. In fact, in an interview published in the magazine *Nemo* in October 1983, Williams acknowledged that parallelism and his early and continued interest in Bateman’s works published in the English magazine *Punch*.<sup>34</sup>

A large part of the panels portraying only one scene were designed to be published on a full or double page. These formed part of Williams’ later works—many of them for *The New Yorker*—and depicted large urban or interior spaces with a multitude of characters in the form of groups or as a motley and dense human mass. In the case of Gluyas Williams, the characters that are not prominently featured in the scene are graphically treated with the same depth and detail. Examining every one of them we can observe that they each have their own identifying features, which raises the suspicion that, in reality, they may be individualized portraits of people Williams knew (figs. 17-18).<sup>35</sup>

The first art director and head illustrator of *The New Yorker* was Rea Irvin (1881-1972), author of the cover illustration for the first issue in 1924, and a total of 169 covers between 1924 and 1958, in addition to hundreds of interior illustrations. Irvin was a talented, prolific and versatile illustrator who had coincided with Williams in *Life* and who declared himself a fervent admirer of his style.<sup>36</sup> In fact, part of Irvin’s illustrations and sequential panels for the inside pages of the 1930 edition of *The New Yorker* show the clear influence of Gluyas Williams, who also collaborated in the publication, while the rest of Irvin’s work portrays very distinct styles. Other well-known authors who may have been influenced at some point in their careers by Williams’ graphic style include: Ralph Barton (1891-1931),<sup>37</sup> Theodor Seuss Geisel “Dr. Seuss” (1904-1991),<sup>38</sup> Leonard T. Holton (1906-1973)<sup>39</sup> and the Belgian Georges Remi “Hergé” (1907-1983).<sup>40</sup>

## 10. Gluyas Williams and advertising

In a press release published in September 1927, the New York illustration agency Fred A. Wish presented a long list of artists accompanied by a text entitled “Cartoons: the friendly style of advertising illustration,” where they proposed the following:

“Through the constant viewing of newspapers and magazine cartoons, readers of all ages and classes have cultivated a sense of humor. So, now, cartoons have become a factor in modern advertising. In advertisements of any size, cartoons are the ‘bull’s eyes’ of the advertising section. They receive the friendly attention that makes it easier for copy to deliver a sales punch. Readers prefer illustrations that entertain. When well planned and developed, you can use ‘friendly and entertaining’ cartoons to tell a selling story which the public will read as readily as they now read news cartoons and comic strips. There is an increased amount of competition among advertisers for reader attention. Recreational interests are also competing for the readers’ time and are getting it. Advertising is not taken as seriously by readers as it is by advertisers. We must now bid for their time and attention with more interesting bait. To employ the services of the country’s leading cartoonists, whose styles and signatures are immediately recognized by readers, is true economy, for it assures a receptive audience for your advertising.”<sup>41</sup>

Precisely Gluyas Williams was represented—at least during 1926 and 1927—by Fred A. Wish. This office in New York, responsible for receiving orders from advertising agencies, had as collaborators other prominent names in the field of illustration such as Ralph Barton, Fred G. Cooper, Clare Briggs, Rube Goldberg, Dick Spencer and Windsor McCay, among others. In the case of Williams, his clear and understandable style of drawing and his sense of humor’s “friendly” approach made him a much sought after commercial artist by advertising agencies, as evidenced by the number and variety of companies and products that utilized his illustrations to advertise. The qualities of the panels and humorous vignettes created by Gluyas Williams responded, in an exemplary manner, to those that cartoons used in advertising should possess. As pointed out in a 1926 press article published in the sector magazine *The Fourth Estate*, a weekly newspaper for advertisers and newspaper makers:



8. Portrait of Gluyas Williams in his old age.

“The comic strip of the newspaper has had more to do with cultivating a national sense of humor than anything else, chiefly because it is intimate and born of modern life and its problems (...) The ideal ‘humorous’ illustration for advertising purposes is apt to bring to mind some little funny incident that has happened to most of us, at one time or another (...) The product advertised need not necessarily be a cigar or a chewing gum or any other more or less breezy, low-priced article, in order to respond to humor in a campaign. Sometimes it is possible to draw humor from the most prosaic and solemn subjects.”<sup>42</sup>

The list of clients for whom Gluyas Williams worked is extensive and varied. A compilation has been created from the available data, in chronological order<sup>43</sup>, in which the following stand out:

**Between 1920 and 1930:** Electric Garden Hose brand, in 1925 (figs. 27-28); Trico Air-Driven automobile mechanical windshield wipers by Trico Products Corp., in 1926 (fig. 29); James McCreery department store in New York in 1926 (figs. 30-34); Educational Pictures humorous silent films, produced by Educational Film Exchanges, in 1927 (figs. 35-36); Michelin tires (1926-1927); Alpha Brass Pipe pipes, pipe connectors and conduits, by Chase Brass & Cooper in 1928 (figs. 37-38); Sealpax textile closures and clasps in 1928 (fig. 39); and Wills’s Gold Flake cigarettes, in British magazines during 1930 (figs. 40-41).

**Between 1930 and 1940:** Log Cabin Syrup by General Foods, in 1934 (figs. 42-43); Belden electrical sockets, in 1934 (fig. 44); mechanical broom for carpets by Bissell Carpet Sweeter Co., during 1935-1936 (figs. 45-46); The Manhattan Storage and Warehouse Co., c. 1936 (fig. 47); the Real Silk Gift Service shop for Real Silk textile items, in 1937 (fig. 48); and the advertising agency BBDO-Batten, Barton, Durstine & Osborn, in 1938 (fig. 49).

**Between 1940 and 1947:** Bell Telephone, in 1941 (figs. 50-51); industrial products by USS-United States Steel, in 1941 (figs. 60-63); Comptometer calculator machines, in 1942 (fig. 52); Sky-Chief gasoline brand by Texaco, between 1940-1942 (figs. 53-59); Rand McNally & Company, between 1942-1944 (figs. 64-68); Bristol Brass Corp., in 1945 (fig. 69); The Ohio Power Company, in 1945; G.E. Lamps, General Electric light bulbs, in 1945 (fig. 70).

Gluyas Williams went into self-imposed retirement in 1947 which led to the cessation of the production of syndicated vignettes and comic strips that he had been making since 1922. It also involved his withdrawal from advertising activity.

## 11. The Michelin campaign

The month of March 1926 represented a turning point in Michelin's corporate policy, constrained by the drastic reduction of the budget allocated to advertising expenditures. If in earlier periods the tire company had lavishly advertised in numerous magazines—generalist and specialized—, after the first quarter of 1926 advertising investment concentrated on one single publication, the generalist magazine, *The Saturday Evening Post*. Modular inserts in newspapers were maintained, whose costs were defrayed, in part, by the establishments affiliated with Michelin's commercial network. Previously, the spaces hired in magazines were full-page or double-page and in most cases, in full color. Now, the new advertisements were adapted to full-page spaces that were contracted to be published only in black and white. In the company's final period, insertions were reduced to modular spaces consisting of small vignettes embedded between paragraphs and columns of text (figs. 77-78 and 79-82).

Arthur Norman Edrop, art director and illustrator for Michelin campaigns since 1916, left, in 1926, his post of creating illustrations for Michelin magazine advertisements, which was then taken over by Williams. Although no information is available on the potential previous linkages between Edrop and Williams, a hypothesis includes the possibility that they met while both published for *Life* magazine, perhaps through the writer Robert Benchley. It should be noted that from 1917 and regularly until 1926, the impressive color advertisements for Michelin tires with illustrations signed by Edrop were inserted in *Life* magazine. Williams collaborated regularly since 1918 in that publication, while his friend Robert Benchley entered a little later in the spring of 1920. It was then that Benchley took charge of theatrical chronicles and show critiques, in a section written by him and titled "Drama." It habitually incorporated small vignettes of cut-out illustrations with diminutive figures drawn by F. G. Cooper.<sup>44</sup>

As for Edrop, he collaborated sporadically as an author in *Life* (1919, 1922-1923, 1927) with small accompanying vignettes similar to those he had been drawing for the rival magazine *Judge*. In fact, some of these small illustrations, usually unsigned, complemented those made by Cooper in the section written by Benchley. This, perhaps, may be the link between both illustrators. Continuing with this hypothesis, it is possible that Edrop in his role as art director for Michelin campaigns, in view of the new obligatory budget reductions—which meant hiring advertising space for only black and white ads—, he recommended Williams as the ideal candidate. Edrop's choice of proposing Williams was based on the latter's capacity for producing clear and simple illustrations that made an impact in both the large and small dimensions of advertising modules.

The truth is that Edrop bid farewell as illustrator for Michelin tire campaigns with a double-page color advertisement published in *The Saturday Evening Post* on May 29, 1926. However, he would continue making illustrations for the campaign of black and white newspaper advertising modules launched in



the autumn of 1925 and published until November 1926. Williams, on the other hand, made his debut taking over Edrop's tasks with a full-page black-and-white advertisement published on September 25, 1926 in the same magazine. This corresponded to the launch of the campaign whose motto was "84% said Michelin Tires gave more mileage." The collaboration of Williams with Michelin was extended to one more campaign, publishing the last of his ads—an advertising module—on September 10, 1927.

The start of the first campaign, inserted exclusively in *The Saturday Evening Post*, had seven advertisements published consecutively every two Saturdays, in a biweekly sequence: the first three consisted of full-page advertisements (October 9 and 23, and September 25), followed by four advertising modules (November 6 and 20, and December 4 and 18). The same sequence continued in a second continuity campaign that began on January 1, 1927 and lasted until September 10, for a total of four full-page advertisements and fifteen advertising modules. Every advertisement published between October 1926 and September 1927 showed a different illustration, with each signed by Williams (figs. 77-78).

The costs for advertisements in local newspapers, managed by the corresponding establishments that comprised Michelin's commercial network, were partly subsidized by the manufacturer as previously agreed, on the condition that a consistent order of tires be made. The clichés and originals on paper needed for reproduction were supplied from the Milltown offices. The fact that Gluyas Williams was already a renowned humorous graphic illustrator at that time, and that his panels and comic strips were published jointly in dozens of newspapers across the country as they were syndicated, favored the possibility that his cartoons coincided on the same page with advertising modules that he also illustrated. This happened, on occasion, with Michelin tires advertisements inserted in newspapers between 1926 and 1927 (fig. 84).

The press campaigns illustrated by Williams were used in other promotional formats. During 1927, Michelin created a dozen different models for postcards printed in a single ink, reproducing in vertical format, the modules previously published in *The Saturday Evening Post* (fig. 86). These postcards were made available to independent establishments affiliated with Michelin's commercial network, at the price of one cent per unit. This amount included the cost of mailing, printing the specific name of the establishment and stamping on the back of every postcard each of the addresses for the list of customers to whom the postcard was to be sent. This was done directly from the offices of Michelin. Once printed on both sides, the postcards were sent to the establishment, which proceeded to deposit them at the local post office. This way of proceeding allowed Michelin to access the lists of potential customers for every establishment and each location, reflecting a policy for capturing new clients that enabled the implementation of distinct marketing strategies. These local businesses also had at their disposal, free of charge, slides with Michelin advertisements to be used in advertising projections during intermissions at theatre shows (fig. 83). In addition, there were other promotional objects such as fans, where Bibendum illustrations created by Gluyas Williams were printed (fig. 85).

The humorous announcements, as well as the edition of promotional postcards with jokes and wise-cracks were not actions exclusive to Michelin. Different companies in the tire sector resorted to this



**GLUYAS WILLIAMS AT 125  
BY HIMSELF**

**Gluyas sketched this in an absent-minded moment during a call at the office yesterday.**

9. Self-portrait of Gluyas Williams published in the *Boston Globe* newspaper, April 10, 1927.

latest promotional element during the same period and, in some cases, with illustrations of a style similar to that used by Gluyas Williams (figs. **87-92**).

In the campaigns illustrated by Williams, Bibendum introduces himself as the spokesman for Michelin. Most of the time he is portrayed advising a motorist who has a flat tire, but he is also depicted explaining himself to a group of people or espousing in front of a large audience his repetitive message: “You have 84 chances out of 100 of getting more mileage from/by using Michelin Tires.”

Williams’ style remained unchanged with respect to the one he had been using in his cartoons, making use of his usual resources: clean line drawings of invariable thickness; certain areas shaded with dense blacks or patterned with continuous gray; simple perspectives and utilization of diagonals; and the application of characteristic speech balloons, without framing, containing texts composed over a base of lines shaped in parallel and concentric circular segments.

Gluyas Williams’ Bibendum is a character of human scale, and is shown at the same level as other figures that emerge in his compositions. His appearance is that of a good-natured being, far from the powerful colossus of roads portrayed in previous campaigns. He was also very much in line with the archetypal character Fred Perley that Williams created and used in his cartoons to portray the vicissitudes and routine life of the average bourgeois residing in big cities and their surrounding areas. For that reason it should not be a surprise that in several of the series’ advertisements, the mascot appears disguised or portrayed as a motorist, a neighborhood resident or a passer-by, farmer, clerk, police officer, railway station waiter or an employee of an automotive spare parts store.

The personal vision of the Michelin character that Williams shows in his advertising cartoons conveys a subtle, almost metaphorical portrait of the company’s delicate business and financial situation—reflected in the drastic reduction of their advertising investment—and their progressive decline. The years 1926 and 1927 present us with a bourgeois Bibendum, lacking the vitality, power or drive of yesteryear; colorless and small, of a human scale. His public showcase was reduced to a limited scenario due to the meagre space available in the advertising modules, embedded and imprisoned between columns of text and located in the “anodynes”—speaking in advertising terms—in-between pages of magazines and newspapers. Gone were the first-rate watchtowers from which Bibendum and Michelin publicly and promotionally expressed themselves, the full and double-pages in color that were published in the coveted interiors of the front and back covers of the most prestigious illustrated magazines.

## Notes

1. The biographical facts and data on the family life and childhood of Gluyas Williams were provided to me directly by Joyce Williams—wife of Gluyas’ son, David Williams (1918-1988)—, daughter-in-law of Gluyas Williams, as well as by her son Edward Williams, both of whom I contacted for the first time in March 2006 and with whom I maintained, during that month, a continuous exchange of information through email. I would like to thank them and express my deepest appreciation for their contribution to the present study.
2. Marschall (1983).
3. This is the biographical chronology explained by Williams himself in his writings and repeated over the years in different interviews and articles. However, the registration of passenger arrivals at Ellis Island certifies that Gluyas Williams, aged 21, landed in U.S. territory on September 9, 1909, from the German port of Cuxhaven. The reasons for this trip are not known. It is possible that he completed the first period of his artistic training in the city of Dresden. Reference: *Passenger Records*; Date of Arrival: Sep 09, 1909; Manifest Line Number: 0016; Ship of Travel: Pennsylvania. The Statue of Liberty-Ellis Island Foundation, Inc.
4. With respect to Kate Carew, Gluyas Williams’ older sister, there is a documentary that has been in the funding phase since 2013, directed and produced by Barnard Jaffier: *Rediscovering Kate Carew* ([www.katecarew.com](http://www.katecarew.com) and [www.jaffafilms.org](http://www.jaffafilms.org)).  
Several of the interviews that Kate Carew conducted with different personalities are available at the website <http://showandtellmovie.com/interviews.htm>.  
The website [www.twainquotes.com/interviews/confessions.html](http://www.twainquotes.com/interviews/confessions.html) reproduces the full text of the original article in which Kate Carew detailed much of her personal and professional life: Carew, Kate. “Confessions of an Interviewer,” *Pearson’s Magazine*, December 1904.
5. His first collaboration was a full-page panel of six cartoons published in *The Harvard Lampoon* on November 20, 1909.
6. Foreword by Robert Benchley in *The Gluyas Williams book* (1929).
7. As explained, with a refined sense of irony, in a text by the author written for the commemoration of the 25th anniversary of the graduates in his class, *Harvard College Class of 1911, Twenty-fifth Anniversary Report*, listed in the bibliography. About his desperation before finding work: “I found that editors agreed in one thing about my work, and that was that they did not want it”; about his collaboration in the *Boston Journal*: “It has been said that there have been worse cartoons since then, but this rumor has not been substantiated.” The duration of the collaboration is specified in the article by Driscoll (1982) that is listed in the bibliography.
8. In the year 1920, for example, his signature can be found in the illustrations for the *Children’s Page* section in the article “The cruise of Mery Lou,” November 18, and for the poem “The jolly jellyfish,” December 2.
9. As explained by Gluyas in *Harvard college class of 1911, Twenty-fifth Anniversar Report*.
10. Text written by Gluyas in *Harvard College Class of 1911, Decennial Report* (1921).
11. The dates and times of Gluyas Williams’ years of collaboration in the cited journals are the result of my personal investigation consulting different collections of these publications, some of which are accessible through the website Hathi Trust Digital Library, <http://www.hathitrust.org/>
12. Stephen Vincent Benet (1898-1943) poet, writer and novelist. His short stories appeared in magazines such as *The Saturday Evening Post*, *Collier’s*, *Pictorial Review*, *Harper’s* and *The Atlantic*, among others. Henry Seidel Canby (1878-1961), writer, critic and editor. He studied at Yale, where he created the publication *Yale Review* that he left in 1920 to direct the literary supplement *Literary Review* of the *New York Evening Post*, in which he counted on the collaboration of Christopher Morley. Christopher Darlington Morley (1890-1957), writer and journalist, author of the book:

- MORLEY, Christopher; HALEY, Bart (illustrations by Gluyas Williams). *In the sweet dry and dry*. New York: Boni and Liveright, 1919.
13. "Gluyas Williams, cartoonist," *The New York Times*, February 15, 1982.
  14. Kneeland (1946).
  15. It is an uncertain hypothesis, but a few autographed drawings made after his professional retirement show certain indications in addition to the evolution of his penmanship especially in his late correspondence. This can be seen in the 18 letters Gluyas wrote to his friend Katharine Sergeant White, sent between June 1949 and May 24, 1977 (see bibliography). White was editor of *The New Yorker*, the magazine in which Gluyas Williams regularly published until his retirement.
  16. "Life is sweet ... but not 125 years of it!," *Boston Daily Globe*, April 10, 1927.
  17. "Our summer visitors," *Boston Daily Globe*, July 19, 1923.
  18. Pritchett (1976), p. 136.
  19. Marschall (1983), p. 65.
  20. Pritchett (1976), p. 136.
  21. "New Williams comic portray human nature," press article that is referenced in the bibliography.
  22. "Cartoonist Gluyas Williams, chronicler of suburbia, 93," *Boston Globe*, February 14, 1982, pp. 1 and 102.
  23. "Cartoonist sees us confused, insecure," *The Independent Star-News* (Pasadena, California), October 13, 1957.
  24. Matlack Price (1948).
  25. Capiello's style and graphic elements that bear similarities with the later work of Gluyas Williams can be studied, for example, in several back cover pages of the French satirical magazine *Le Rire*: April 14, May 26 and August 11, 1900.
  26. *Le Rire*, November 19, 1910.
  27. *Le Rire*, September 3, October 15, November 26 and December 17, 1910.
  28. *Le Rire*, September 3, 1910.
  29. *Le Rire*, November 12, 1910.
  30. *Le Rire*, October 8, 1910.
  31. See the back cover of *Le Rire*, March 16, 1901 and April 23, 1910.
  32. To be able to compare the works of both in *Vanity Fair*:
    1. Fish: January 1915, p. 52; October 1916, pp. 60-61; February 1918, pp. 46-47.
    2. Williams: October 1919, p. 38; July 1920, p. 34; January 1921, pp. 33, 37 and 57; March 1921, p. 36.
  33. Regarding his devotion to Caran d'Ache, read the article "The strip cartoons of H. M. Bateman" available at [www.hmbateman.com](http://www.hmbateman.com), the official page for the author managed by his granddaughter, Lucy Willis.
  34. As explained in the interview referenced in the bibliography.
  35. These scenes of crowds and the detail with which they are drawn are only comparable, if we limit ourselves to Gluyas' contemporary American illustrators, to the work of a few of his peers. These include: Tony Sarg (1880-1942), in his bird's eye views applied to the city of London, in several of the series of thirty posters commissioned by London Transport between 1912 and 1914, and that of New York, in the twenty-four color panels collected in the 1927 book *Up & Down New York*; John B. Gruelle (1880-1938) in the interior panels and covers for *Judge* around 1918; and Harrison Cady (1877-1970) in his black and white panels with animals and anthropomorphized insects for *Life* and, especially, on the covers of magazines like *American Boy*, *The Country Gentleman* and *Boy's Life*, between 1914 and 1930.
  36. In an interview with William Maxwell, novelist and literary editor for the fiction section in *The New Yorker* between 1936 and 1975, he described one of the typical sessions of the journal's art depart-

ment, which were usually held on Wednesday afternoons. In these meeting, the illustrations submitted by external collaborators for publication were shown and evaluated. In the words of Maxwell: “Rea Irvin smoked a cigar and was interested only when a drawing by Gluyas Williams appeared on the stand.” “William Maxwell, The Art of Fiction No. 71,” interviewed by John Seabrook. *The Paris Review* (Online Edition), New York.

<http://www.theparisreview.org/interviews/3138/the-art-of-fiction-no-71-william-maxwell>

37. Ralph Barton was a regular contributor to *The New Yorker* since the magazine’s launch, as well as collaborating with an extensive list of many of the most important publications from this period. Like Gluyas, he employed friendly and descriptive humor, and his short but intense production—abruptly ending, as he committed suicide in 1931—includes some pieces that resemble the compositions of Gluyas Williams, such as the cover and illustrations for the book by Anita Loos, *Gentlemen Prefer Blondes*, published by Grosset & Dunlap in 1926.
38. Gluyas Williams and Dr. Seuss coincided publishing in the last period of *Life* magazine. As Philip Nel (2004) discusses in his book referenced in the bibliography, pp. 71-74:  
 “The early Seussian style, exemplified by the early magazine cartoons (...) has a controlled, restrained sense of line. His stylistic influences—notably Gluyas Williams and Rube Goldberg—are evident but have not yet been synthesized (...) Like Gluyas Williams’s work (which appeared in many of the same publications), Seuss’s magazine cartoons poke fun at the foibles of bourgeois life—the upwardly mobile’s penchant for useless gadgets, their drive to attain social status through expensive inventions or animals. In terms of their style, Seuss’s pen-and-ink drawings are as detailed as those by Williams, but never quite approach his understated quality.”
39. Holton published in *Life* during the same years as Gluyas, and illustrated several covers for the magazine between 1926 and 1930. The influence of Gluyas’ style on his work is evident, in my opinion, in several examples of which the covers and interior illustrations stand out for the series of books written by Charles Browne, *The Gun Club Cook Book* and *The Gun Club Drink Book* (1936).
40. Gluyas Williams’ influence on Hergé, that is, the influence of the style of the American illustrator on the clear line of the Franco-Belgian school, constitutes an interesting working hypothesis and an incentive to encourage future researchers to further investigate this subject. The style exhibited by Hergé in the *Tintin* publications (debuted in 1929), refined with respect to his previous works, is the response to the known influence that certain American comic authors had on him. These included George McManus and it is likely that Gluyas Williams was also at the top of this list of artists. This was explained by Hergé himself during his interview with Numa Sadoul (1983) in the book referenced in the bibliography, naming the French illustrators Benjamin Rabier, René Vincent and Geo McManus. A small excerpt from that interview is reproduced (p. 81), as it is indicative of the influences that he mentions:  
 “Sadoul— Apart from McManus, have other Americans influenced you?  
 Hergé — I think so. But more than one cartoonist or another, the American comics from the thirties as a whole have influenced me. And for me, one of the essential qualities of American comics, such as those of American cinema, I think is its great clarity.”
- The observation and analysis of certain Williams illustrations seem to establish similarities in many of the elements also deployed by Hergé during that period and in later years. It is probable that Hergé knew about Williams’ work through European publications that reproduced his illustrations. For example, throughout my research I have observed that, during 1930 and 1931, the Dutch newspaper *Het Vaderland* regularly published his cartoons: September 1, 1930, p. 2; October 9, 1930, p. 3; November 8, 1930, p. 3; December 20, 1930, p. 3; March 14, 1931, p. 3; July 2, 1931, p. 3.
41. Advertisement for the agency Fred A. Wish, Inc. in the magazine *Advertising & Selling*, September 7, 1927, p. 57.

42. TRUE, Kendall, "Humor in ads, a bomb to hit the reader, not you," *The Fourth Estate, A Weekly Newspaper for Advertisers and Newspaper Makers*, August 14, 1926. This article was partially reproduced in an advertisement by the agency Fred A. Wish, Inc. in *Advertising & Selling*, September 22, 1926, p. 67.
42. This list is the result of a compilation that I elaborated during the research process.
44. Robert Benchley authored the weekly chronicle for *Life* between 1920 and 1929, when he decided to leave the publications and work for *The New Yorker*, where he was employed as a literary and theatrical critic until 1940.

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- SOREL, Edward. "The world of Gluyas Williams,"  
*American Heritage*, Vol. 36, number 1, December 1984. American Heritage Publishing Co., Inc.
- WILLIAMS, Gluyas. *Fellow Citizens*, New York: Doubleday, Doran & Co., 1940.
- WILLIAMS, Gluyas. *The Best of Gluyas Williams. 100 Drawings*, New York: Dover, 1971.
- WILLIAMS, Gluyas. *The Gluyas Williams Book*, New York: Doubleday, Doran & Co., 1929.

WILLIAMS, Gluyas. *The Gluyas Williams Gallery*, New York: Harper, 1957.

*Harvard College Class of 1911, Decennial Report*. Boston: The Four Seas Co., June 1921,  
with a text by Gluyas Williams explaining his career path in a humorous tone.

*Harvard College Class of 1911, Twenty-Fifth Anniversary Report*. Cambridge: Cosmos Press, 1936,  
with a text by Gluyas Williams explaining his career path in a humorous tone.

“New Williams comics portray human nature,” *Oakland Tribune*, September 11, 1922.

“Suburbanite’s interpreter pays visit to old home,” *Oakland Tribune*, January 14, 1928.

“The Globe signs up famous cartoonist,” *Boston Daily Globe*, September 17, 1922.

*Gluyas Williams Papers*. Special Collections Research Center, Syracuse University Library.  
Correspondence by Williams between 1918 and 1949.

*Katharine Sergeant White Papers, Part II: Box and Folder List, The New Yorker Correspondence*.  
Bryn Mawr College, Special Collections Department, Mariam Coffin Canaday Library.  
Correspondence between Gluyas Williams and Sergeant, editor of *The New Yorker*,  
between 1949 and 1977.

[www.gluyaswilliams.com](http://www.gluyaswilliams.com). Website of an enthusiast of Gluyas Williams’ work,  
the California cartoon illustrator David King, with an interesting compilation  
of certain works and press articles about Gluyas.

**TABLE 1: CHRONOLOGY OF PUBLICATION  
FOR BOOKS (39) ILLUSTRATED BY GLUYAS WILLIAMS**

- 1916** STODDARD, William Leavitt. *The Motorists' Almanac for 1917 Anno Domini: Containing Much Entertainment and Not a Few Facts of Concern and Interest to all Intelligent Motorists.* Boston: Houghton Mifflin.
- 1917** WYNNE, Madeline Yale. *Si Briggs Talks.* Boston: Houghton Mifflin.
- 1919** MORLEY, Christopher; HALEY, Bart. *In the Sweet Dry and Dry.* New York: Boni and Liveright.
- 1921** BENCHLEY, Robert. *Of All Things.* New York: Henry Holt & Co.
- 1922** SCAIFE, Roger Livingston. *The Reflections of a T. B. M.* Boston: Houghton Mifflin Co.  
BENCHLEY, Robert. *Love Conquers All.* New York: Henry Holt & Co.
- 1925** BENCHLEY, Robert. *Pluck and Luck.* New York: Henry Holt & Co.  
FORD, Corey. *Three Rousing Cheers for the Rollo Boys.* New York: G. H. Doran Co.
- 1926** HALMAN, Doris F. *Honk! a Motor Romance.* New York: Frederick A. Stokes.  
CHAPPELL, George S. *The Younger Married Set.* Boston: Houghton Mifflin Co.
- 1927** BENCHLEY, Robert. *The Early Worm.* New York: Henry Holt & Co.  
MORLEY, Christopher. *Translations from the Chinese.* Garden City, N.Y.: Doubleday, Page & Co.
- 1928** BENCHLEY, Robert. *20,000 Leagues Under the Sea; or, David Copperfield.* New York: Henry Holt & Co.
- 1930** NEWTON, A. Edward. *A Tourist in Spite of Himself.* Boston: Little, Brown, & Co.  
BENCHLEY, Robert. *The Treasurer's Report and Other Aspects of Community Singing.* New York: Harper & Brothers.
- 1932** HUTCHINSON, A. S. M. *Big Business.* Boston: Little, Brown, & Co.  
BENCHLEY, Robert. *No Poems; or Around the World Backwards and Sideways.* New York: Harper & Brothers.  
WHITING, Jasper. *Cut Off My Head. A Book of Original Charades.* Boston: Bruce Humphries.
- 1933** MORLEY, Christopher. *Mandarin in Manhattan, Further Translations from the Chinese.* Garden City, N.Y.: Doubleday, Doran & company, Inc., 1933.
- 1934** BENCHLEY, Robert. *From Bed to Worse: or Comforting Thoughts About the Bison.* New York: Harper & Brothers.
- 1936** BENCHLEY, Robert. *My Ten Years in a Quandary and How They Grew.* New York: Harper & Brothers.
- 1938** STREETER, Edward. *Daily-except Sundays, or What Every Commuter Should Know.* New York: Simon & Schuster.  
BENCHLEY, Robert. *After 1903—What?* New York: Harper & Brothers.



- 1940** MCKINNEY, Laurence. *People of Note: A Score of Symphony Faces*. New York: Literary Classics.
- 1941** FREEMAN, William; HOWE, Quincy. *Hear! Hear! An Informal Guide to Public Speaking: After Dinner; On the Lecture Platform; Over the Radio*. New York: Simon and Schuster.
- 1942** BENCHLEY, Robert. *Inside Benchley*. New York: Harper & Brothers.
- 1943** BENCHLEY, Robert. *Benchley Beside Himself*. New York: Harper & Brothers.
- 1946** BENCHLEY, Robert. *One Minute, Please*. London: Dennis Dobson Ltd.  
KIRCHER, Ralf. *There's a Fly in This Room!* New York: Rinehart & Co. Inc.
- 1947** KIRCHER, Ralf. *Wrap It as a Gift*. New York: Rinehart & Company.  
BENCHLEY, Robert. *Benchley—Or Else!* New York: Harper & Brothers.
- 1949** STREETER, Edward. *Father of the Bride*. New York: Simon and Schuster.  
BENCHLEY, Robert. *Chips Off the Old Benchley*. New York: Harper & Brothers.
- 1950** FORD, Corey. *How to Guess Your Age*. Garden City, N.Y.: Doubleday.
- 1952** BENCHLEY, Robert. *The Bedside Manner; or No More Nightmares*. London: Dennis Dobson.  
McCORD, David. *The Camp at Lockjaw*. New York: Doubleday & Co.
- 1954** BENCHLEY, Robert. *The Benchley Roundup; a Selection by Nathaniel Benchley of His Favorites*. New York: Harper & Brothers.
- 1958** FORD, Corey. *Has Anybody Seen Me Lately?* Garden City, N.Y.: Doubleday.  
Illustrations by Gluyas Williams, Whitney Darrow Jr., R. Taylor, and the author.

**TABLE 2: BOOKS ILLUSTRATED BY GLUYAS WILLIAMS,  
GROUPED BY AUTHOR**

**BOOKS BY ROBERT BENCHLEY (18):**

- BENCHLEY, Robert. *Of All Things*. New York: Henry Holt & Co., 1921.
- *Love Conquers All*. New York: Henry Holt & Co., 1922.
  - *Pluck and Luck*. New York: Henry Holt & Co., 1925
  - *The Early Worm*. New York: Henry Holt & Co., 1927.
  - *20,000 Leagues Under the Sea; or, David Copperfield*.  
New York: Henry Holt & Co., 1928.
  - *The Treasurer's Report and Other Aspects of Community Singing*.  
New York: Harper & Brothers, 1930.
  - *No Poems; or Around the World Backwards and Sideways*.  
New York: Harper & Brothers, 1932.
  - *From Bed to Worse; or Comforting Thoughts About the Bison*.  
New York: Harper & Brothers, 1934.
  - *My Ten Years in a Quandary and How They Grew*.  
New York: Harper & Brothers, 1936.
  - *After 1903—What?* New York: Harper & Brothers, 1938.
  - *Inside Benchley*. New York: Harper & Brothers, 1942.
  - *Benchley Beside Himself*. New York: Harper & Brothers, 1943.
  - *One Minute, Please*. London: Dennis Dobson Ltd., 1946.
  - *Benchley—Or Else!* New York: Harper & Brothers, 1947.
  - *Chips Off the Old Benchley*. New York: Harper & Brothers, 1949.
  - *The Bedside Manner; or No More Nightmares*. London: Dennis Dobson, 1952.
  - *The Benchley Roundup; a Selection by Nathaniel Benchley of His Favorites*.  
New York: Harper & Brothers, 1954.

**BOOKS BY COREY FORD (3):**

- FORD, Corey. *Three Rousing Cheers for the Rollo Boys*. New York: G. H. Doran Co., 1925.
- *How to Guess Your Age*. Garden City, N.Y.: Doubleday, 1950.
  - *Has Anybody Seen Me Lately?* Garden City, N.Y.: Doubleday, 1958.  
Illustrations by Gluyas Williams, Whitney Darrow, Jr., R. Taylor and the author.

**BOOKS BY CHRISTOPHER MORLEY (3):**

MORLEY, Christopher; HALEY, Bart. *In the Sweet Dry and Dry*. New York: Boni and Liveright, 1919.

— *Translations From the Chinese*.

Garden City, N.Y.: Doubleday, Page & company, 1927.

— *Mandarin in Manhattan, Further Translations From the Chinese*.

Garden City, N.Y.: Doubleday, Doran & company, Inc., 1933.

**BOOKS BY RALF KIRCHER (2):**

KIRCHER, Ralf. *There's a Fly in This Room!* New York: Rinehart & Co. Inc., 1946.

— *Wrap It as a Gift*. New York: Rinehart & Company, 1947.

**BOOKS BY EDWARD STREETER (2):**

STREETER, Edward. *Daily-Except Sundays, or What Every Commuter Should Know*.

New York: Simon & Schuster, 1938.

— *Father of the Bride*. New York: Simon and Schuster, 1949.

**BOOKS BY OTHER AUTHORS (11):**

CHAPPELL, George S. *The Younger Married Set*. Boston: Houghton Mifflin Company, 1926.

FREEMAN, William; HOWE, Quincy. *Hear! Hear! An Informal Guide to Public Speaking:*

*After Dinner; on the Lecture Platform; Over the Tadio*. New York: Simon and Schuster, 1941.

HALMAN, Doris F. *Honk! a Motor Romance*. New York: Frederick A. Stokes, 1926.

HUTCHINSON, A. S. M. *Big Business*. Boston: Little, Brown, & Co., 1932.

MCCORD, David. *The Camp at Lockjaw*. New York: Doubleday & Co., 1952.

McKINNEY, Laurence. *People of Note: a Score of Symphony Faces*. New York: Literary Classics, 1940.

NEWTON, A. Edward. *A Tourist in Spite of Himself*. Boston: Little, Brown, and Company, 1930.

SCAIFE, Roger Livingston. *The Reflections of a T. B. M.* Boston: Houghton Mifflin Co., 1922.

STODDARD, William Leavitt. *The Motorists' Almanac for 1917 Anno Domini: Containing*

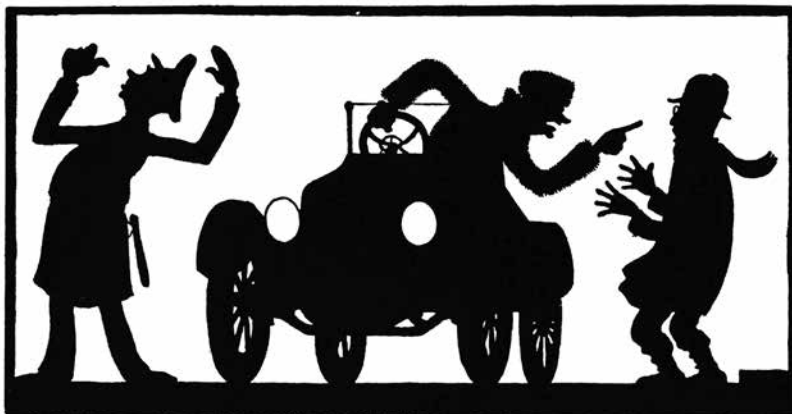
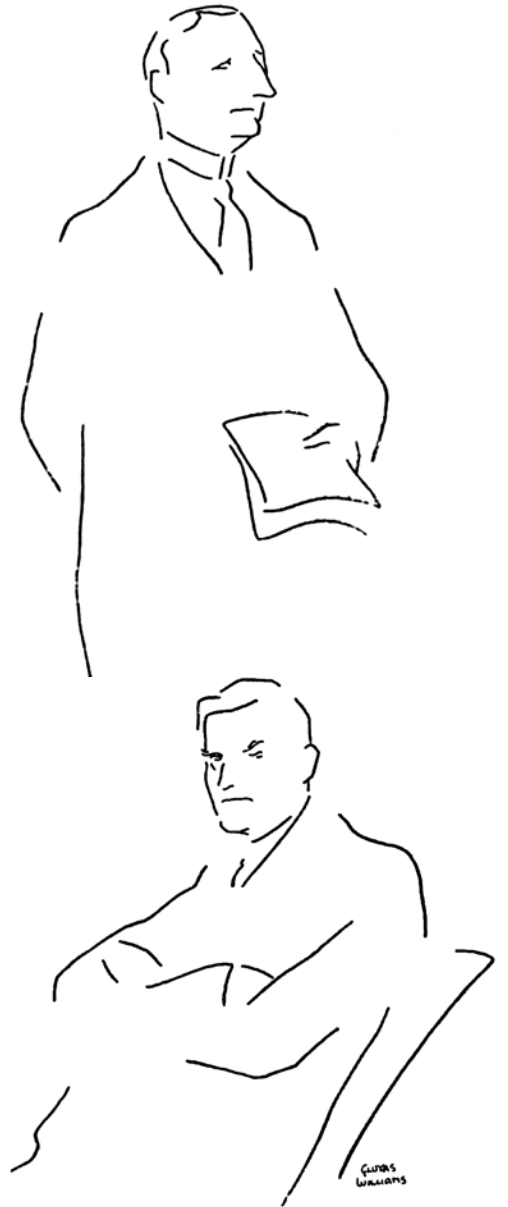
*Much Entertainment and not a Few Facts of Concern and Interest to All Intelligent Motorists*.

Boston: Houghton Mifflin, 1916.

WHITING, Jasper. *Cut Off My Head. A Book of Original Charades*. Boston: Bruce Humphries, 1932.

WYNNE, Madeline Yale. *Si Briggs Talks*. Boston: Houghton Mifflin, 1917.



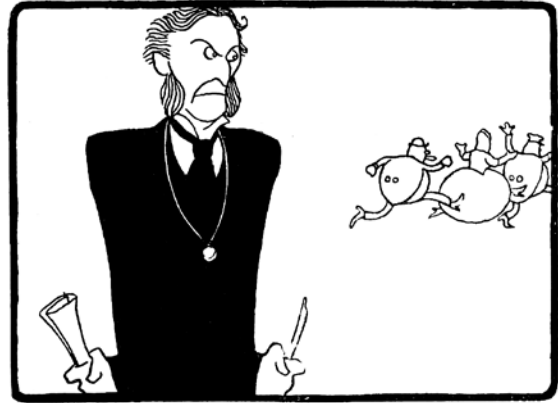


**TRYING IT OUT.** This page shows some of the styles that comprised part of Gluyas Williams' early work, in search of his own graphic language.

**10.** The image at the top of the page shows a scene clearly inspired by the work of Aubrey Beardsley, published in the student magazine *The Harvard Lampoon*, November 22, 1913.

**11.** Above, one of the vignettes from the book *The Motorists' Almanac for 1917*.

**12.** On the right, from top to bottom, profile portraits of political personalities published in the magazine *Hearst's International* in 1921: August, Senator Porter McCumber; April, Senator Irvine L. Lenroot; and July, Senator James A. Reed.



MATTHEW ARNOLD



WALTER PATER



JOHN RUSKIN



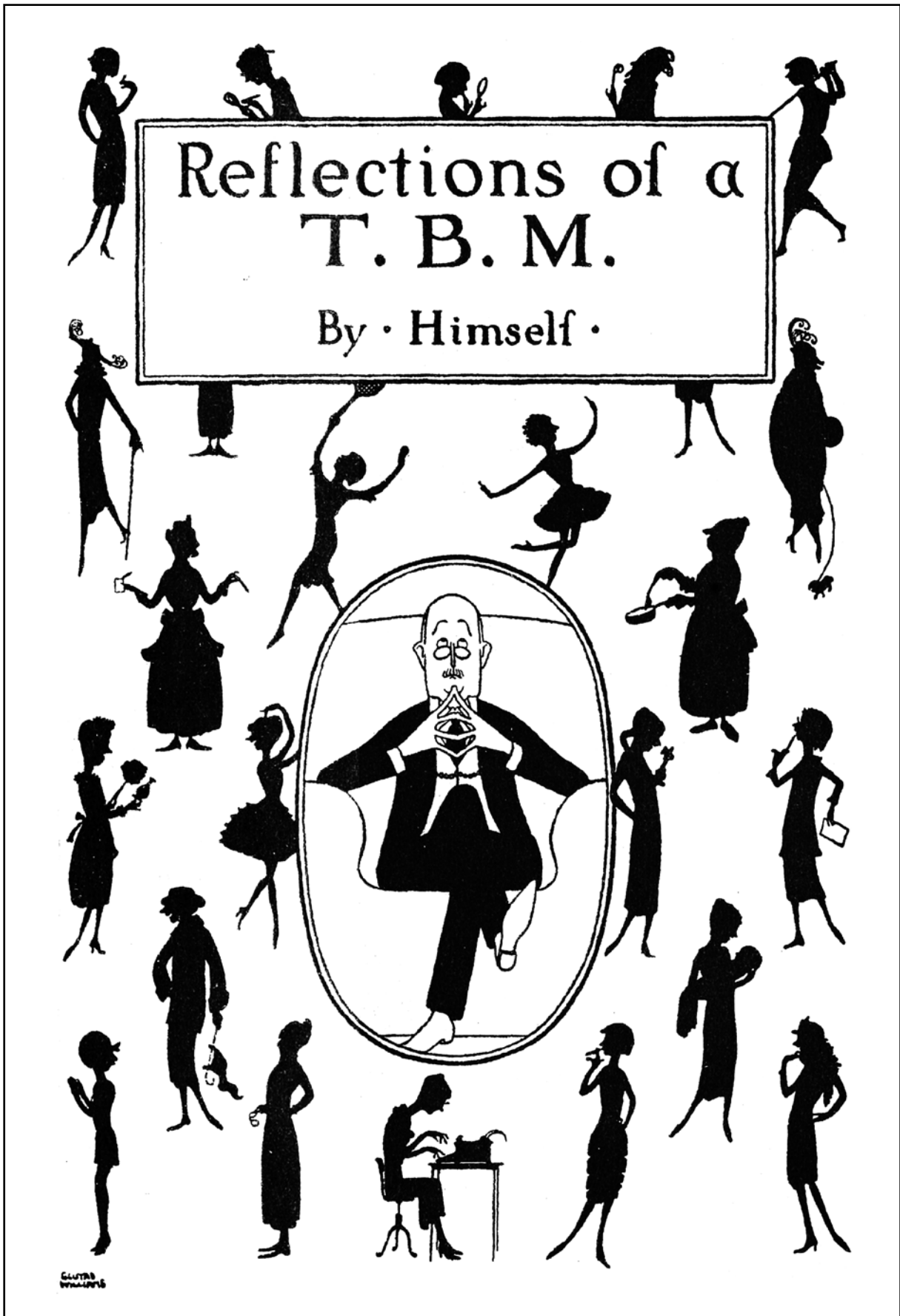
WILLIAM MORRIS

**CARICATURES.**

At the beginning of his career as an illustrator, Gluyas Williams stood out as a caricaturist. Shown above, two figures from the world of theater: the Englishman George Arliss and the Russian Alla Nazimova; two politicians from the Democratic Party: Thomas Marshall and Josephus Daniels; and two unidentified personalities from the series "Four Conspicuous Americans." In the vignettes on the right, portraits of four British cultural figures are presented: the writers Mathew Arnold and Walter Horatio Pater and the founders of the Arts & Crafts movement John Ruskin and William Morris.

**13.** Caricatures published in *The Century Magazine* in the numbers for August and November, 1916.

**14.** Gluyas Williams cartoons for Leonard Bacon's article "The Maunderings of Momus: or Lectures by the Unlearned," *The Century Magazine*, January 1918.

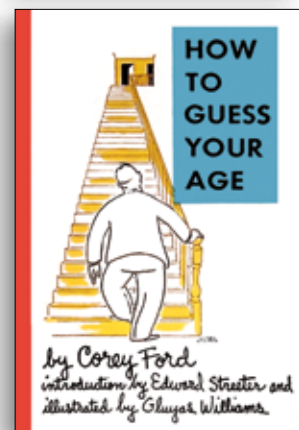
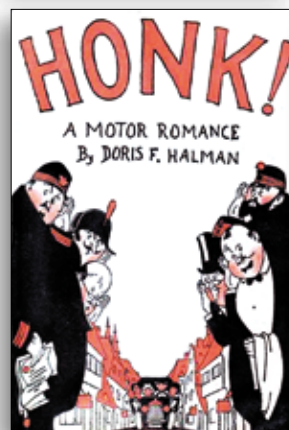
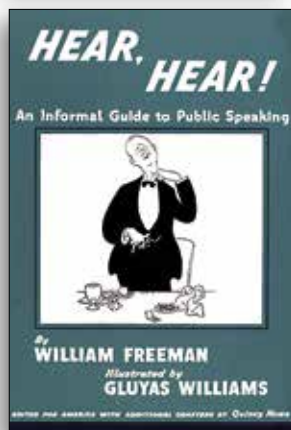
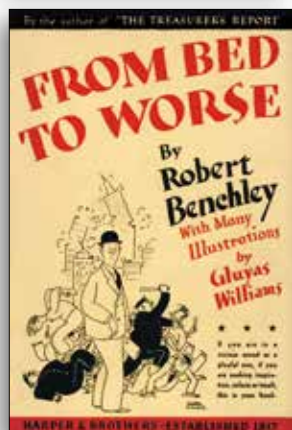
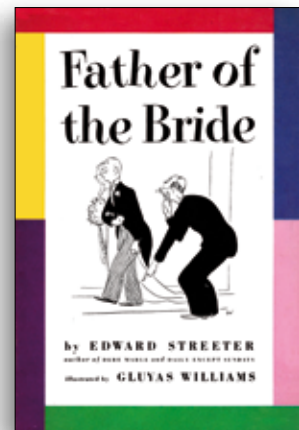
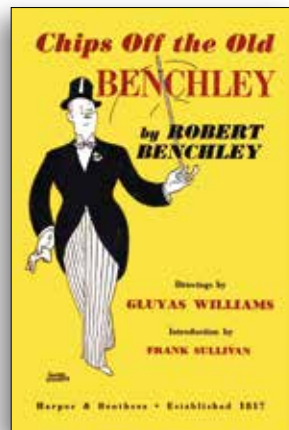
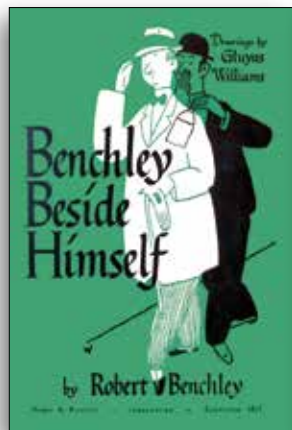
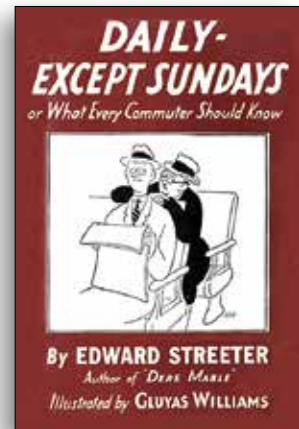
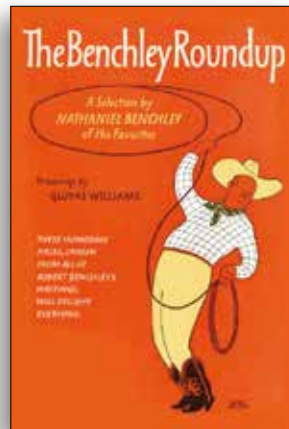
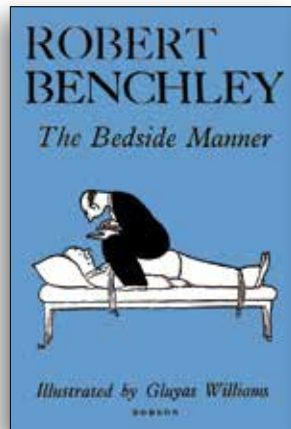
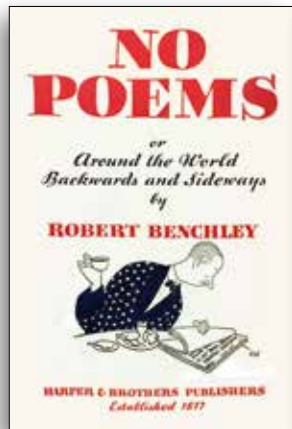
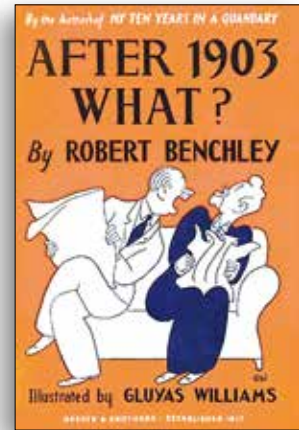
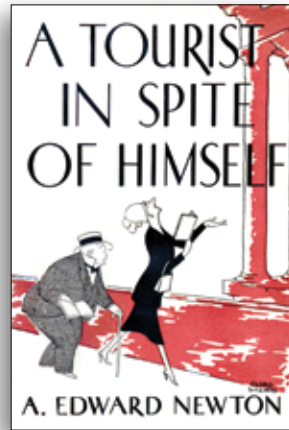
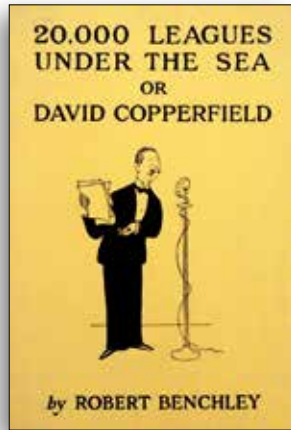


15. Inside cover of the book edited in 1922 *The Reflections of a T. M. B.* by Roger Livingstone Scaife, illustrated by Gluyas Williams.

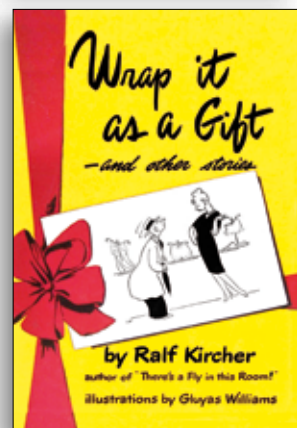
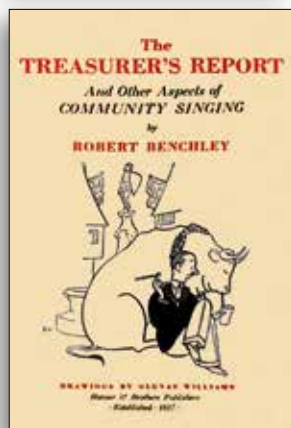
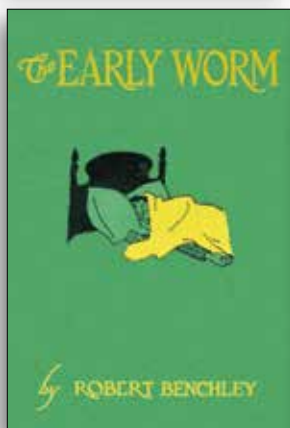
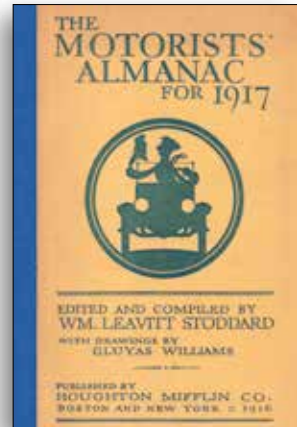
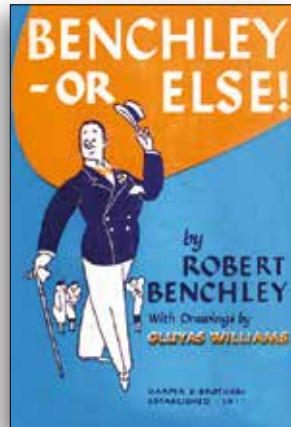
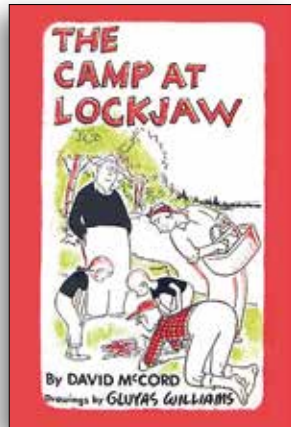
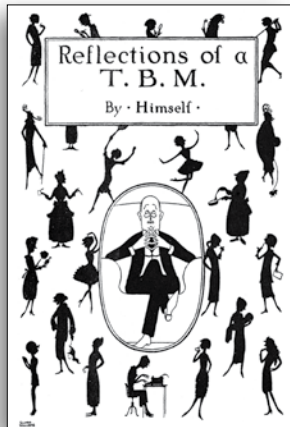
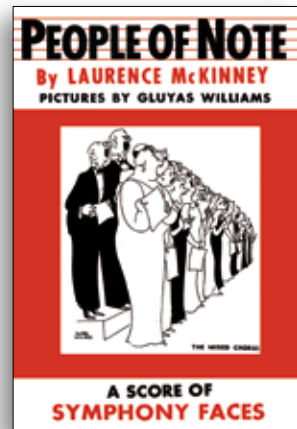
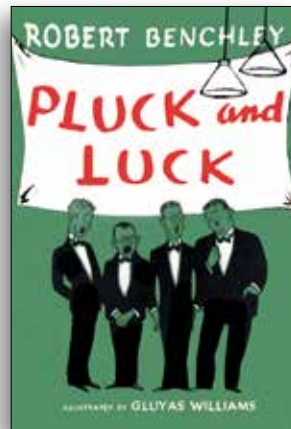
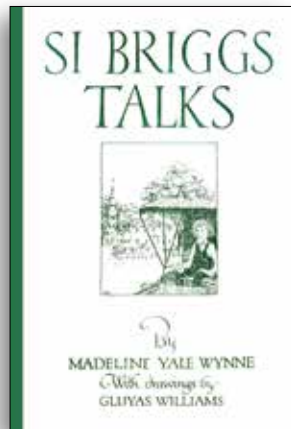
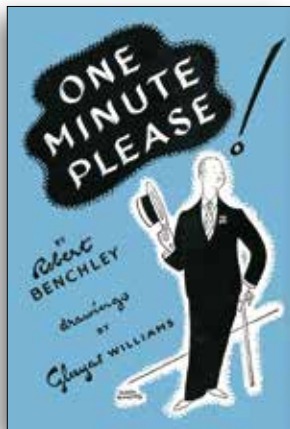
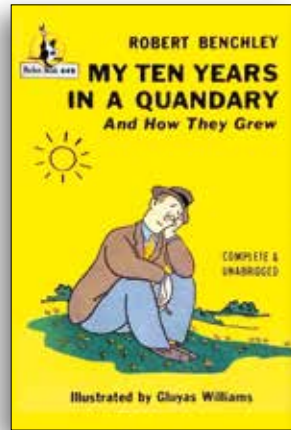
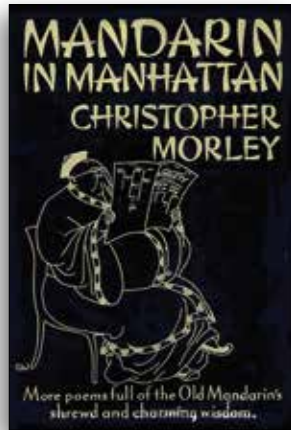
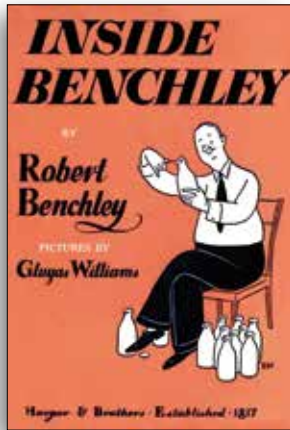
**COVERS BY GLUYAS WILLIAMS.**

In this double page we see the illustrations that the artist made for the covers of a large number of books. In many of them the commission included illustrations for inside pages. His clear, clean, linear and contoured drawing was ideal for these compositions.

16. Covers of 31 books illustrated by Gluyas Williams.



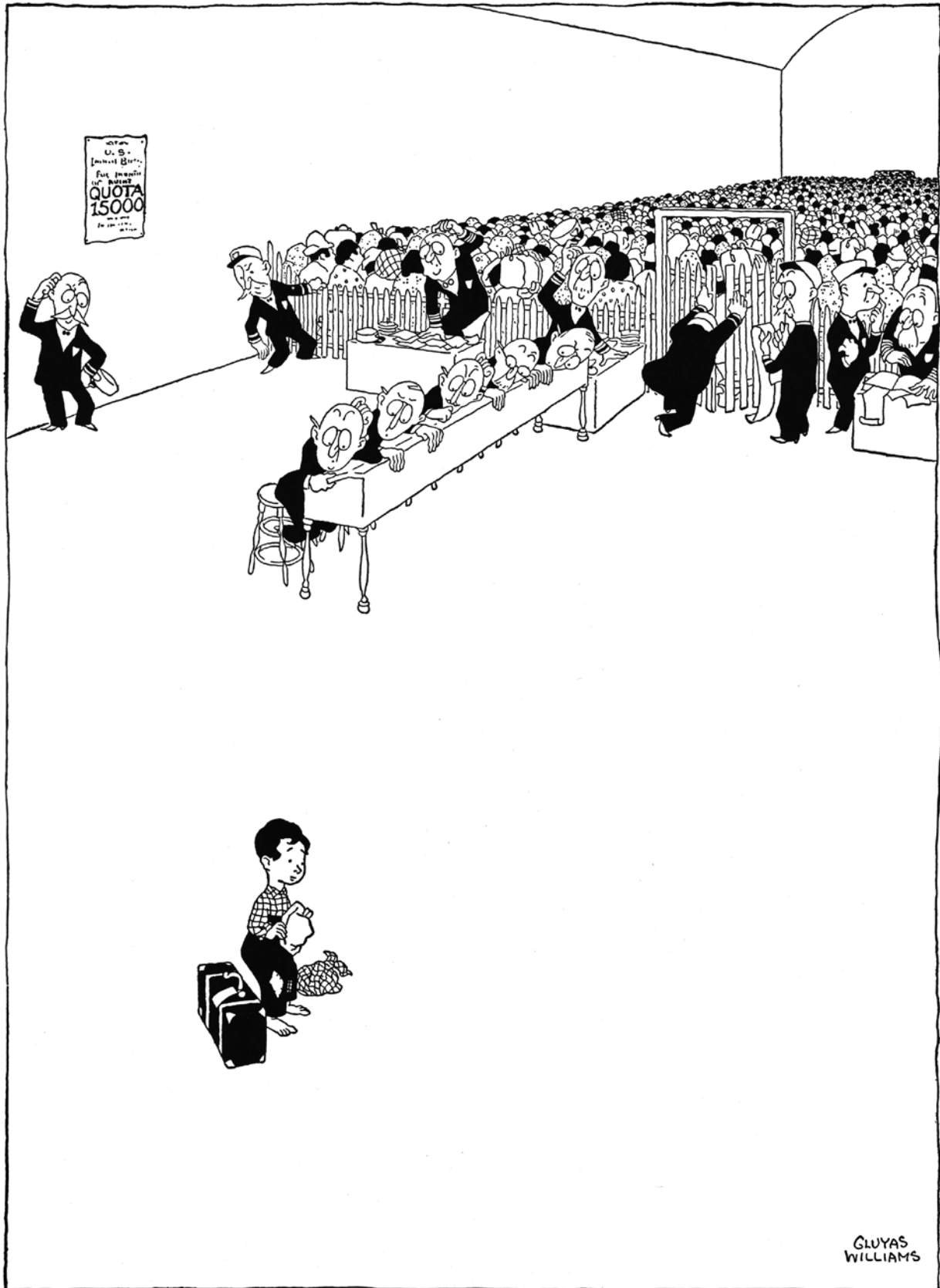






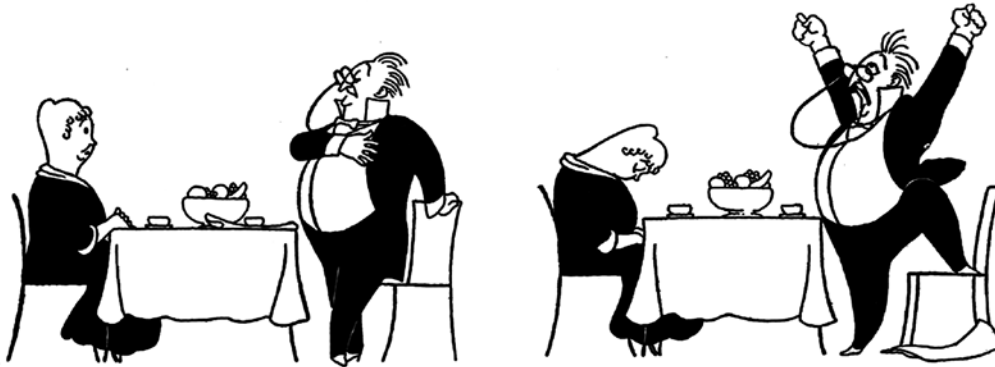
**UNIQUENESS IN CROWDS.** One characteristic of Williams' style was the construction of simple scenarios—interiors such as offices, cafes and restaurants; exteriors such as avenues, parks, train stations—in which characters were packed together. Sometimes, by contrast, he used the vacuum to highlight certain areas of the composition or to direct the reader's gaze and focus attention on a specific point of tension. The two illustrations shown here exemplify both extremes.

17. The Coney Island boardwalk, its attractions and Atlantic beach, as interpreted by Gluyas Williams, c. 1940  
 18. (opposite page) *Immigrant number 15,001*, full page illustration published in *Life* magazine, July 12, 1923.



*Immigrant No. 15001*

*Confidential Guide to LIFE'S Contributors*



Senator Sounder, by Gluyas Williams

**Mr. Williams**

Robert Louis Stevenson once said that the best of literature was knowing what to omit. This is the test of almost everything, including art. Mr. Williams not only has a combination of humor and satire (watch for his drawings in LIFE, of which the two reproductions on this page are an example), but he has the line under perfect control. He writes of himself:

I was born in San Francisco in 1888, lived abroad until I was eleven or twelve, and eventually drifted to Harvard to study law. At school I had spent most of my time in Latin class decorating my "Caesar" with my own conception of life in Rome and of Caesar and his friends; and by the time I got to college I was determined to draw for the *Lampoon*. I finally got on it, and from then on my interest in law waned and my interest in becoming an artist in-



GLUYAS WILLIAMS

creased. After graduation I borrowed enough money to take me to Paris for a year, where I studied at Colarossi's. Returning in the spring of 1911, I sold my first drawing—it was to LIFE—and, immensely cheered up, set to work in earnest. However, funds dwindled, a comic strip in

a newspaper flivvered, and I at last decided that I was a bum artist and had better give it up. I went to the *Youth's Companion* as reader, and later became one of the art editors; but meanwhile I had found that you can't give up drawing so easily. I went at it again, nights and Sundays, and plugged away, working practically every evening and holiday. But at last I have reached the place where I can devote myself entirely to drawing. For the first time in ten years I shall be able to go to bed early.

About methods of work, I hardly know what to say. I'm not temperamental, and haven't any special peculiarities. I suppose I work like everyone else. I'm not quick; and I do practically the entire drawing in pencil. The inking is almost entirely mechanical; I follow the penciled line almost exactly. I'm a great lover of the sequence drawing, and as such I of course worship at the shrine of Caran d'Ache.

I ought to have said before that a good deal of my inclination to draw came from watching my sister, Kate Carew, at work.

**Special Offer**

Enclosed find One Dollar (Canadian \$1.20, Foreign \$1.40). Send LIFE for twelve issues to

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



*The Old Clothes Number  
of LIFE  
Next Week*

Open only to new subscribers; no subscriptions renewed at this rate.

39 LIFE, 17 West 31st Street, New York.  
One Year, \$5.00. (Canadian, \$5.80; Foreign, \$6.60.)

**GLUYAS APPEAL.** The signature of Gluyas Williams in newspapers' syndicated cartoons and in magazines' humorous panels constituted an asset for publishers that was much valued by their readers. The different publications that included his illustrations proclaimed it with pride and explicitly utilized it as a promotional element as well as an appeal for attracting readers and subscribers. The two examples included here demonstrate these promotional practices.

19. Subscription promotional page published in *Life* magazine, July 22, 1920.

20. (opposite page) Promotional page published in the *Oakland Tribune* newspaper, September 8, 1922.



## At Last!--Gluyas Williams

**This highly-paid artist and famous satirist of everyday life has been secured by The Tribune for an exclusive daily newspaper series.**

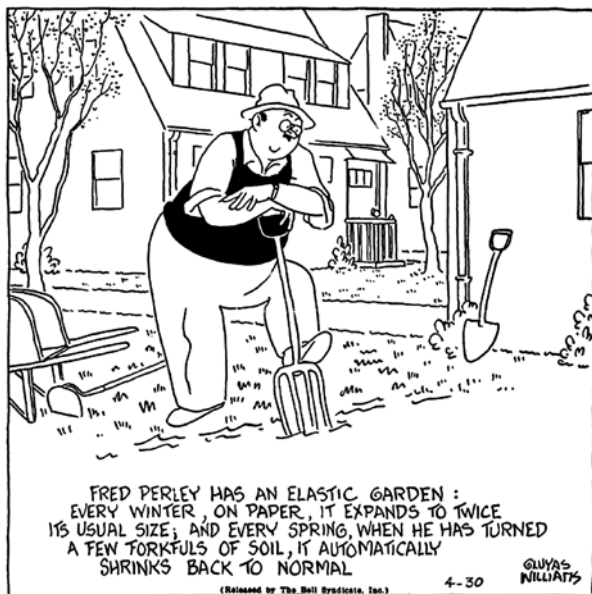


**In this new feature which the author characterizes as "good-natured comment on our various foolishnesses," will be found all those unique qualities of style and humor that have made Gluyas Williams one of the most sought-after contributors by the humorous magazines.**

**"Snapshots"            :-            "Suburban Heights"**

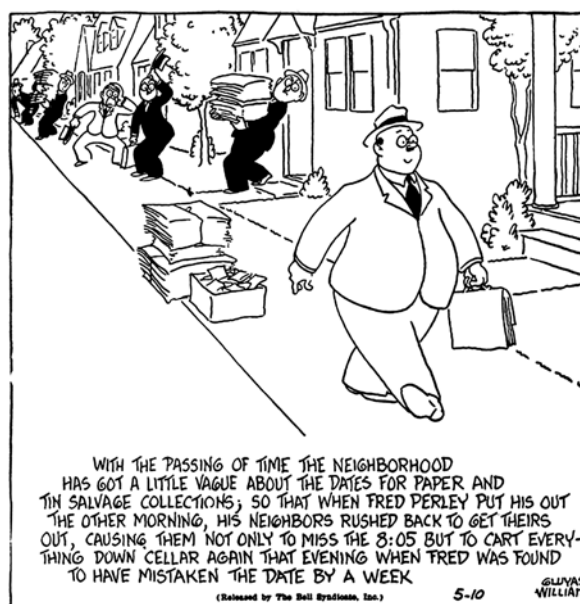
**"The World at Its Worst"**

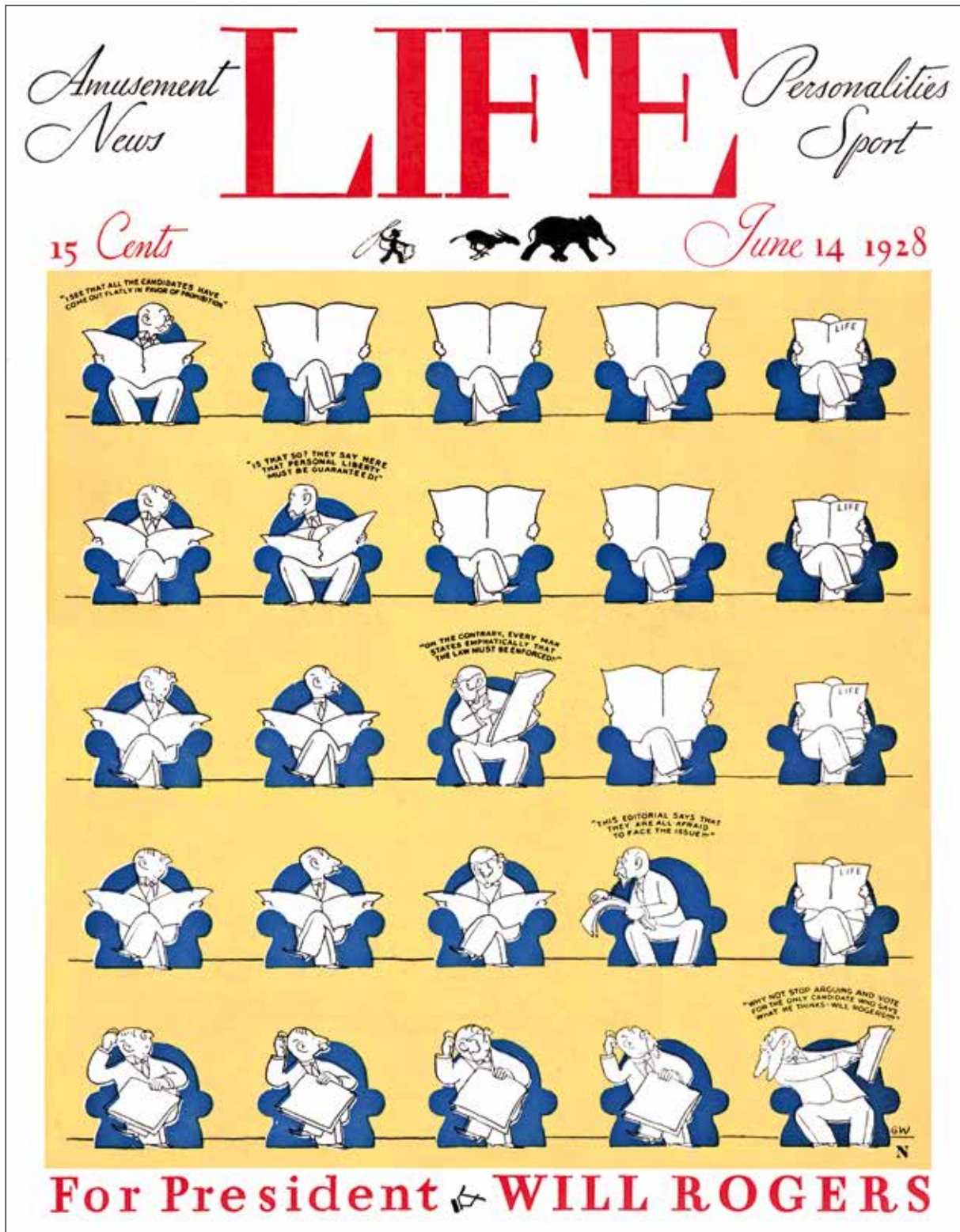
***Starting Monday in The Tribune***



**FRED PERLEY.** Through the daily life of Fred Perley, Williams contemplated the routines and social conventions that governed the lives of the middle class populating American neighborhoods and cities. Readers were able to recognize or identify the character with people in their environment and enjoyed the sessions of comic dissection that Williams offered daily from the pages of newspapers.

21-24. Different vignettes from the series *Suburban Heights*.  
25. Fred Perley, detail from *The Gluyas Williams Book*, 1929.





**AN INTERIOR WORLD.** In spite of the public recognition that Williams' vignettes and cartoons enjoyed, along with that brought about by his cover illustrations for more than thirty books, his work as a magazine cover illustrator was scarce. The above image, for example, shows the only cover signed by Gluyas Williams for *Life* magazine, where he was considered a key illustrator and for which he worked regularly for more than a decade ... always occupying the inside pages.

This cover by Williams is a masterful demonstration of his sense of composition and his dominance of sequential narration. He portrays the conversations and silences of five characters repeated in five strips and arranged in a regular orthogonal composition of 5 x 5 vignettes, with a prevailing diagonal in which the dialogue is concentrated.

26. Cover of *Life* magazine, June 14, 1928. Illustrated by Gluyas Williams.



27-28. Detail of the illustration and complete advertisement for the garden hoses manufactured by the company Electric Hose & Rubber, published in the magazine *The Saturday Evening Post*, May 30, 1925. Illustrated by Gluyas Williams.



**A moist session convinces Mr. Hawks that he should have bought Electric Garden Hose**

SEASON after season Electric Garden Hose stays free from leaks. Because *it cannot kink!*

Kinks cause leaks. So Electric Hose is made kink-proof. Built up like the finest cord tires. Jackets of tough seine cord between layers of pure rubber. Protected by a heavy ribbed tread. Vulcanized together everlastingly.

This built-in strength makes Electric Hose truly economical. It outwears two of the ordinary sort.

Get *genuine* Electric. Trademark and handy measuring marks on every length. Your hardware dealer, plumber, seedsman or rubber goods store has Electric Hose or can get it for you.

ELECTRIC HOSE & RUBBER CO.  
Wilmington, Del.

**ELECTRIC GARDEN HOSE**

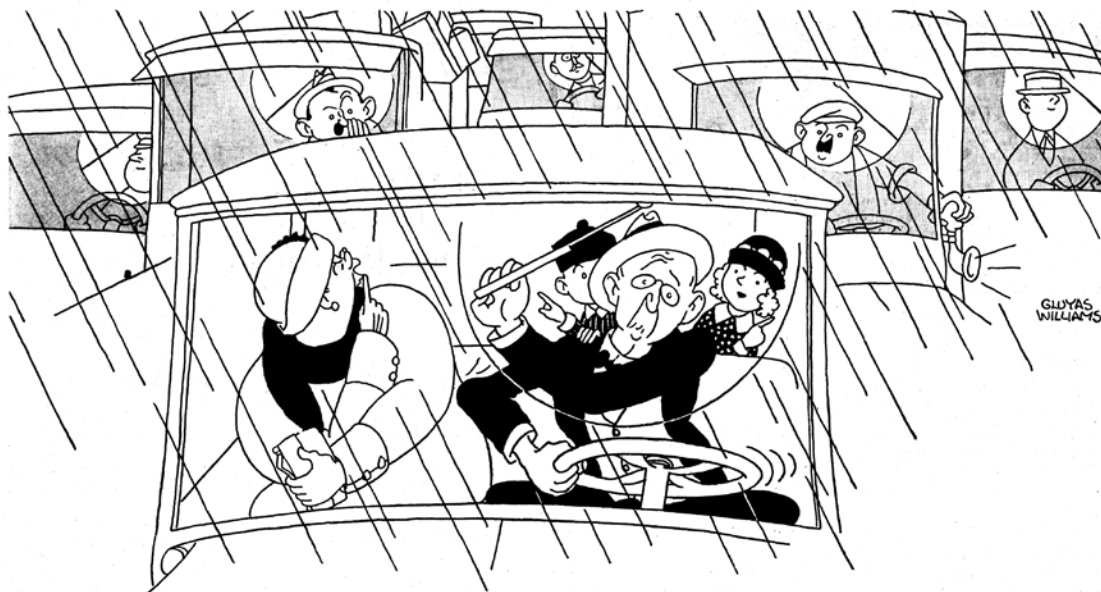
*It cannot kink*



Buy 5/8" hose. Delivers as large a nozzle stream as 3/4" hose. Throws it further. Lasts longer—weighs less, so you're less weighed down dragged over rough surfaces. And costs less, besides.







## Father has *hand-cleaned* long enough!

*... buy him a Trico Automatic Windshield Cleaner for Christmas*

**N**OW for \$3.50 you can make him as happy as the day he bought the car. He'll want to drive in the rain just for the joy of it.

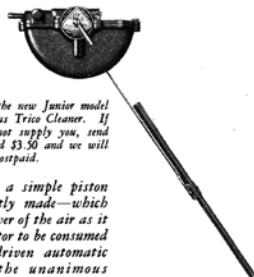
And you, as his passenger, will share his pleasure. What a relief for him to sit back with both hands on the wheel and let tireless Trico wipe away the blurring rain or snow.

Trico is dependable because its patented suction principle is so utterly simple. You can't overwork it. It costs nothing to run and it is guaranteed for the life of the car.

Be sure to ask for Trico by name. Any garage can install it in a few minutes.

Trico Automatic Cleaners are priced at \$3.50 for the new Junior model, \$5.00 for the standard model, and \$7.50 for the De Luxe models which are standard on many cars. Models are made to fit all makes of cars, including Fords.

TRICO PRODUCTS CORPORATION, BUFFALO, N. Y.  
*World's Largest Producers of Windshield Equipment*



**\$3.50** buys the new Junior model of the famous Trico Cleaner. If your dealer cannot supply you, send us his name and \$3.50 and we will send one to you postpaid.

**T**RICO is just a simple piston motor, perfectly made—which is run by the power of the air as it flows to your motor to be consumed as fuel. Air-driven automatic cleaners are the unanimous choice of all manufacturers of completely equipped motor cars.

# TRICO

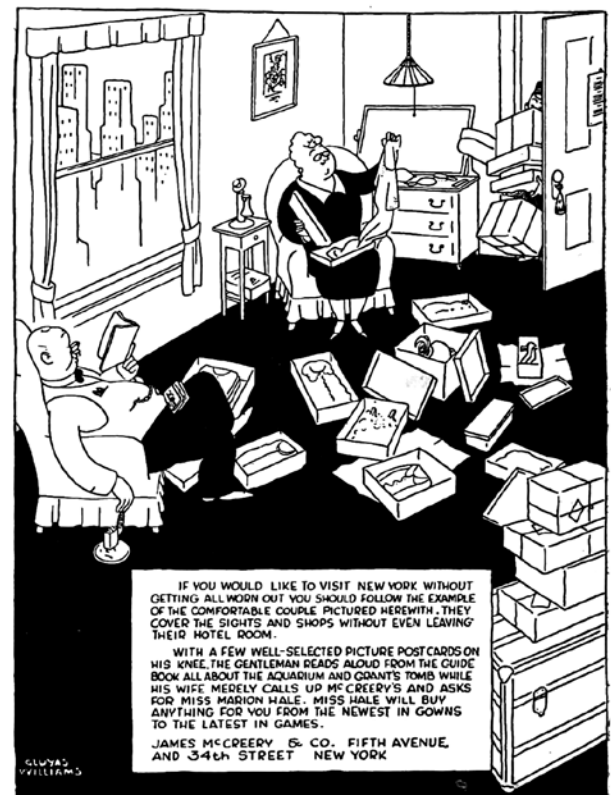
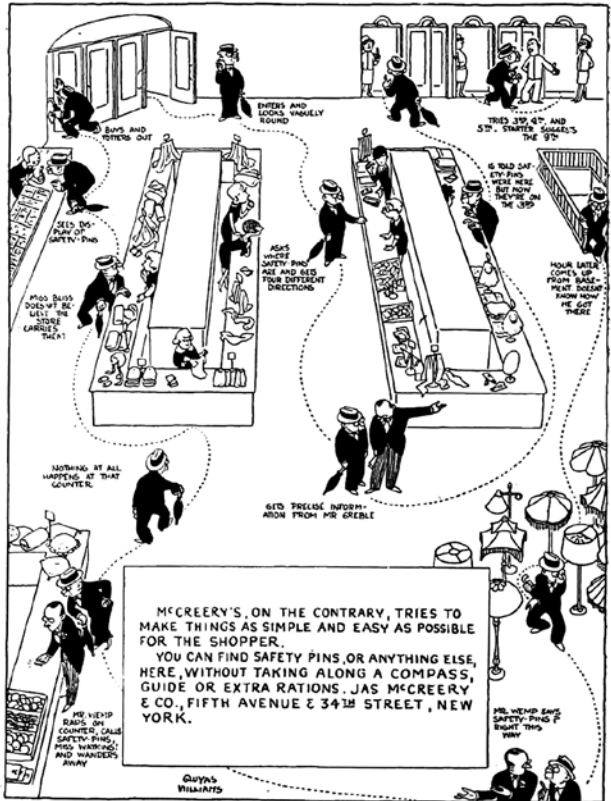
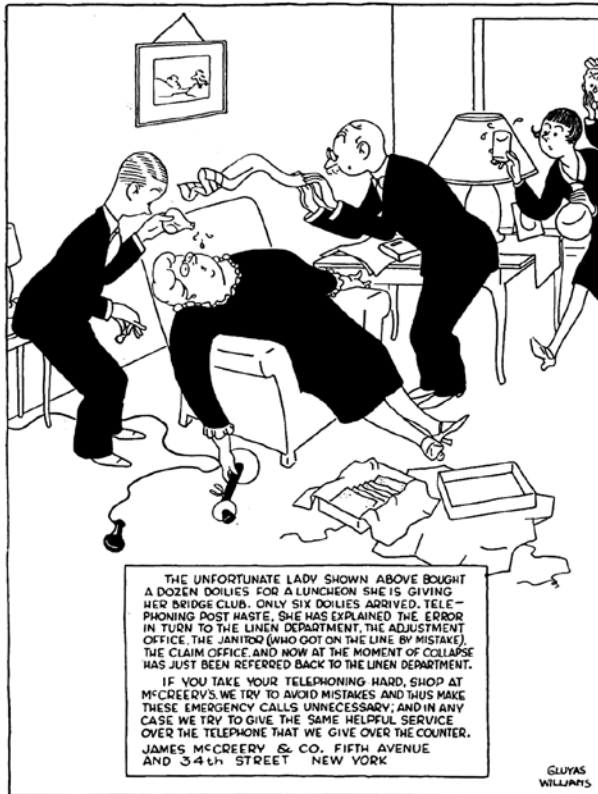
*air-driven*

**AUTOMATIC WINDSHIELD CLEANER**

*Manufactured under Trico-Falberth patents in the United States and principal foreign countries.*

**TRICO WINDSHIELD CLEANER.** In 1926 Gluyas Williams made the illustration for this advertisement for Trico windshield cleaner manufactured by Trico Products Corp. in Buffalo, New York, resorting to his usual gallery of recognizable characters.

29. Advertisement published in *The Saturday Evening Post*, December 11, 1926. Illustrated by Gluyas Williams.



**DEPARTMENT STORES.** Before he became the head illustrator for *The New Yorker*, Gluyas Williams and his drawings were presented to this magazine's readers in full-page advertisements for McCreery's luxury department store. Williams was offered an ideal context to portray the comings and goings of buyers who shopped there, as well as short stories and anecdotes featuring customers and store salesclerks.

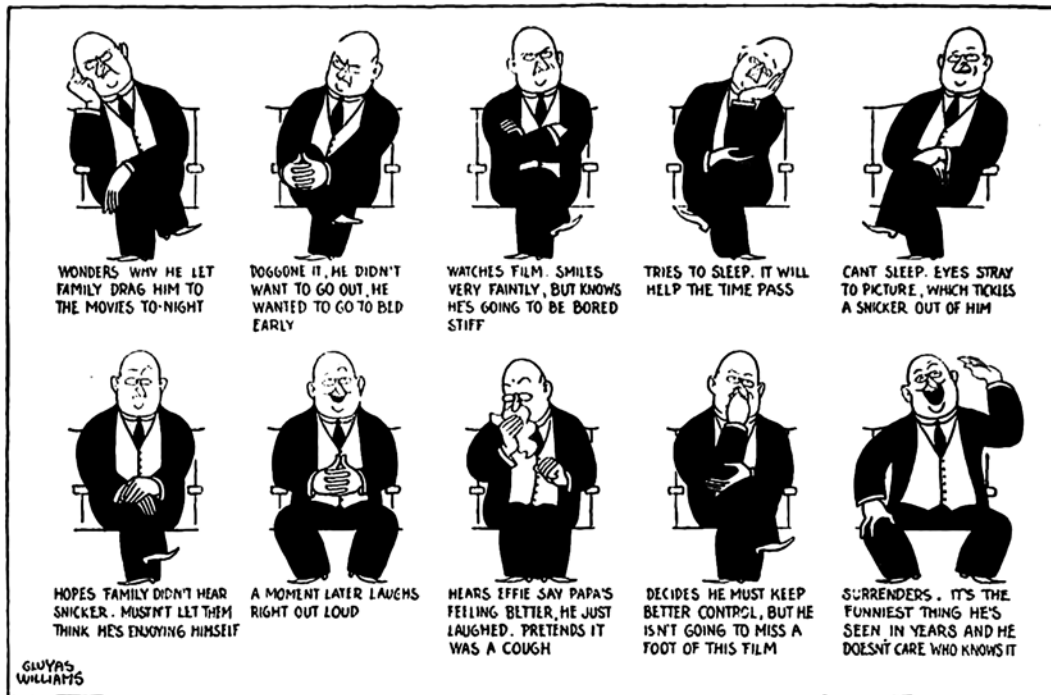
30-34. Five examples of these advertisements, compiled in an article by *Advertising & Selling* magazine, December 15, 1926.



SOME DAY THE PERFECT HUSBAND WILL BE FOUND, WHO WHEN TAKEN SHOPPING WILL NOT KEEP PLUCKING AT HIS WIFE'S SLEEVE WITH THE REMARK THAT IT'S GETTING LATE, GROANING THAT IT'S VERY HOT IN HERE, OR URGING HER TO LET THE REST OF HER ERRANDS GO, HE WANTS TO GO HOME.

UNTIL THE MILLENNIUM ARRIVES WE ADVISE WIVES TO BRING THEIR HUSBANDS TO MCCREERY'S. THE COOLNESS, THE SPACIOUSNESS, THE ATTENTIVE SERVICE LEAVES THEM SO LITTLE TO FUSS ABOUT THAT YOU'D BE SURPRISED AT THEIR BEHAVIOR. JAMES MCCREERY & Co. FIFTH AVENUE AND 34TH STREET, NEW YORK

GLUYAS  
WILLIAMS



## PORTRAIT OF A MAN WATCHING ONE OF *Educational's* COMEDIES

**D**EPRESSED spirits and one of *Educational's* comedies cannot occupy the same theatre together. These irresistible mirth-provokers go straight to your funny-bone, take old Doc Anxiety for a sleigh-ride, and send you home with a heart full of chuckles—enough to last the week through.

Exclusive releases of many of the brightest stars in the motion picture firmament—plus seven years of specializing in Short Features—have resulted in a remarkable series of brief entertainments that start with a bang and end far this side of boredom. This very night let one of *Educational's* comedies or novelties plant you down in the center of an evening rich in mirth, interest, novelty, entertainment and charm.

Go to the theatre that is featuring one or more of *Educational's* star fun-makers. To see their names blazoned on the outside is your warranty of a good show inside.

LUPINO LANE COMEDIES  
HAMILTON COMEDIES  
BIG BOY-JUVENILE COMEDIES  
DOROTHY DEVORE COMEDIES  
LARRY SEMON COMEDIES  
TUXEDO COMEDIES  
with Johnny Arthur  
MERMAID COMEDIES  
(Jack White Productions)  
CAMEO COMEDIES  
LYMAN H. HOWE'S HODGE-PODGE  
OUTDOOR SKETCHES  
by Robert C. Bruce  
FELIX THE CAT CARTOONS  
by Pat Sullivan  
CURIOSITIES—THE MOVIE SIDE-SHOW  
Produced by Walter Futter  
KINOGRAMS  
The NEWS REEL Built Like a Newspaper

EDUCATIONAL FILM EXCHANGES, Inc.  
E. W. Hammons, President  
1501 Broadway, New York, N. Y.  
Copyright 1927, Educational Film Exchanges, Inc.



**CARTOONS AND PHOTOGRAMS.** In 1927 Williams participated with several illustrations in the advertising campaign for Educational Pictures, the film label of the company Educational Film Exchanges, Inc. The company offered comedy genre productions, including the adaptation into cartoons of the adventures of *Felix the Cat*, the character of the comic Pat Sullivan.

35-36. Advertisements published in the magazine *Photoplay Magazine*, 1927. Illustrated by Gluyas Williams.



## R...for Sweet Papas Growing Sour

Sure, he's a nice boy. But lately has he been getting unruly? Not vicious, of course—but, you know, grumpy, sullen . . . Doesn't seem to appreciate even your most cooing comforting . . . sits there . . . says nothing . . . never cracks a smile.

No matter what it is that's worrying him, try this—it always works. Take him to the theatre in your section that shows *Educational's* comedies. He'll snap out of it then. He'll laugh—whether he wants to or not. He'll squirm and chuckle—and squeeze your hand. On the way home, he'll be his old self again.

That's the way with *Educational's* comedies. They're chock-full of fun, the kind that cures the grumps, that brings you back to normal and keeps you there. With *Educational* novelties and news reels, they are

the perfect panacea for many of your ills. They brighten dull wits . . . they stimulate jaded imaginations . . . they stir your interest.

\* \* \*

Seven years of specializing in short features—dealing in nothing but the briefer comedies and novelties and news reels—have given *Educational* the magic formula for perfect entertainment. Movie fans know this—that's why so many of them make sure there's an *Educational Picture* on the program before stepping up to the box-office. And 13,000 theatres, large and small, the country over, show them—so there's sure to be one near you. Look it up!

EDUCATIONAL FILM EXCHANGES, Inc.  
E. W. Hammons, President  
1501 Broadway, New York, N. Y.

Copyright 1927, Educational Film Exchanges, Inc.

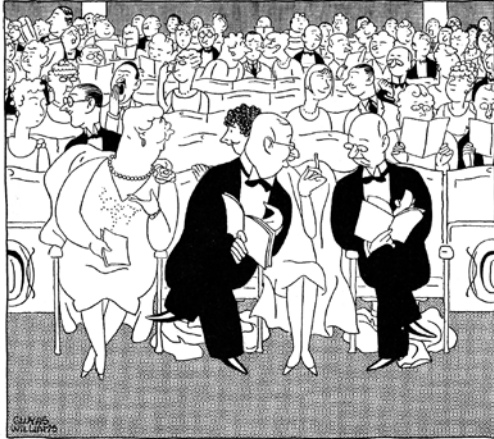
LUPINO LANE COMEDIES  
HAMILTON COMEDIES  
BIG BOY-JUVENILE COMEDIES  
DOROTHY DEVORE COMEDIES  
LARRY SEMON COMEDIES  
TUXEDO COMEDIES  
*with Johnny Arthur*  
MERMAID COMEDIES  
*(Jack White Productions)*  
CAMEO COMEDIES  
LYMAN H. HOWE'S HODGE-PODGE  
OUTDOOR SKETCHES  
*by Robert C. Bruce*  
FELIX THE CAT CARTOONS  
*by Pat Sullivan*  
CURIOSITIES—THE MOVIE SIDE-SHOW  
*Produced by Walter Futter*  
KINOGRAMS  
*The NEWS REEL Built Like a Newspaper*



When you write to advertisers please mention PHOTOPLAY MAGAZINE.

## THE WALLOPS

[No. 12 of a series. No. 13 will appear Mar. 17]



### Intermission

"Isn't he wonderful?" breathed Clara Wallop. "He sort of makes you feel he really means it, doesn't he? I think he's wonderful!"

"Yes, isn't he?" Katherine Stillman nodded. "He doesn't seem to act at all, if you know what I mean. I mean it doesn't seem like acting, it's so real, kind of."

"Yes, he's so realistic, so natural, and so good looking too!"

Mr. Wallop and Dr. Stillman didn't share their wives' admiration for the curly-headed actor with the adenoid voice. For relief they opened their theatre programs and began reading the advertisements.

"Here's a nice looking bathroom," said Edgar Stillman, showing Wallop a plumbing advertisement.

"Ye-ah! Nice, but expensive looking. Gosh, how tiled walls and plumbing fixtures do cost nowadays."

"Well, George, there's nothing to stop you installing a tin tub the way your grandfather did."

"That's the trouble, you've got to do what the rest do—tiled walls, brass pipe and the rest of it."

"The brass pipe part of it isn't so bad," said Ed Stillman. "Why, it only costs one or two hundred dollars more than the cheapest pipe that you can buy. And it won't leak or rust and cut down water pressure either."

"Well, you're right there," agreed George. "It's worth a little more money to have clean water and a shower with good pressure in it."

But all brass pipes are not the same. Alpha Brass Pipe is better because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust, and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction. Copyright '28, C. B. & C. Co., Inc.

### ALPHA BRASS PIPE

made from a special kind of

Chase Brass

CHASE BRASS & COPPER CO., Incorporated, Waterbury, Conn.

## THE WALLOPS

[No. 19 of a series. No. 20 will appear June 30]



### A pleasant homecoming!

"Good Lord, what are you doing? What's going on here? What's happened?" shouted George Wallop, who arrived just at the height of it.

"Another leak," sighed Clara Wallop, "and of course in a place that you can't get at without taking the whole house to pieces."

"Oh, gosh," groaned George, "I've never seen anything like the luck we have with these pipes. You'd think they were made of cardboard the way they bust."

"Mister Wallop, if ye'd take me advice ye'd be putting in brass pipes that won't be roostin' an' lakeing and givin' ye no wadter prissure at all loike thaze chape ones do."

"Mr. Casey is right, George," agreed Clara, "we ought to take out all these worn-out pipes that are clogged up with rust and put in some good brass ones."

"I wish we'd put in brass when we built the house," said George with a sigh. "Remember how we thought we were saving money, Clara, by putting in the cheap ones?"\*

Of course, install brass pipes when you build, but replace with brass, too, if your present plumbing is going bad on you.

And all brass pipes are not the same. Alpha Brass Pipe is better because it contains more copper and lead. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.

\*Not so expensive either. For a \$20,000 home Alpha Brass Pipe costs only \$76 more than the cheapest iron or steel pipe.

### ALPHA BRASS PIPE

made from a special kind of

Chase Brass

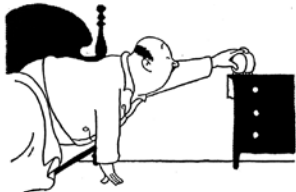
CHASE BRASS & COPPER CO., Incorporated, Waterbury, Conn.

Copyright '28, C. B. & C. Co., Inc.

**PIPED HUMOR.** Throughout the year of 1928 the company Chase Brass & Cooper, manufacturer of plumbing pipes and tubes, was advertised in a long series of advertising modules published in the pages of *The Saturday Evening Post*. The drawings of Gluyas Williams, accompanied by a long text with dialogues, illustrated the vicissitudes of the married couple George and Clara Wallop in various situations of their social and family life.

**37-38.** Advertisements published in *The Saturday Evening Post*, March 10 and May 26, 1928. Illustrated by Gluyas Williams.

**WHY MEN MISS TRAINS** by Gluyas Williams



1. ALARM CLOCK RINGS. SHUTS IT OFF AND GOES BACK TO SLEEP



2. TEN MINUTES LATER REMEMBERS HE HAS TO CATCH THE 8.08 TODAY, TO KEEP IMPORTANT APPOINTMENT. LEAPS UP



3. GRABS UNDERWEAR AND THRUSTS LEG THROUGH ARM-HOLE. GETS ALL MIXED UP



4. GETS IN AT LAST BUT FINDS FINGERS HAVE ALL TURNED TO THUMBS WHEN HE STARTS BUTTONING



5. BUTONS FINAL BUTTON AT LAST, LOOKS AT CLOCK, GROANS, AND PULLS ON TROUSERS



6. FINDS THAT ALL BUTTONS BUT ONE HAVE GENTLY UNBUTTONED THEMSELVES. DECIDES TO LET IT GO AT THAT



7. SPEEDS DOWN PLATFORM AS TRAIN STARTS. IS ABOUT TO GRAB HANDRAIL OF LAST CAR WHEN THE REMAINING BUTTON GIVES WAY THROWING HIM OFF HIS STRIDE



8. GLARES AFTER RETREATING TRAIN. VOWS NEVER TO TRY TO CATCH ANOTHER UNTIL EQUIPPED WITH SEALPAX UNION SUIT WITH TWO, AND ONLY TWO, ANCHORED BUTTONS—WHICH HE HEARD ABOUT

GLUYAS WILLIAMS

**THE INTERNAL AFFAIRS OF FRED PERLEY.**

Being in a rush and the complicated design of certain items of underclothing—effectively solved in the advertised product—served as the basis for Gluyas Williams creating this cartoon on everyday life featuring Fred Perley. The campaign for the new rapid closures with snap buttons or hooks used in Sealpax garments employed both magazines and the daily press for its dissemination.

39. Advertisement published in *The Saturday Evening Post*, May 26, 1928. The same advertisement appeared in the *Boston Globe* newspaper, June 5, 1928.

**SEALPAX** is the commuter's friend---the time-saving, trouble-saving union suit with just two buttons on the shoulder---none down the front. "Step thru, button two" is the dressing slogan everywhere. Smooth, unbroken, buttonless front---no lapping---no gapping. Boys' sizes, too.

THE SEALPAX CO., Makers, Baltimore

\$1.50

**Sealpax**  
twin button **\$1**  
is now

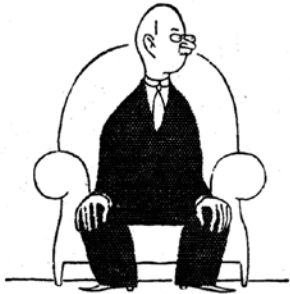


© 1928, The Sealpax Co.



# “Men with Wills of their own”

by Gluyas Williams



DROPS IN TO CALL ON NEW NEIGHBOUR



HAS AN IDEA HE ISN'T GOING TO LIKE HIM



SEEMS TO HIM LIKE A FELLOW WHO WILL KEEP BORROWING THE LAWN-MOWER



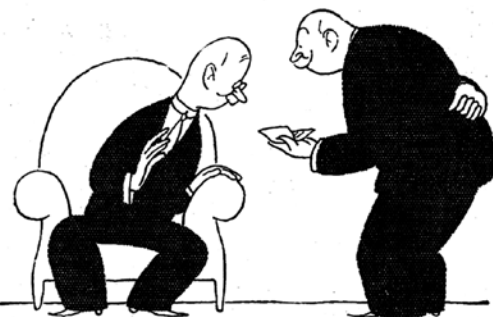
DECIDES THAT HE'S OPINIONATED, TOO



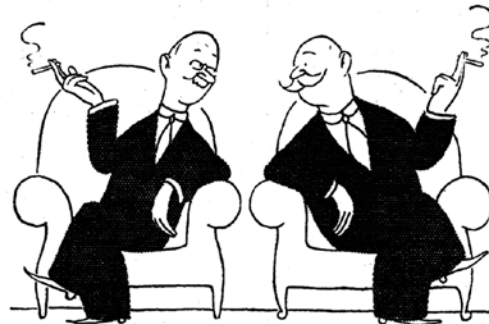
STEALS A LOOK AT WATCH TO SEE IF IT ISN'T TIME TO GO



IS SURE THE MAN'S OPINIONATED WHEN HE STARTS BOASTING ABOUT HIS FAVOURITE CIGARETTES



HE OFFERS HIM ONE AND — THEY'RE HIS OWN BRAND-WILLS'S 'GOLD FLAKE'



LIGHTS UP CONTENTEDLY, REFLECTING HOW PLEASANT IT IS TO HAVE A MAN OF TASTE AND DISCRIMINATION FOR A NEIGHBOUR.

GLUYAS WILLIAMS

B.W. 346

**SMOKING AND HUMOR.** Williams occasionally worked for foreign commissions. In 1930 he made a series of panels with vignettes to advertise the Gold Flakes cigarette brand. The full-page advertisements were inserted in various British publications.

40-41. Advertisements published in *Punch*, April 16, 1930 and in *The Bystander*, May 7, 1930 (opposite page).



# The man who lost his 'Gold Flakes'

By Gluyas Williams



WHERE ON EARTH DID HE LEAVE HIS GOLD FLAKES ?



LOOKS ON TABLE, PIANO AND MANTEL-PIECE



CALLS TO FAMILY UPSTAIRS HAS ANYBODY SEEN HIS CIGARETTES THEY'VE DISAPPEARED



WIFE CALLS BRIGHTLY HERE THEY ARE AND TOSSES DOWN A PACKAGE WHICH ARE THE WRONG BRAND



FANCY GIVING HIM ANYTHING BUT WILLS'S GOLD FLAKE WIFE OUGHT TO KNOW BETTER



SHOUTS SOMEBODY'S TAKEN THEM THAT'S ALL, WHY CAN'T THE FAMILY LEAVE HIS THINGS ALONE



SINKS GLOOMILY INTO CHAIR AGAIN AND MUTTERS TO HIMSELF



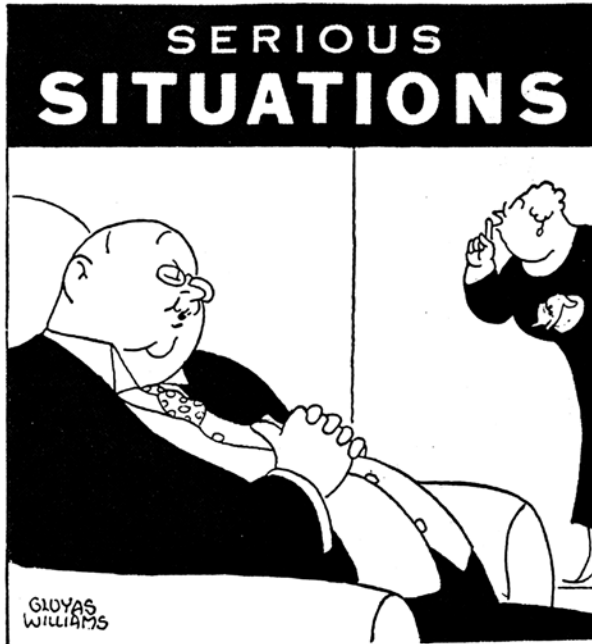
FEELS SOMETHING HARD UNDER HIM, INVESTIGATES AND FINDS HIS GOLD FLAKES WERE IN THE CHAIR ALL THE TIME



LIGHTS UP WHILE A GREAT PEACE BEGINS TO STEAL OVER HIM

GLUYAS WILLIAMS

R.W. 391

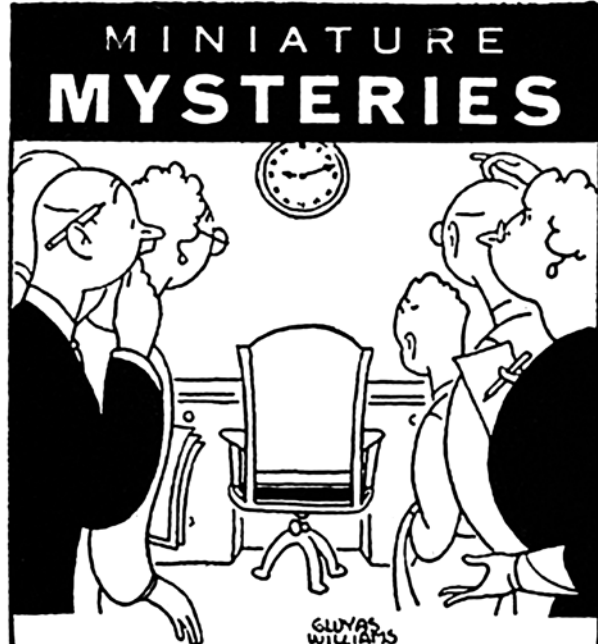


## THE DROWSY GUEST

*Why did the impeccably correct Mr. Dillingham fall asleep after Mrs. Van der Van's supper?*

**SOLUTION:** Mr. Dillingham enjoyed too well the delectable Log Cabin Syrup and waffles Mrs. Van der Van served. Log Cabin Syrup is a special blend of Canadian maple, Vermont maple, and pure cane sugars. Hence its delicious flavor; its North Woods tang. Sealed in the unique Log Cabin tin, so popular with children. A product of General Foods.

© 1934, G. F. Corp.



## THE VACANT CHAIR

*Where is meticulous Mr. Thackelberry who always enters his office precisely at one minute to nine?*

**SOLUTION:** Mr. Thackelberry decided that the 7:55 was well worth missing for a third helping of Log Cabin Syrup and waffles. Men go for Log Cabin with its rich, North Woods flavor. A blend of Vermont maple, Canadian maple, and pure cane sugars. Sealed in the unique Log Cabin tin, so popular with children. A product of General Foods.

© 1934, G. F. Corp.



**MYSTERIOUS SYRUP.** Throughout the year of 1934, Williams illustrated a long running series of advertisements for Log Cabin Syrup manufactured by the General Foods company. The illustrations, headed by one of the two epigraphs: "Serious situations" or "Miniature Mysteries," recreated the scenario in which a formalized question was posed in the text. The solution to the enigma, explained in that same text, had to do with the pleasurable virtues of consuming the syrup and waffles.

42-43. Advertisements published in *The Saturday Evening Post*, 1934. Illustrated by Gluyas Williams.



WHAT!  
NO TOAST?

"Tragic, my dear, but it's that plug."

"What! Broken again? That means another new cord, I suppose."

"Yes, dear, but buy one with a Belden Soft Rubber Plug. It's marvelous—I saw one on a new toaster—the dealer stepped on it—even hit it with a hammer and couldn't break it."

*Belden Soft Rubber Plugs are sold only attached to cords for new appliances or on replacement cords for old ones. They are never sold separately. Look for the name—Belden—on the plugs of new appliances and on all replacement cords for old appliances. Leading cord manufacturers are licensed to use Belden Unbreakable Plugs.*



**Belden**  
UNBREAKABLE SOFT RUBBER PLUGS

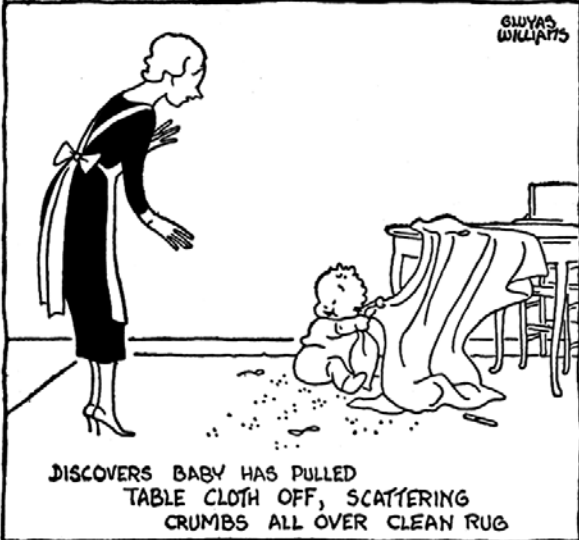
4627 W. Van Buren St., Chicago, Ill.

**THE ELECTRICAL CORD.**

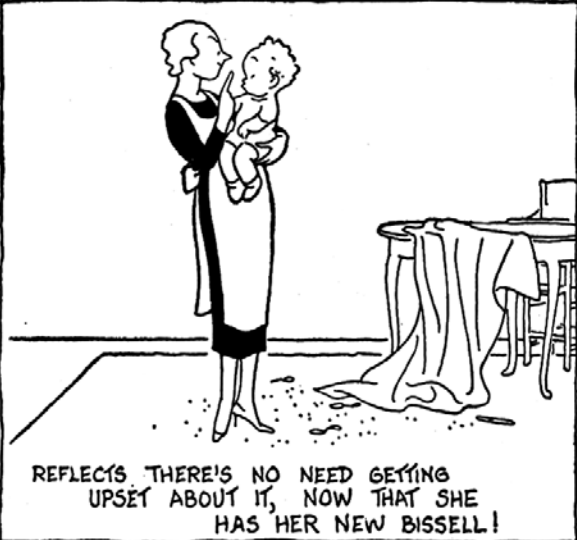
In 1934, Williams illustrated an advertising campaign for Belden rubber plugs with protected and resistant electrical cords, manufactured by the company founded in 1902 by Joseph C. Belden in Chicago, Illinois. The characters portrayed are part of the author's usual repertoire, and we can recognize them both in Williams' personal humorous vignettes as well as in other publicity appearances, such as the advertisements for Log Cabin Syrup, shown on the previous page.

44. Advertisement published in an unidentified journal, 1934. Illustrated by Gluyas Williams.

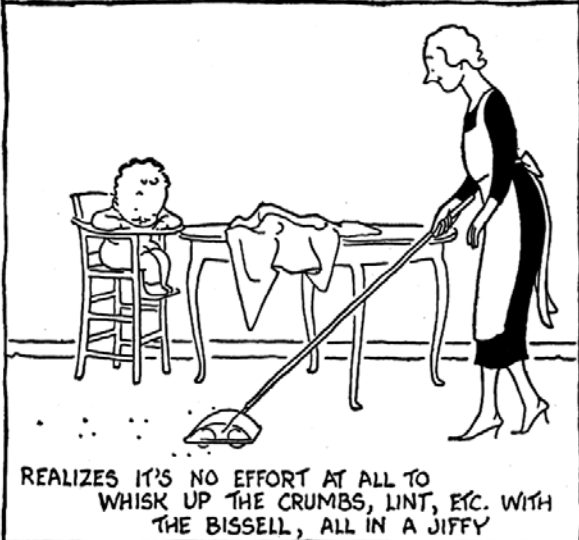
# Babies, Just Babies... or the Quick Clean-up



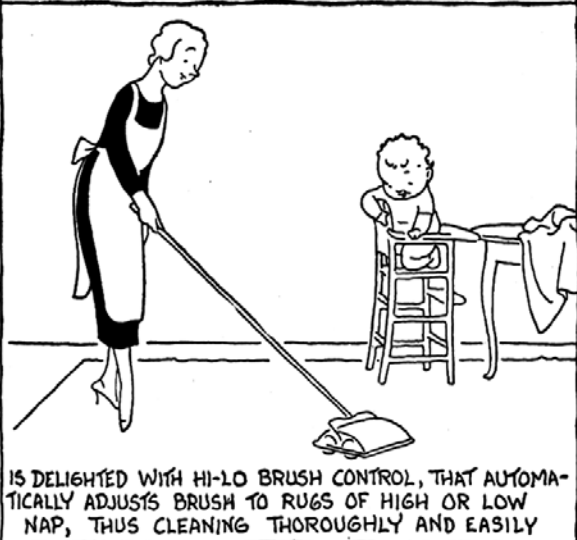
DISCOVERS BABY HAS PULLED TABLE CLOTH OFF, SCATTERING CRUMBS ALL OVER CLEAN RUG



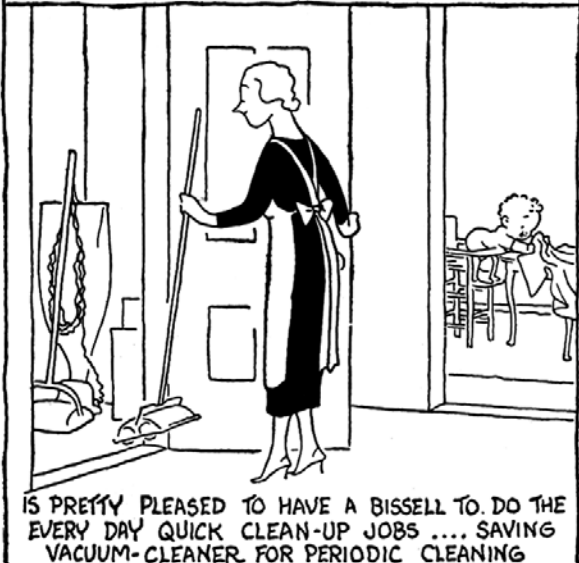
REFLECTS THERE'S NO NEED GETTING UPSET ABOUT IT, NOW THAT SHE HAS HER NEW BISSELL!



REALIZES IT'S NO EFFORT AT ALL TO WHISK UP THE CRUMBS, LINT, ETC. WITH THE BISSELL, ALL IN A JIFFY



IS DELIGHTED WITH HI-LO BRUSH CONTROL, THAT AUTOMATICALLY ADJUSTS BRUSH TO RUGS OF HIGH OR LOW NAP, THUS CLEANING THOROUGHLY AND EASILY



IS PRETTY PLEASED TO HAVE A BISSELL TO DO THE EVERY DAY QUICK CLEAN-UP JOBS .... SAVING VACUUM-CLEANER FOR PERIODIC CLEANING



**\$5.50** [\$6.00 in West and South]

Modern women use their vacuum-cleaners just for periodic cleaning... they use the new, smartly-styled Bissell for the daily, quick clean-up. Only sweeper with Hi-Lo Brush Control—automatically and fully adjusts brush to rugs of high or low nap, gets deep-down as well as surface dirt. Noiseless... costs nothing to run. Many models. Bissell's, Grand Rapids, Mich.

## BISSELL...the world's finest sweeper