

1: The Rap Sheet: Honoring the Artistry of McGinnis

*Paperback Covers of Robert McGinnis [Art Scott, Robert McGinnis] on www.enganchecubano.com *FREE* shipping on qualifying offers. A beautifully designed and produced book of the best of Robert McGinnis, one of America's foremost illustrators and a member of the American Illustration Hall of Fame.*

Chaber, John D. MacDonald, and Brett Halliday among them, in addition to covers for espionage, historical, and romance novels. Born on February 3, yes, that makes him 88 years old! Encouraged by his mother, he took classes at the Cincinnati Art Museum, and after high school became an apprentice animator for Walt Disney Studios. He went on to study and play football at Ohio State University, and in he and his wife, the former Ferne Mitchell whom he married in , moved to the New York City area, where he engaged in commercial artistry and began illustrating magazine fronts. Through his contact with another young up-and-comer, Mitchell Hooks who would go on to have his own long and acclaimed impact on this field, McGinnis won his earliest assignments painting covers for crime novels. The Dell Books release *So Young, So Cold, So Fair*, by John Creasey, marked his premiere as a paperback artist; within two months more, his work was again spotted in bookstores and on spinner racks, this time introducing *Built for Trouble*, by Al Fray. Every one of our books is meant to look the way books did when McGinnis was in his prime. That makes Bob the perfect person to illustrate them for us. Other publishers do pulp art covers only occasionally, and when they do they usually go for the more stylized, ironic look of an Owen Smith or a Richie Fahey. But I planned all along to divide the results of our discussion between my latest Kirkus Reviews column--which you can enjoy here --and a longer post for The Rap Sheet. Click on any of the images to open enlargements. Where do you live? I live in Livermore, California, about 45 miles east and south of downtown San Francisco; have been here since For how many years did you labor in that field? Yes, chemist in the American sense, rather than the British. In Kaiser was looking to move its research people to Spokane [Washington]; I decided to stay here, so retired early at age 54, though I did some consulting work for a few years. How did you become interested in artwork and illustrations? I have zero art talent, but somehow have a good eye for identifying artists--a talent honed under the tutelage of my friend Jim Vadeboncoeur Jr. That was the tipping point, I think, that made me an illustration buff as well as a reader. MacDonald, and Milo March covers. At that point the nucleus of a collection was forming, and my interest in illustration shifted from comic books to paperback covers, and my fannish activities likewise shifted from comic art to mystery fiction and vintage paperbacks. So when did you first meet McGinnis? Left Art Scott portrait by McGinnis One day I came home from work and there was a big flat package propped up on my door, with a Connecticut return address. It came with a short note of thanks from Bob, which I now have framed with the painting. From that point, McGinnis and I carried on a sporadic correspondence with occasional phone calls. I met [McGinnis] again in Manhattan later that year, after the book had come out, and he took me to lunch at the Society of Illustrators--you can imagine what a thrill that was for me! That was the last occasion when we were together. So how did the two of you become collaborators on these books? Paul Langmuir was the key ingredient in the Paperback Covers book. He and Al Fick had been shopping proposals for a McGinnis book for some time. He decided to design, publish, and finance the project himself. He was an incredibly talented and energetic man, and his sudden death in was a real blow. I had met and corresponded a bit with Richard S. Prather [author of the Shell Scott detective novels], and he was a perfect choice to do the introduction for the book. Titan had been wanting to do a McGinnis art book, one covering all aspects of his career. The *Paintings of Robert E.* It showcased all facets of his work, and the graphics were first-rate. Tapestry, like the Paperback Covers book, had been out of print for a decade, but both were commanding high prices on the Internet, and Titan saw an opportunity. At any rate, McGinnis signed off on the project and indicated to Saffel that I was the guy he wanted to organize the book and provide the text. Have you penned books other than these two about McGinnis? In , just as work on the Paperback Covers book was wrapping up, I got a call from my friend Richard Lupoff, in Berkeley, who had a contract to do a coffee-table book on the history of paperback books. Dick did the research and the writing, but I was the local guy with the large vintage paperback collection, and contacts with other collectors

whose holdings shamed mine. So I was brought on board to locate, select, and scan candidate book covers for inclusion in the book. We had great fun playing with the piles of books and deciding which were in and which were out. Unfortunately, the project had a couple of fatal flaws. The publisher had cash-flow problems and dumped the books on the remainder market almost before the ink was dry. Dick and I never saw color proofs, just Xeroxes, so we had no idea what a disaster was coming off the press. That book has been cursed; Paul Langmuir was the designer, and his death midstream wrecked the schedule, and other problems followed. When we started work on the Titan book we expected Visions to precede us to the bookstores and were concerned about duplication of images, splitting the potential market, and so forth. As it stands now, [Visions] is still hung up, with, as far as I know, no clear finish date. Have patience, is all I can suggest. I know the two volumes are significantly different. But were there things you learned from putting together The Paperback Covers of Robert McGinnis that have made your latest book better than it might otherwise have turned out? Not so much lessons learned as a sense of having a new mission to tackle. With this new book I have had an opportunity to expose readers to images that many McGinnis fans had never seen and that I had never seen, as Kyle turned up incredible painting after painting. Paul did all the hard work on the first book; with The Art of Robert E. McGinnis a lot of the organizing and decision-making devolved upon me. You say in your introduction to The Art of Robert E. McGinnis that your subject belongs in the same artistic pantheon as Howard Pyle, N. Wyeth, Norman Rockwell, and others. What goes into your having formed that opinion? He was at the top of his profession in his era, had a distinctive, signature style, was enormously influential and widely admired by his peers. Is it a fact that McGinnis works out of a studio above a row of shops in Old Greenwich? Is that far from his home? Nothing fancy, very utilitarian, though the paintings on the walls are certainly something special. Did he have favorite female models with whom he preferred to work? Why do you think he does so well painting women? Is it because he has a special affinity for the opposite sex? Admiration and respect are certainly fundamental ingredients. Do you find him to be equally talented in both styles? The central panel of Jex trying to find inspiration while surrounded by nude models brings to mind the famous harem cartoons of E. A lot of his comic talents seemed to have been poured into his more than 60 movie posters. And has he shared any funny stories with you about dealing with film companies? The agents for Burt Reynolds and Kris Kristofferson complained about the great one he did with the grinning duo at the bottom of a pile of cheerleaders--they were The Stars, they are supposed to be on top! Walter Matthau from a poster for the film The Odd Couple. My understanding is that during the mid-century heyday of paperback publishing, artists frequently created paintings they thought would appeal to readers and then publishers later associated those paintings with whatever books were coming down the pipeline; paintings were not necessarily created for specific novels. Was that how McGinnis worked, and is it still? But he has always done his cover paintings to order for a specific book. McGinnis has now painted more than a dozen covers for Hard Case Crime. Do you think his style today differs at all from what he was doing during his heyday in the paperback field? Still hits some out of the park, like The Consummata and Joyland. Painting was his profession and livelihood. His studio and home have many of his works framed on the walls. These may have been commissioned by publishers, but I think the ones he keeps and displays are images that have special personal meaning. How many McGinnis-fronted paperbacks do you own? Then there are as many as reprint editions, and maybe foreign editions. And how many of those have you actually read? Various and sundry others, but still it only comes to something like 15 percent, tops, give or take--there are just so many books! Can you enlighten me? From what I hear his health is excellent. I can personally attest at least to his mental health, having talked with him for several hours on the phone preparing this book. Put it this way: And this is a man who played guard for Ohio State during the leather-helmet era! As you said early on, The Art of Robert E. Or do you the two of you already have something else cooked up for the near future? Such will, I imagine, be organized differently, and have a different angle to the copy, whether by me or by someone else who can provide fresh perspective. The Art of Robert E. Kingston Pierce at 3:

2: Covering Crime: McGinnis' Long Artistic Career in the Spotlight | Kirkus Reviews

Robert McGinnis is once of the most admired, influential and prolific illustrators working today, best known for his astonishing career as a paperback cover artist.

And I assumed that he had retired a long, long time ago. About a year ago, Jennifer Brehl and I were talking. Jennifer is my editor at William Morrow, and is one of the best, most sensible and wisest people in my life. I am lucky to have her. We were talking about paperbacks, and how publishers put less effort into them these days. I went off about how paperback covers used to be beautiful, and were painted, and told you so much. And somehow the conversation wound up with me asking if Harper Collins would publish a set of mass market paperbacks of my books with gloriously retro covers and Jennifer saying that yes, they would. I noticed a particularly gorgeous cover on an old book on a shelf. The Art of Robert E. I was surprised at how recent the book was. It had been published a few months earlier. Must be almost I sent a note to Jennifer asking if there was even the slightest possibility that Mr McGinnis would be interested in painting the covers for the paperback set we wanted to do. I say that so blithely. He sent in the first painting, the one for American Gods. Each painting from McGinnis was better than the one before. Each Logo and layout from Todd Klein was more assured and more accurate. These things are glorious. People who have never read it have started buying it to find out what the fuss is about. People who read it long ago and gave away their copy bought new ones to reread it. The publishers ran out of books to sell. And that means the version of the paperback with the new cover is going to be coming out a lot sooner than we thought. And tomorrow it will probably up on Amazon. And I wanted you to hear it from me first. But this is the first of them.

3: RICHARD SOLOMON ARTISTS REPRESENTATIVE: Paperback Covers by Robert McGinnis

The Paperback Covers of Robert McGinnis, compiled Art Scott and Wallace Maynard Pond Press, April , paperback, pages Essentially a list of all the paperback books his artwork adorns compiled by two collectors of McGinnis' work.

There are many artists who can draw scantily clad women, many who capture the pulp-noir genre with sensational and dramatic poses. Is it his eye for the female form or his unbridled use of colour? Is it his sensational framing or his sense of pose and pageantry? Is it his ability to snapshot drama - to tease us with what might have gone on before and what is yet to happen? The Female anatomy Although he used models to compose his paintings using an old projector to project his sketches before rendering the paint- in a true camera obscura mode like those renaissance artists he renders the lines with precise anatomical details. He is able to capture the pose, the expression and the mood very very well, almost as if he knows what needs to go on canvas before he renders it. His artists eye is immaculate. His poses are artistic and while sexy they are never crude or exploitative. The Expression The eyes, the mouth, the body language McGinnis can do them all. Despite thousands of covers there seems to be no repetition. It is as if he has an encyclopaedic memory of his own work and that he can reinvent the female pose over and over again, showing us countless permutations and combinations. A true master at work. The Pose McGinnis demonstrates an abject understanding of the feminine form. Like a renaissance artist rendering the mood and conveying an emotion, he knows how to compose the pose with the right amount of flirtatiousness, inviting the watcher yet showing an air of mystery, an air of coyness and mischief. His study of the physiognomy and the feminine attributes are often stunning as if we have walked into the scene ourselves, observer becoming participant. They go way beyond the demands of a humble paperback artist. He is an illustrator of highest order. A humble, highly talented genius whose work needs wider appreciation beyond the tattered remnants of a paperback. The Colours His use of colours is worth a Ph. I know I gush and it sounds like an exaggeration, but look at the examples littered in these pages. He uses the full palette. No monochrome nonsense in his art. Every colour is touched, always appropriately , never excessively. The way the colours gel together is worthy of much appreciation. They are a delight to the eye of the beholder. I have a book that lists all his paperback cover art and shows examples of his work. He is a master of colour composition, trying to rejuvenate each cover with a different shade, a different end of the spectrum. He is like a culinary genius or a musical maestro, choosing various ingredients of his chosen artform to create and compose a mixture that soothes, teases and entices the senses. He paid attention to fashion and colours. They never detract but always complement the main figure. Adding little intrigue and detail to the overall tone and composition. Click thumbnail to view full-size The Poster Artist McGinnis grew out of the arbitrary confines of his paperback art to become a famed Movie poster artist with Bond. He created the iconic bond pose, arms crossed, clutching the automatic, draped with assorted feminine arms. Bond owes a lot to McGinnis. Do visit and enjoy. Hope you enjoyed this hub which is a tribute to a great artist. Much loved by pulp fans and art lovers alike, he is only now getting the kind of recognition much inferior artists seem to have got. He painted stunning artwork for many romance novels and went on to win the romance artist of the year in He is the member of the society of Illustrators and has been inducted into their hall of fame. He is now 80 and was recently invited to replicate the cover art for a new series of paperback Pulp. Mohan Kumar Questions must be on-topic, written with proper grammar usage, and understandable to a wide audience.

4: Neil Gaiman's Journal: Robert E McGinnis and the Secret of The New Cover

Robert Mc Ginnis is famous for illustrations/art work which were used as the covers for paperback books. This is what this book is all about. As a follower of his art work, I wished that the illustrations used to show off his art work could have been large.

A kind of Search for the Perfect Parker, if you will. Except, as it turned out, it was rather a short search. Indeed, after the movie of Dr. No, Bond book covers tended to either feature film stills or be slightly more abstract. In the end, the pre-movie Bond that seemed nearest the mark to me was the one drawn by Yaroslav Horak for the Daily Express newspaper strip, although Sam Peffer also did a creditable job on the original Pan paperbacks of the novels. And if you chart the progress of Parker through the various iterations of the Richard Stark novels, you could easily reach a similar conclusion. Skipping over the Gold Medal editions of the next few Parkers for the moment – for reasons alluded to at the start of this post – we encounter some decent line drawings of Parker on the initial Coronet UK paperback editions of the novels from the late s. In the s we get the US Berkley paperbacks, but these tend to show Parker at a small size, making it hard to pass judgment on his depiction. In the Bond novels Ian Fleming has characters likening to composer Hoagy Carmichael, which never seemed right to me; Bond strikes me as being more chiselled, more angled. One of the most prolific – if not the most prolific – paperback cover artists ever, McGinnis painted covers for well over a thousand books, as well as dozens of movie posters, including posters for Bond movies like Thunderball and The Man with the Golden Gun. He started off creating detective covers for Dell in the s, before branching out into westerns, romances and other mass market titles. When McGinnis met Parker in , it was a match made in heaven. Great though these three are, none of them quite hit the heights of his portrayals. Rewind to those McGinnis covers, however, and we really hit paydirt. Good as Point Blank! Standing in profile, looking towards us but with his eyes ever-so-slightly averted, and with a sultry woman draped over him, the Parker on this cover is just so right. That woman whoever she is – could she be Claire? Waiting Parker can do in spades. With those two book covers, Robert E. McGinnis provided us with a Parker that will be difficult, if not impossible, to better – the perfect Parker.

5: Robert McGinnis - Wikipedia

The parade of covers-mysteries, westerns, romances, bestsellers-is a capsule graphic survey of trends in American mass market fiction of the last forty years, and of the extraordinary career of a gifted illustrator, Robert McGinnis.

By sheer volume, then, he had a disproportionate impact on the field. But it was a matter of quality, too—his skill and artistry were the equal of Rockwell and Parrish, and his breathtaking women were the stuff of fantasy for a generation of readers. Chaber , Richard Stark , Edward S. Aarons and John D. Anticipating the publication of *The Art of Robert E. Could you clear that up for us? This is all new. The Art of Robert E. American Realist* are quality examples of the type of book this is. *The Paintings of Robert E. Unlike Tapestry*, the new book has a lot more textual material, by me, tracing his career, putting his work in the context of the times and the differing markets he worked for, and commenting on his talent, style, and stature in the illustration profession. There is also a lot more artwork, from the originals, not in either [previous] book. I admire all their work. What differentiates McGinnis, I think, is in the impact he had on the paperback business in his time. A word about Robert Maguire. Their tastes in models are different, their styles are different, but both are superb craftsmen whose work you know at a glance. But are there other, subtler characteristics of his work that deserve equal acclaim? They look smart; wicked smart; a lot smarter than you, buddy. One of the Carter Brown series characters, Mavis Seidlitz , is a classic ditzy blonde straight out of sketch comedy. Yet look at the women on the covers of those books. Do any of them look dumb? Would you also use words like those to describe him? What my words are mostly about is Robert McGinnis—his artistry, his achievements, his influence, his extraordinary talent. I do know that Alan G. Bigger picture, he played an important role in transforming the look of crime fiction on the racks from the old raffish, pulpish look, to something more sophisticated and contemporary. McGinnis—has been of landscapes, with no people whatsoever. He feels a special affinity for the Midwestern rural land where he grew up, and for the spectacular vistas of the American West. Titan seems to be going all-out with this new book. Do you think McGinnis is finally getting the kind of book-length recognition his talent has always deserved? This is certainly the biggest and most comprehensive survey of his work. We worked very hard to get the images as sharp and the colors as true as possible. But still, you look at some of the panoramic landscapes shrunk to one-third of a page, and you wish you had bigger pages, and more pages. People who know his work only from book covers are invariably stunned when they see the original art reproduced large. You Might Also Like.

6: paperback covers of robert mcginnis | eBay

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7: Art of Robert McGinnis: Guns, Dolls & Gangsters Molls | FeltMagnet

Robert McGinnis Gallery To send a serious business inquiry, or to send a fan note to Robert McGinnis (Robert's free time is very limited, so a reply from Robert cannot be guaranteed), please use the Contact Us form, or send mail to PO Box 56, Cos Cob, CT

8: Robert McGinnis - Illustration History

Robert McGinnis was the king of paperback covers. The golden age of pulps was also the golden age of his art. He was an astute painter. There were many who can draw scantily clothed women.

9: The Paperback Covers of Robert McGinnis: A Complete Listing of the 1, - Google Books

Robert Edward McGinnis (born February 3,) is an American artist and www.enganchecubano.com is known for his

THE PAPERBACK COVERS OF ROBERT MCGINNIS pdf

illustrations of more than 1, paperback book covers, and over 40 movie posters, including Breakfast at Tiffany's (his first film poster assignment), Barbarella, and several James Bond and Matt Helm films.

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