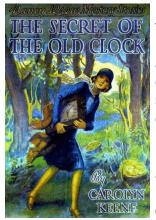
The date is April 28, 1930. The setting is a wooded area. A tall, slender young woman with blond curls tucked tightly in a hat the same shade of blue as her skirt and jacket is running, holding tightly to the antique clock tucked safely under her left arm. She looks back, her face an expression of concern that someone may be following her.

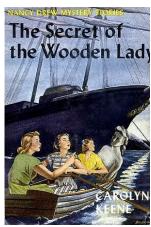


This scene is forever frozen in time by Russell H. Tandy as the cover art for the first edition of the very first book in the Nancy Drew series, *The Secret of the Old Clock*. Tandy's eye for detail and ability to capture the look of young women of that era is clearly seen. The scene depicted the subject of the book – Nancy solving a mystery that revolved around the old clock that she is carrying on that cover.

In the first nine books of the series, Tandy painted Nancy as the prim and proper woman of her time, dressed in skirts just past her knees, heels, usually wearing a scarf or an overcoat. The only exception was on the cover of the fifth book, *The Secret at Shadow Ranch*, in which Nancy is depicted wearing riding clothes,

which, of course, would be appropriate for a young lady who is riding on the back of a horse. Each cover gave the reader more than just a fashion show of Nancy's wardrobe, but also depicted a scene straight from the book so that before a page was even opened, the reader could make a good guess as to what the book was about.

Starting with the tenth book, *The Password to Larkspur Lane*, Nancy stopped wearing the hat that she had worn on nearly every book to that point. With the exception of *The Mystery of the Brass Bound Trunk*, Tandy's covers gave us a beautiful look at Nancy's blond curls. Additionally, Nancy began wearing short sleeves (*The Password to Larkspur Lane*, *The Whispering Statue*, and *The Mystery of the Brass Bound Trunk*). While Nancy's wardrobe change, the fact that the covers still gave readers an exciting glimpse of what to expect from the book did not change.



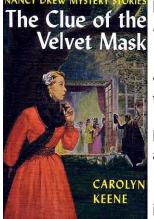
Russell Tandy continued to give readers a vision of Nancy up through the 26th book, *The Clue of the Leaning Chimney*. Beginning with *The Secret of the Wooden Lady*, readers found themselves introduced to a new rendition of Nancy Drew as painted by Bill Gillies. Nancy was no longer the sophisticated, prim and proper young lady as seen through Tandy's art, but she became softer and more relaxed.

While the only new books that Gillies painted were volumes 27 through 29, Gillies also gave us new glimpses of older books when he painted new covers for books one through nine and eleven. Suddenly, instead of running in the woods on the cover of

The Secret of the Old Clock, Nancy is sitting in the woods having opened the face of the clock to discover what is hidden inside; now, instead of creeping up darkened stairs with a flashlight shining before her on the cover of *The Hidden Staircase*, Nancy is kneeling before an opening in the wall; and instead of peering in through the window in *The Bungalow Mystery*, Nancy is kneeling behind a couch. It seems as though, while the new scenes still portray events that take place in the book, the action is subdued

somewhat. Gillies, however, maintained the same basic scenes for his versions of *Lilac Inn*, *Shadow Ranch*, *Red Gate Farm* and





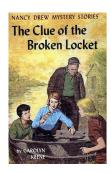
Rudy Nappi took over the cover art chores beginning with volume 30, *The Clue of the Velvet Mask* and stayed with the series through the end of the Grosset & Dunlap era, volume 56, *The Thirteenth Pearl*. Just as Gillies revised the cover art for the earlier books, Nappi was also commissioned to revise the cover art yet again to show a more current Nancy.

His first revisions were still scenes of activity from the book itself, in many cases repainting the same scene but with more current trends in clothing and hair styles. However, Nappi later did

other revisions on the cover art which changed the look entirely. Instead of depicting a scene of action from the story, the covers became more abstract with a headshot of Nancy in the foreground, behind which are symbols and objects that in some way correspond to the mystery itself, such as with *The Quest of the Missing Map*. Prior to this, Nancy was in a room with a model ship, and now we have headshots of Nancy, George, and Bess with a torn map in the background. Some of the newer books also were painted in this abstract format, such as *Crooked Banister*, *Mirror Bay*, *Glowing Eye*, *Strange Message*, and *Thirteenth Pearl*.









A few of the titles in the series received more or less revisions than others. For instance, *The Secret of Red Gate Farm* and *The Clue in the Diary* both only had one revision each by Gillies, while Nappi never did a revision to those two titles. On the other hand, *The Clue in the Broken Locket* had three revisions to the original artwork, the original (the artist for which remains a mystery today; it was not Tandy) was revised

by Gillies, which was in turn revised by Nappi showing an old man with a pipe, which was then revised yet again to eliminate the old man. In each cover, Nancy and her friends are investigating a canoe, but the scene changes from morning to day to night.

Another interesting note is that *The Sky Phantom* was a rare cover on which we see the least amount of Nancy's face. In all other covers, we are able to see Nancy's full face, or at least a profile of her, even when she is facing nearly away from us. Yet, on *The Sky Phantom*, while at the control of the planes, we are treated to the back of Nancy's head with only a view of her chin and the dark sunglasses she is wearing. In the same vein, *Mystery of the Glowing Eye* and *The Crooked Banister* were two very "weird" covers, for lack of a better term, painted in shades of pink and dark red, the former with a large eye in the background and the latter with a robot and a crooked staircase in the background.

Up until this point, while the font changed through the years, the general format for the covers had been "Nancy Drew Mystery Stories" headlining the top of the cover with the title in larger font below that. For a brief time, the head liner was a yellow band across the top (which was brought back on the current flashlight editions with the addition of the flashlight that "highlights" the number of the book in the series).

In 1979, after the publication of *The Thirteenth Pearl*, not only did the series' publisher and format change, but so did the covers – drastically! From Grosset & Dunlap to Simon & Schuster, and from hardback to paperback, the appearance of the Nancy Drew series got a sudden overhaul. The covers were redesigned with a new half-moon/arch cover design by Whole Hog Studio, with NANCY DREW in bold font in a name plate at the top, the numbering of the old series continuing into this new

paperback format. The title of each mystery was now placed in a name plate at the bottom of the cover, and between the two was a half-moon, or arch, cover art depicting a scene from the story.

Ruth Sanderson, who also illustrated the first few paperbacks, did the cover art from *The Triple Hoax* through *The Haunted Carousel*. Her art style was very "soft," giving Nancy a very gentle feel about her. Beginning with the 73rd book, Hector Garrido took over the cover art chores. Garrido also did the cover art for the Nancy Drew and the Hardy

Boys Be-A-Detective Mystery Stories, *Nancy Drew Ghost Stories* 2, and *Nancy Drew/Hardy Boys Camp Fire Stories*.

NANCY 57 DREW

TRIPLE HOAX

The seventy-fifth book, *The Emerald-Eyed Cat Mystery*, was the last cover to feature the half-moon/arch cover style. The next book, *The Eskimo's Secret*, featured a unique cover style designed by Michaelis/Carpelis Design that was seen only on this book, *Nancy Drew Ghost Stories* 2, and the fifth and sixth Nancy Drew and the Hardy Boys Be-A-Detective books. Dropped was the "Nancy Drew

Mystery Stories" tag line that had been a mainstay on the covers since the very first book, replaced with a simple NANCY DREW in big, bold font, and directly under that the



title to the mystery. Beneath the title was a squared cover art, depicting Nancy in a scene straight from the story with a small blurb that read "Can Nancy rescue her kidnapped father from the clutches of desperate thieves?" For the first time, the cover featured not only an artistic representation of a scene from the story, but also a blurb about the contents of the story.

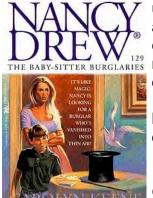
This unique format was quickly dropped after only the one book, and the next book, *The Bluebeard Room*, ushered in yet another change in cover design. The 77th book began the "checkerboard" covers which were designed by Bob Silverman, with the bolded NANCY DREW and the title to the mystery divided by a thin checkerboard line in a box located in the upper left hand

corner of the cover. The cover art itself became larger and full page, with a colored line surrounding the edges of the art. Each cover contained a blurb that tried to hook potential readers by giving them a small hint at what was waiting for them inside the cover. Hector Garrido did the cover art on the first two paperbacks that utilized this design, volumes 77 and 78, which also were the last two titles issued under the Wanderer imprint. Additionally, some of the first fourteen paperbacks that were originally done in the half-moon/arch designed covers were re-issued with new cover art in this new checkerboard format, with art by Garin Baker, Steven Stroud, Hector Garrido, Bruce Emmett, and Bob Berran.

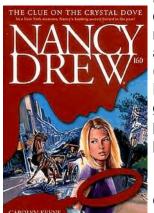
After a brief hiatus, Nancy Drew returned under the Minstrel imprint with the same cover format, but a new artist. Bob Berran took over the cover art chores. Carrying on the tradition, each cover depicted Nancy in an exciting scene from the book and carried the brief blurb to entice prospective readers. The prior paperbacks published under the Wanderer imprint were re-published under the new Minstrel imprint and the art was revised yet again. Linda Thomas, Glen Hastings, Aleta Jenks, Bruce Emmett, Bob Berran, Paul Bachem, and Frank Soto provided new art for those covers. The "checkerboard" years continued through various artist changes, including Glen Hastings, Linda Thomas, and Aleta Jenks. With each change in artist, there was a distinct difference in Nancy's appearance. It appears that each artist used their own specific "model" for Nancy, and while Nancy's appearance remained consistent with each of the artists, when the artist changed, so did Nancy.

A couple of interesting covers appeared throughout the "checkerboard" years. One was *The Joker's Revenge*, whose cover as painted by Bob Berran, gave us a rather personal glimpse of the rear part of a Doberman – certainly not a site one would expect to see on a Nancy Drew cover! Another was the cover to the 100th Nancy Drew title, *A Secret in Time*, which showed Nancy reaching for the clock that is supposed to be the very clock gifted to her way back when she solved her first case, *The Secret of* 

the Old Clock. The only thing is the clock in the cover of A Secret in Time in no way



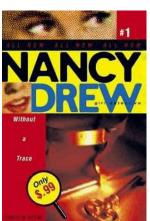
resembles the original Crowley clock. The face of this clock takes up nearly the entire front of the clock, and the crystals that appear at the top of the clock were not a part of the description of the clock in *The Secret of the Old Clock*. One would think this is a minor discrepancy or simply an artist's interpretation, but I would disagree, since we are talking about an anniversary book (the 100th book!), and since the clock was a gift in honor of her solving her very first recorded mystery, I would think there would exist a degree of faithfulness to the original rendition of the clock.



With the 129th book, the cover format changed yet again. Gone were the checkerboards and the full cover art, and in its place was a more prominent NANCY DREW against a white background on the upper-half of the cover, with the series number of the book and the title in much smaller font directly beneath her name. The bottom-half of the cover featured artwork by various artists, although Ernie Norcia did most of the covers during this era (painting 21 of the 31 covers), while Craig Nelson, Ted Sizemore, Doron Ben-Ami, Bill Schmidt, and Franco Accornero filled in the gaps. The images of Nancy during this run of covers were probably the most realistic, in some cases appearing to be almost photographic rather than an actual painted cover.

The final change in cover format of Nancy's original run came with the 160th book, when the actual cover art itself was reduced even further when an enlarged "shadow" image of Nancy

staring down through a magnifying glass was plastered on the cover, leaving only a minimal amount of cover art to be seen on the bottom-half of the cover where the magnifying glass did not cover it. NANCY DREW remained in large, bold letters, only



now the title for the mystery was moved above her name. The first four covers in this format were painted by Frank Sofo, while the remaining twelve books were painted by Patrick Whelan. Additionally, some of the earlier titles (79. 83, 85, 105, 110, 116, and 122) were re-issued with new cover art in this cover design. Sadly, these last sixteen books in the original Nancy Drew series did not have anywhere near the quality that the previous 159 books had. The original series ended with the 175th book, *Werewolf in Winter Wonderland*, and an era ended.

Nancy Drew began anew, however, with the new *Girl Detective* series, in 2004. With this new series came not only a new numbering to the books, starting back at #1, but also an entirely revised cover format designed by Debra Sfetsios. Gone

were painted covers of Nancy in some exciting scene from the book! Now the only glimpse of Nancy that we have on the covers is the eyes and the mouth, both taken from Nappi's rendition of Nancy on his version of *The Secret of the Old Clock*. Nancy Drew remains in big, bold letters across the middle of the cover, with the words "Girl Detective" superimposed over her last name. The bottom right corner of the cover gives us a photograph (not a painting) taken by Michael Frost of some symbol from the mystery (a Fabergé egg on the cover of *Without a Trace*, racing bicycles on the cover of *A Race Against Time*, a piano keyboard on the cover of *False Notes*, and so on). The title of the mystery is set on the bottom left corner, and the number of the volume in the series (which re-started at #1) is place just above Nancy's name in the top right hand corner.

As the stories and characters have changed throughout the past 75 years – from 25 chapters to 20 chapters to even less, from blond hair to strawberry-blond to Titian, from sixteen to eighteen (and in a few instances, seventeen), from third person point-of-view to first person point-of-view – so have the covers of Nancy Drew evolved. Whether she is creeping up a dark staircase, her flashlight shining before her, or she is digging up a black box in the jungle; whether she is playing bagpipes on the hills of Scotland, or she is on horseback with Ned watching a flying saucer land; or whether she is climbing a tree to rescue a silver Persian cat, or she is searching for clues in a cyber café – the covers have always shown Nancy Drew at some of her most exciting moments. Tandy, Gillies, Nappi, Sanderson, Garrido, Thomas, Jenks, Norcia, or Sofo – it doesn't matter which one you like best - they have covered 75 years of Nancy's adventures, giving everyone a Nancy they can like!