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Color sheet of five DD bindings
Reorder form

Thanks to all who responded with material and comments. This issue, as well as the 1994 issues, will have some worthwhile articles and ideas. Please consider renewing your subscription, and thank you for your ongoing support.

N+Q: Buy/Sell

Suggestion from Charles S.Kamen: "Why not let the newsletter serve as an aid to building collections? A new department could be added, open to people seeking to buy, sell and/or trade books with decorated covers. If you think the idea worth pursuing, I would be willing to help serve as the clearing house for these offerings and requests, preparing the lists for inclusion in the newsletter." [Eds. note: We have always liked the idea, but could not think of how it could be done within our budget of time and money. In 1994 two pages each issue could be devoted to it. Let me hear what you think of Charles’ offer and we will negotiate with him!]

N+Q: Bradley

Walter S. Marder sent us copies of three patents for type fonts and ornaments which Will Bradley obtained while he was working for the American Type Founders Company, Jersey City, New Jersey. The numbers are: 37,072 (9 Aug. 1904), 37,356 (28 Feb. 1905), and 37,396 (11 April 1905). He also mentions that the patent office "has several type designers represented, but these seemed to be the most interesting." [Eds.note: Seems to be a research project here, would someone like to do an article?]
N+Q: Franklin Booth (1874-1948)

Laura Fuderer [Rare Book Librarian, Univ. of Notre Dame, 102 Hesburgh Library, Notre Dame IN 46556 [L4PFCJ@IRISHVMS.BITNET]] is asking for help in finding articles by Booth in the Professional Art Quarterly (later Professional Art Magazine). She needs pp. 10-14 of v.1 (Sept. 1934) and pp. 14-15 of v.2 (March 1935?).

N+Q: Falls?

Sandy Adams has sent a xerox of The verdict of the gods by Sarath Kumar Ghosh with a signed cover by in a dark rectangle. Charles Buckles Falls sprang to her mind. Indiana authors and their books is a reference work we do not have at CSUF, but maybe it has some information on Falls (as well as Franklin Booth). In the Bowles (ed.) Some examples of the work of American designers (c1918) there is a Falls' poster with a fat in a dark rectangle.

N+Q: Copies

Winifred Tillotson sent a series of copies in color and black/white of covers which might be additions to the DD list. These are being researched and thanks are sent to her for tracking them down. [Thanks Win especially for The faience violin and Darrel of the Blessed Isles.]

N+Q: Publishers' Binding Course

Letter from Mary Sawyer commenting on the value she got from the Rare Book School session in July 1993 given by Sue Allen. "She [Sue Allen] took each decade of the 1800s and explained the peculiar characteristics of each one as the use of cloth bindings developed and changed. A special treat was sitting in the Rotunda at the University of Virginia (a great domed circular room with wonderful light) discussing and handling decorative cover books. I heartily recommend the Rare Book School experience and am looking forward to next years' offerings." [Eds. note: We will include information in the TBR when it is received about the 1994 sessions.]

N+Q: Dealer cats

Received two this quarter of special interest:

The Colophon Book Shop - List #65 [117 Water Street Exeter, NH 03833]

Thomas G. Boss - The Turn of the Century Fine Books [355 Boylston Street Boston MA 02116 - (617) 421-1880 - FAX: (617) 536-7072]

[Eds. note: I have a feeling there was one more, but must apologize as have mislaid it!]
N+Q: Binding history

I found this on my e-mail (Ex-Libris) recently and thought it would be of value for TBR readers. From Bret Charbeneau (Journeyman Printer, Colonial Williamsburg Foundation): "Out of... a lack of decently-indexed sources I pose the following bindery stumpers:

1) When was the first successful sewing machine for book gatherings used?
2) When were mechanical folding machines for edition bindings first used?
3) Can anyone suggest a decent source for this kind of information that is particularly well illustrated?

Thank you very much. Your most humble servant."

INTERNET: BwchAr%WMVM1.BITNET@VTVM2.CC.VT.ED
OR: BwchAr@WMVM1.CC.MW.EDU
COMPUSERVE: 72410,3034
FIDO: 1:271/300.36

From Donald Farren comes help: Try: Comparato, Frank E. Books for the millions. Harrisburg, Pa.: Stackpole Co. [1971]

Any other suggestions?

N+Q: Book illustration

Again on my e-mail (Ex-Libris) something of related interest. Steven E. Smith (Syracuse Univ.) comments: "I am co-editing a volume in the Dict. of Literary Biography series tentatively entitled "American Book and Magazine Illustrators to 1920." This volume will be made up of forty 2,000 to 5,000 word biographical/critical essays on a cross section of American illustrators.... We would like to hear from anyone interested in writing essays for this volume. We pay $100 per essay.... Many of the illustrators have already been assigned, but a good few interesting and noteworthy names remain. If you are interested or even just have questions please e-mail me at: Quit084@tamvm1.tamu.edu or call at: 409-845-1951

N+Q: Exhibit

Dina Schoonmaker sent a copy of an informative and impressive catalog of her exhibit on To judge a book by its cover: An exhibition of American Publishers' Bindings 1830-1910 from the Oberlin College Library. March 7 to June 7, 1993. [Her address% Oberlin College/Library/Special Collections Oberlin OH 44074] She also mentioned that "Sue Allen of New Haven, Connecticut, gave a talk in conjunction with the opening of the exhibition in March entitled "Gold on cloth: Nineteenth Century American Publishers' Bindings." The twenty page catalog gives information on 125 displayed items and a brief bibliography. [Thank you Dina for mentioning the TBR Newsletter! Following is the bibliography page as it adds several new citations for our reference shelf.] It looks to me to have been an effective and interesting display. I wish I had vacationed in Ohio!
A BRIEF BIBLIOGRAPHY


[Matthews, Brander]. Commercial Bookbindings: An Historical Sketch, with Some Mention of an Exhibition...at the Grolier Club, April 5 to April 28 1894. New York: n.p., 1894.

UNKNOWN MONOGRAMS

A list of unidentified initials of designers of American trade bindings.

By Marion P. Munzer

The following lists (Symbols: Intertwined initials; and A-Z) are compiled from (C) the monogram on the cover; (E) endpapers; (I) illustrations; and (D) decorations. They are also cited, although unseen by me, from an unpublished list from Drs. Charles Gullans and John Espey. This will have the source as [Gullans]. Arrangement in the alphabetical sections (which will be in future issues of the TBR Newsletter) is by the initial (when only one is used) and by the surname initial (when two or more are used). Listing of the intertwined initials is by first discernible letter or by the largest letter.

[Editors' note: Marion has informed us that her researches on identifying monograms has grown to a forty-two page listing of KNOWN artists. The lists to be published in the Newsletter total eleven pages of UNKNOWN. When responding to us with information on the unknowns please include the source of your information so Marion can note your contribution with scholarly dispatch. It is hoped that in the future Miss Munzer will be able to publish a definitive finding reference aid for cover lovers!]

SYMBOLS


[Symbol] Gullans,


[Symbol] Gullans,

Seawell, Molly E. The House of Egremont. New York: Charles Scribner's Sons, 1900. (C)

[Symbol] Gullans,

The Affair at the Inn, by Kate Douglas Wiggin, Mary Findlater, Jane Findlater, and Allan McAulay. New York: Grosset & Dunlap c1904. (C)

[Symbol] Stephens, Robert N. The Bright Face of Danger... Boston: L. C. Page & Company, 1904. (C)
<table>
<thead>
<tr>
<th></th>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>[Gullans]</td>
<td></td>
<td></td>
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<tr>
<td>A.</td>
<td>[Gullans]</td>
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<tr>
<td>A. S.</td>
<td>Blatchford, Mary E.</td>
<td>The Story of Little Jane and Me, by M. E.</td>
<td>Boston and New York: Houghton, Mifflin and Company, 1899.</td>
<td>(C)</td>
<td></td>
</tr>
<tr>
<td>B.</td>
<td>[Gullans]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. A.</td>
<td>Optic, Oliver.</td>
<td>Now or Never: or, The Adventures of Bobby Bright...</td>
<td>Boston: Lee and Shepard, 1898.</td>
<td>(C)</td>
<td></td>
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<tr>
<td>C. C.</td>
<td>[Gullans]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. E. D.</td>
<td>[Gullans]</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>C. L. J.</td>
<td></td>
<td>A Book of Bryn Mawr Stories.</td>
<td>Philadelphia: George W. Jacobs, 1901.</td>
<td>(C)</td>
<td></td>
</tr>
<tr>
<td>C. V.</td>
<td>[Gullans]</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>C. V. M.</td>
<td>[Gullans]</td>
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<tr>
<td>E.</td>
<td>[Gullans]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. G. H.</td>
<td>Douglas, Amanda M.</td>
<td>Kathie's Summer at Cedarwood.</td>
<td>Boston: Lee and Shepard, c1898</td>
<td>(C)</td>
<td></td>
</tr>
</tbody>
</table>


F. D. Wakeman, Annie. *A Gentleman of the Slums.* Boston: L. C. Page & Company c1900 (C)


H. E. Gullans

H. I. Gullans

H. I. Gullans

H. I. Gullans

H. J. E. Gullans

H. P. S. Gullans

H. P. W. Gullans


I. E. Gullans

J. G. Gullans

L. Gullans

L. J. I. Gullans

L. M. D. Gullans


M. H. Gullans,


M. O. Engleston, George C. *The Last of the Flatboats.* Boston: Lothrop Publishing Company 1900 (C)


O. I. S. Gullans,

P. T. F. Gullans,


R. D. Ellis, Edward S. *Pocahontas.* New York: McLoughlin (n.d.) (C)


S. H. Gullans,


U. P. M. Gullans,

W. A. D. Gullans,


W. P. Gullans,

W. T. W. Gullans,
DECORATIVE DESIGNERS serial bibliography: N - Q

NEEDHAM, James George. Elementary lessons on insects. [Springfield, Ill.] Thomas, 1928. - Signed - Thing
NORRIS, Charles G. Salt; or, The education of Griffith Adams. New York: Dutton + Co. [nd, c1918] - Signed - Ogle + CSUF #2526A
NORRIS, Charles G. Salt; or, The education of Griffith Adams. New York: Burt Co. [nd, c1918] - Signed - CSUF #2526 (“Entirely reset and electrotyped 1932”)
NORRIS, Mathew. Mother. New York: Grosset + Dunlap [nd, c1911] - Signed - Munzer + CSUF #2527

O'BRIEN, Frederick. Atolls of the sun. New York: Century Co., 1922 [c1922] - Signed - Kamen + Munzer + CSUF #2529A (large 8vo - dust jacket same as cover)
O'BRIEN, Frederick. Atolls of the sun. New York: Century Co., 1923 [c1922] - Signed - Marks + Herman (large 8vo) + CSUF #2529B
O'BRIEN, Frederick. White shadows in the South Sea. New York: Century Co., 1921 [c1921] - Unsigned - Barringer (“attribution by me”)
O'BRIEN, Seumas. The whale and the grasshopper and other fables. Boston: Little, Brown + Co., 1916. - Signed - UCLA (Jay Chambers) + CSUF #2530
OPTIC, Oliver. Do something. New York: Hurst + Co. [nd] - Signed - Ogle ("paper onlay" - one of Riverdale stories)
OPTIC, Oliver. In school and out; or, The conquest of Prichard Grant: a story for young people. New York: Hurst + Co. [nd] - Signed - CSUF #2532 (two boys in small boat)
OPTIC, Oliver. Watch + wait; or, The young fugitives: a story for young people. New York: Hurst + Co. [nd] - Signed - Herman
ORCUTT, William Dana. Daggers + jewels: the gorgeous adventures of Benvenuto Cellini. New York: Dodd, Mead + Co., 1931. - Unsigned - Ogle ("very late if a DD")
OTIS, James. Captain Tim, the privateersman. Boston: Dana Estes + Co., 1899. - Signed - Munzer
OTIS, James. Left behind; or, Ten days a newsboy. New York: Harper + Bros. [nd, c1884] - Signed - Herman
OUIDA (pseud) see DE LA RAME, Louisa

PAINE, Ralph Delahaye. *Joshua Barney, a forgotten hero of Blue Water*. New York: Century Co. [nd, c1924] - Signed - Ogle (1925) + CSUF #2535


PARRISH, Randall. *Beth Norvell: a romance of the west*. Chicago: McClurg + Co., 1907 [c1907] - Signed - UCLA ("Lee Thayer, the decorative frames; Jay Chambers, the figure in the panel; Henry W. Thayer, the lettering.") + Marks + CSUF #2918


PENFIELD, Frederic Courtland. *East of Suez, Ceylon, India, China and Japan*. New York: Century Co., 1907. - Signed - UCLA (Lee Thayer - "Mrs. Thayer designed the entire series of Penfield travel books.") + CSUF #2542


PHILLIPS, David Graham. The reign of gilt. New York: Pott, 1905. - ? -
PAQ ("designer doubtful")


PIDGIN, Charles Felt. The letter H. New York: Dillingham Co. [nd, c1904] - Signed - UCLA (Lee Thayer) + Sawyer + CSUF #2544


PORTER, Gene Stratton see STRATTON-PORTER, Gene.


POTTER, Margaret Horton. The castle of twilight. Chicago: McClurg + Co., 1903. - Signed - UCLA (Lee Thayer) + Lehner + Ogle + Barringer + Dery + Sawyer + Thing + CSUF #2545

POTTER, Margaret Horton. Uncanonized. Chicago: McClurg, 1903. - Signed - Ogle (Lee Thayer)


PUNSHON, Ernest Robertson. Old fighting days. New York: Knopf, 1921. - Signed - Marks (dust jacket same) + CSUF #2547 (dust jacket with same design)


THE MARGARET ARMSTRONG CORNER

Some Additions to the Margaret Armstrong Bibliography:

As we all know, a checklist is usually out of date by the time it reaches the printer. This certainly holds true of Margaret Armstrong and American Trade Bindings. Charles Gullans and I had overlooked two items that we should have included, and by now a new entry should be added.

Before describing these, I would like to acknowledge the generous and valuable gift to the UCLA collection from George Robert Kane of Antiquarian Books of Santa Cruz of a copy of Mrs. Molesworth's Grandmother Dear, published by Macmillan of London in 1878. This is a presentation copy "from Uncle Gyu" to "Margaret N. Armstrong, Christmas 1878" with black and white illustrations by Walter Crane, some of them hand-colored by Margaret Armstrong herself.

Charles and I early felt that Putnam's Ariel Booklets probably bore a Margaret Armstrong design, but we were never able to find copies except in a red leather binding with a design clearly not hers. Now, almost simultaneously, Bob Ewald of Argus Books and Graphics in Sacramento and Emilie W. Mills, Special Collections Librarian at the Walter Clinton Jackson Library of the University of the University of North Carolina at Greensboro, have come up with copies carrying her signed design. The booklets measure approximately 3 3/4" x 5 1/1", bound in full limp calf, with a floral design in brown on covers, gilt title [not MA's lettering] and ornamental border on front cover, repeated on back in brown. The endpapers are blue-green with a gold marble pattern. The Greensboro title [Arnold's Sweetness and Light], obviously in much better shape than the UCLA title [Rossetti's Blessed Damozel], is contained in a box, "with publisher's label, 'Ariel Booklets' listing 25 titles." The UCLA copy in its back pages lists 118 titles.

Our two oversights are a pressmark and a book. We knew almost from the beginning of our collecting that No. 122, Christine Tervhune Herrick's The Little Dinner (1892), had been joined a companion volume, The Chafing-Dish Supper (1894), but we had seen no copies. We now have two copies. The design is identical with that of The Little Dinner and the lettering appears authentic.

The pressmark was designed for H. H. Bancroft's The Bancroft Company, Publishers (New York) and is similar to the pressmark designed for the Gilliss Press. We had one example of it and had hoped to learn how often it had been used -- something still unknown. Our example will be difficult to duplicate. It is taken from the title page of Bancroft's The Book of Wealth, a volume in his Achievements of Civilization series. The book is an elephant folio measuring 14 1/2" x 22" and enjoys few listing in National Union Catalog. The mark itself, measuring roughly an inch in diameter, is rubricated and bears the motto RICH WITH THE SPOILS OF TIME in small caps.

Although we had several copies of the Myrtle Reed titles in red leather, we were not sure how they were originally issued. Now, thanks again to Bob Ewald, we know that they were offered to the public in excellent quality boxes covered with gray paper. White paper labels printed in red are pasted on the boxes' spines. The labels list the title and the author and either "Red Leather" or "Leather" but not always in uniform style. The UCLA collection now holds boxed copies of nos. 201, 203, 204, 205, 207, 209, 210, 211, and 212 in virtually mint condition.
In our original checklist we noted for 59 (now 64 — Huldah) that we had seen only a copy of the sixth impression. Perhaps it is worth noting that with the transfer of the title to L.C. Page of Boston, the colors of the second impression became dark green and white on gray cloth. We do not know when the white was replaced by cream.

What might be called a metaphysical curiosity has also been added to the collection. It appears to have been a promotional copy of Companionable Books, bound in blue-gray boards with tan cloth spine and a tan paper label lettered in brown between two blue decorative bands. This copy is signed in ink by Henry Van Dyke on page [iii]. With it is a letter of presentation dated 1/16/23 from a San Francisco educational-books agent for Scribner's Sons, N.P. Nelson, to J.L. Breckenridge, a superintendent of schools. The book itself, aside from the casing, is identical with the October 1922 first edition. Thus it carries on the page [xi] the note explaining the symbolic flowers of Margaret Armstrong's cover design, a design that does not appear on this limited issue of the book.

John Espey


A Note on Paul Leicester Ford's books:

Margaret Armstrong's attractively designed and decoratively paged books by Paul Leicester Ford are among those listed in Gullans and Espey. Ford's Wanted: A Matchmaker and Wanted: A Chaperon, were published by Dodd Mead and Company in New York in 1900 and 1902 respectively. As a footnote, part of their first editions were for Canada, with the name of the publisher changed on the spine and in MA's lettering on the title-page to Toronto The Copp Clark Company Limited. Perhaps this is also true of Love Finds A Way, but I don't have it.

Malcolm Ferguson
The covers reproduced here are both from Dodd Mead and Company editions of Paul Leicester Ford books. Also included are some of the decorations inside the books. The page labeled "Illustrations" is found inside Wanted-A Matchmaker.
Colored supplement sheet to TRB Newsletter #11 includes five covers from the Decorative Designers firm (1895-1932).

O'HIGGINS, Harvey J. A grand army man. New York: Century Co., 1908 [c1908] - Signed


WISTER, Owen. How doth the simple spelling bee. New York: Macmillan Co., 1907 [c1907] - Signed (Illus. by F.R.Gruver, who gave the idea for the figures on the cover?)