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"The world of books is the most remarkable creation of man. Nothing else that he builds ever lasts. Monuments fall; nations perish; civilizations grow old and die out; and, after an era of darkness, new races build others. But in the world of books are volumes that have seen this happen again and again, yet live on, still young, still as fresh as the day they were written, still telling men's hearts of the hearts of men centuries dead.

And even the books that do not last long, penetrate their own times at least, sailing farther than Ulysses even dreamed of, like ships on the seas. It is the author's part to call into being their cargoes and passengers, -- living thoughts and rich bales of study and jeweled ideas. And as for the publishers, it is they who build the fleet, plan the voyage, and sail on, facing wreck, till they find every possible harbor that will value their burden." (Clarence S. Day from The story of the Yale University Press told by a friend, pp. 7-8.)
Bibliography of American Literature

Mary Marks


In the preface to volume one, Mr. Blanck expresses the hope that all of the separate printings of primary textual interest of the authors selected for study have been located and recorded, and then immediately recognizes the vanity of that hope! Every researcher can relate to that goal and realism! The period covered is approximately from the time of the Revolution. Some authors, unfortunately, whose works do not appear in BAL are collected for trade bindings, e.g., Mrs. E.D.E.N. Southworth.

Several pages of the preface are devoted to a description of all parts of the book, except for the printed text. Paper wrappers, cardboard or thin sheets of wood, leather and vellum were used to bind books prior to ca1825, which saw the advent of the commercial cloth binding. Most cotton cloth bindings were essentially the same, the cloth having been dyed and sized and then, possibly, passed through engraved rollers to give an embossed finish such as ribbed, sanded, twilled, linen-weave, etc. It was common during the 19th century to issue a book in several colors of cloth, and not at all unusual to offer a choice of cloth and leather and plain, gilded, sprinkled or marbled edges. Binding methods varied, end papers contained variations, as books having binding variations were prepared for different markets and advertiser catalogs were inserted. With such diversity, the difficulty for contemporary researchers to establish sequential printing is obvious.

Reviewers of BAL generally acknowledge the herculean task Mr. Blanck set for himself, and the meticulous thoroughness with which it was executed. One reviewer, however, was not "wholly satisfied by the handsome scholarship that describes their (the books') physical appearance". In the January, 1970, issue of American literature, James D. Hart of the University of California at Berkeley, mentions Mr. Blanck's description of Irving's Salmagundi and its bibliographical problems. A supplementary 32-page article, of which four and one-half pages are devoted to "17 different forms of the wrapper", identifies the outer front wrapper in six forms and describes the entire wrappers themselves in 20 forms. Mr. Hart wishes that the bibliographer was more aware of literature. From the perspective of the trade binding researcher, however, thank you Mr. Blanck, we need all the help we can get!
DESCRIPTIVE STANDARDS FOR PUBLISHER'S BINDINGS
PRELIMINARY NOTES

Gene G. Freeman

This is the first in a projected series to develop descriptive standards for the decorative elements on cloth bound books. The focus of this paper is formal, bibliographic descriptions of arrangements of decorative elements applied to book covers. TBR is a vehicle for exploring tentative standards, and if these are found useful by others, additional elements that are part of trade bindings will be examined. Comments and responses are encouraged. Please send any correspondence c/o TBR and I will respond if requested.

CLOTH TEXTURE

Formal, descriptive bibliography has only recently attended to the development of standards for the exteriors of books\(^1\). Earlier analyses seldom discussed the outsides of books since they were oriented toward printing history. The intention of most bibliographical research is to discover typographical and collational features of book make-up that aid in the recovery of authorial intent. Development of an understanding of artistic and commercial intent, as exemplified by the design of bindings, can offer new insights into trade history, technological change, and art history. Beginning in the eighteen twenties cloth became an integral part of the designer's total artistic effect and it remained so until replaced by the printed "dust jacket." Decorated cloth reached a high point in terms of richness and elegance in the eighteen sixties. Another artistic peak occurred just before the cheaper dust jacket drove cloth decoration from the market in the decades before and after the turn of the century. Cloth texture quickly became an important part of the total visual impression and several recent studies summarize bibliographic description of book binder's cloth. Tanselle's 1970 paper\(^2\) includes reference illustrations of most of the patterned clothes used in England and America in the nineteenth century. His illustrations describe the cloth found on the majority of books produced in the last century. Douglas Ball continues Tanselle's line of research and provides very useful tables of the dates of usage for various patterns\(^3\). Tanselle references The Bibliography of American Literature (BAL) and Michael Sadlier's XIX Century Fiction both of which use photographic illustrations of cloth samples in their descriptions of books. Ball quantifies most of the measurable aspects of binder's cloth. He also notes the risks in using photographic matching by observing that photographic samples change scale and some of the illustrations are upside down in the cited references!

Smooth, unpatterned cloths are found on most books published after eighteen ninety. However care should be taken when describing the cloth because a change in thread count, or coarseness, could mean a change in the binding, or casing date. For


most descriptive research it is sufficient to match older books to Sadlier or BAL cloth illustrations. The quantitative details suggested by Ball are appropriate if precision comparisons are required, or qualitative descriptions could confuse variant issues of any particular book.

CLOTH COLORS

Descriptions of cloth colors are difficult bibliographical research areas because the processes used to produce colored cloth, and the ravages of time both cause changes. Because of these naturally occurring changes, highly structured and formal procedures should be used with caution to prevent identification of a multitude of variants of little or no importance. Again, Tanselle summarizes research in this area and he clarifies issues confronted by working descriptive bibliographers. His 1967 article on color identification describes the tools then available he and suggests appropriate levels of precision for bibliographic purposes. For most research, any easily available set of color samples can serve as an adequate descriptive reference. Munsell color cards can still be found in most facilities where color matching is done with respect to some standard. Modern printing ink producers use PANTONE® color "targets" and these are available at printing supply outlets. PANTONE® standards also are available for computer color scanners. Color matching hardware, able to compensate for variations in reflectivity, can also be rented or purchased. Currently, color scanning technology would be impractical as the sole method for producing descriptive standards because the equipment is not yet widely available and performance still needs better standardization. However the rapid spread of very accurate color measurement hardware and software offers those who cannot agree on a color's description an objective and repeatable method.

DECORATIVE PROCESSES

The artist's design that is transferred to the binding cloth is the most difficult element on a book to describe unambiguously and simply. The first element to record is the process used to transfer the design to the binding material. Earlier designs usually involved heated embossing dies and liberal applications of gold leaf. Later designs were silk screened, stenciled, or printed and sometimes were combinations. Printed paper onlays were also common, and many repeated the dust jacket illustration. Most reprographic processes have been applied to book decoration, but the application of gold leaf by heated embossing dies and silk screening are probably the most common. Relief printing also is a common element in decorated books of the 1870's and 1880's, then again in the 1910's to 1920's, often mixed with silk-screened elements. Production costs would prevent the use of hand finishing and other labor intensive methods, factors especially important as the size of book printings increased toward the end of the last century. A few stencilled designs occur after the 1860's and revived again in the nineties. Many good books can be found on print making that describe the characteristics of different reprographic processes in sufficient detail to recognize the processes and use this

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information for descriptive identification\textsuperscript{5}. Exceptions are gold and blind embossing, and stamping, that were techniques carried over from the leather binding era. Embossing and stamping require high pressures, and usually heated tools, to achieve the three dimensional textures that were once very popular on better quality books.

**DESCRIPTIVE STANDARDS: CELLS**

The first formal descriptive standard proposed in this paper is to divide the book's covers and spine into evenly sized "cells" and describe the contents of these cells in terms of fill factors, figural elements, and other objective descriptors, including the colors found in each cell. If only one color is used on the book, such information need not be repeated. Figures 1 and 2 depict the type of template suggested for the description of covers in a way that formalizes the process and provides a worksheet for preparing the abbreviated description used when publishing a bibliography.

![Figure 1. Cover Description Template](image1)

![Figure 2. Spine Template](image2)

The solid line quadripartition permits definition of left/right and top/bottom symmetry, or lack thereof. The dotted line cells help to formalized locations of designer signatures, and to quantify repetitions of design elements and colors to detect almost all changes made by human decision. Figure 2 exemplifies a spine template that also will help to discipline the descriptive function. The spine was generally very ornate in earlier decorative trade bindings, but later anything more than the a few lines of text, naming author, title and publisher, became unusual. In many books, from both early and late eras, production costs often caused publishers to buy only a decorated spine, since this is all that shows when the book is shelved. Presenting the simple rows and columns' designations as separate descriptions, and

\textsuperscript{5}Dawsom, John (Editor). *The Complete Guide to Prints And Printmaking...* Excaliber Books, New York, [1981]. A very graphic and easily applied text. Although all the printmaking methods described in this book would not be used for book decoration an understanding of the physical processes is helpful when evaluating any image transfer process capable of large numbers of copies.
the sum of the cell characteristics completes the book cover's description.

**CELL DESCRIPTIONS: EXAMPLES**

The use of templates is best learned by practice, but a few example cover descriptions will help describe the process. I have limited these examples to descriptions of the amount of material placed in each cell by the artist. A complete formal description includes the usual title transcription and enough bibliographic detail to identify the book in a standard reference. A physical description of the book, that includes dimensions, colors, cloth patterns, and the transfer process, will provide the context for descriptions of the decoration. Figure 3 illustrates the front cover of a book with the template overlaid.6

![Diagram of a book cover with a grid overlay]

**Figure 3 Cover Description With Overlaid Template**

The first design feature to note in the example is that the image is centered on the vertical axis and top heavy in the horizontal dimension. The amount of each cell that is occupied by the ornament or illustration is estimated and recorded in percentages, since these are fairly easy to estimate by inspection. I recommend use of the symbols ~ (approximately), < (less than) and > (greater than) to bracket the "Fill Factor" of each cell. The descriptive formula, for the cover shown in Figure 3, would be recorded on a worksheet as: 1ABCD-Author's name, centered, 1A and 1D <10%. 2ABCD - Title and upper portion of decoration, centered, 2A and 2D <30%, 2B and

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2C ~50%. Row 3 all design with 3A and 3D 33%, 3B and 3C 100%. Row 4 all design with 4A and 4D <10%, 4B >90% and 4C >80% but <90%. Row 5 all design with 5A and 5C empty, 5B ~ 66% and 5C 50%. Row 6, all design with 6A and 6D empty. 6B and 6C ~ 20%. All decoration is centered about the vertical axis.

Preliminary description would identify the type font sizes (in millimeters if practical because their small increments permit more accuracy and fractions are messy) and the general characteristics of the design. The artist responsible for Figure 3 used the conical shape of "Father Time" to suggest the common form of a "gem," and such obvious symbolism should be noted.

Figure 4 presents a more typical turn of the century design with vines and leaves reappearing as a common motif7. The overall design is not symmetrical and there are no empty cells. Rows 1, 2, and 4 contain the majority of the grape vine and rows 5 and 6 are dominated by the title. 1A ~ 75%, 1B 20%, and 1C and 1D ~ 50%. Cell 2A is 50%, 2B 80%, and 2C and 2D 60%. 3A and 3B are ~80%. 3C is 50% and 3D 15%. Cells 4A and 4D <10% with 4B and 4C ~ 33%. Row 5, columns A, B, and C contain the text of the title, with 5A 66%, 5B 100%, 5C 95% and 5D 50%. Row 6 completes the text of the title and is filled as follows: 6A 30%, 6B 40%, 6C 25%, and 6D that contains no text is ~ 10% with a bunch of grapes. The artist's signature is in cell 6D, lower right corner.

![Figure 4. Binding Example With All Cells Partially Filled](image)

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ATTRIBUTIVE TECHNIQUES

Dividing covers into cells, formed by rows and columns, permits the use of spread sheets and statistical formulas to determine if a given designer, or design studio, is identifiable from unsigned bindings. Attribution research can be organized and communicated by this, or other, formal procedures. Attributive techniques generally try to use "style" to identify unsigned art, but in any art form as stylized as binding design the chances are not good for reliable identifications from qualitative descriptions. The distribution of decoration over the book's surface is certainly one element an artist can control but the publisher's concern for costs will also control what an artist finally delivers or is used on a book. The number of separate elements used to fill spaces and geometric figures, such as triangular, conical, rectangular, or irregular shapes, are elements to be defined when developing attributive statistics. Many commercial artists rely on artists aids, such as precut flowers, leaves, cherubs, and a host of common decorative elements. Unsigned hand tooled leather bindings are often attributed to a particular artist by stamping tools known to have been used by that artist. John Feely, whom I discussed in TBR number 2, was a very derivative artist who probably could not be identified on unsigned bindings by stylistic or statistical evidence such as proposed here.

Figure 5, is a typical ornate "Victorian" design by Feely that illustrates a highly filled design with the usual left/right near symmetry so typical of the period.

Figure 5. Victorian Design by John Feely (Signed in Cell 5C)

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8 Anon. *Quotations From the British Poets...* New York: Leavitt & Allen, 27 Dey Street. 1853. Signed JF on front and back covers.
CELL FILL FACTORS

The concept of cell fill factor can be explained by reference to this Feely design. The actual percentage of cloth that has had the gold leaf applied in cells 1A and 1D and in 6A and 6D is near 50%, the fill factor is near 95%, since more leaves would begin to interfere with the design. Guessing the fill factor is a matter of judgment but most people who have looked at these examples and applied the concept of sufficiency, agree, although my sample of judges is small. In other cells more matter could be considered as possible in the design so the percentage of fill would be judged closer to the actual decorated area. Examples of this are cells 3A and 3D that are approximately 20% filled and only slightly less gold stamped in area. Either of these cells could have been filled with more leaves or the vine stems could have been larger or several woven together to increase the stamped area. In later designs, there is less ambiguity because the silk screened colors seldom leave open spaces on the cloth for more decoration.

The description of the Feely binding is: Row 1, A and D ~ 95%, 1B and 1C 65%; Row 2A and 2D ~70%, 2B ~80%, and 2C ~65% (note the slight departure from symmetry); Row 3 A and D 55%, and 3B and 3C 40%. 4A and 4D 75%, 4B and 4C 65%. Row 5 is all ~75%, except for cell 5B that is ~70%. 6A and 6D ~95%, 6B 55%, and 6C ~70%.

The 24 cell template used to describe these examples appears adequate for most standard shaped books (taller than wide). Other templates may be useful for other shapes, or books with some peculiar features. If set up in spreadsheet format, the fill factor will provide one sheet of data as indicated in Figure 6. The simplified diagram presented in Figure 6 is the summary of estimated fill factors as distributed over the cover and this information should be included in a descriptive bibliography. Inspection of the summary illustration shows that the design is more dense toward the corners, if fairly symmetrical, and is lightly filled in the center. A similar diagram should be done for the spine, and the back cover if different than the front.

<table>
<thead>
<tr>
<th></th>
<th>95</th>
<th>65</th>
<th>65</th>
<th>95</th>
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<tbody>
<tr>
<td>70</td>
<td></td>
<td>80</td>
<td>65</td>
<td>70</td>
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<tr>
<td>95</td>
<td></td>
<td>55</td>
<td>70</td>
<td>95</td>
</tr>
</tbody>
</table>

Figure 6. Simplified Fill Factor Description

CELL DETAILS

It is obvious that estimating the fill factor is necessarily subjective on a design
as irregular as grape vines. If more precision is needed to discriminate between copies of the same cover design, or in attribution research, the individual cells can be further divided and described by the same process. For example, if cell 5B is removed from the Feely binding, and given its own set of coordinates, the cell description of Row 1 would be, with reference to Figure 7: 1A 0%, 1B 15%, 1C 75%, 1D 65%, 1E 50%, 1F 15%, 1G 5%, and 1H 10%. Inspection of that figure shows that 19 cells are empty and the guess of 70% filled is the maximum possible, even if other cells were solid. At this level of magnification, simple cell counts should be sufficient, and in this case it only confirms the estimate. If every subdivided cell was at least partially filled, it would be a very "busy" design and indicative of either a different decorative process or a very patient artist.

![Figure 7. Cell 5B Subdivided Into Sixty Four Smaller Cells](image)

The mechanics of this process can use either transparent templates made from clear sheet plastic, or a computer and scanner plus image manipulation software. If using plastic templates, several will be needed to subdivide various sized books. My trial and error attempts suggest that six sizes will cover most books. The quartering of any size book can be done with one template and a ruler. Clear plastic artist aids with ruled grids, found in most art supply stores, can be used for the partitioning of the quadrants and the fine subdivisions used to check fill factor estimates. I prefer computer based manipulation because extraneous detail, dirt smudges, and other elements that have nothing to do with the design layout can be eliminated.

For the examples in this paper I used a Macintosh SE with 4 MB of RAM, a hard drive, a Logitech Scanman™ hand scanner, MacPaint®, and MacDraw® to manipulate the scanned images. I first copied the cover on a copy machine (most scanners are not tolerant of an opened book) and scanned the copied image of the binding. Extraneous detail was removed by transferring the image to MacPaint (a simple cut and paste operation) and using its tools. The image was transferred to MacDraw where grid lines were added and the image resized for proportional measures. Finally the images were pasted into the word processor program and printed as seen in this paper.

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Computer scanned graphic files offer a very easy way to detect small changes between different copies of the same title. Comparisons can be done in many graphic programs by using superposition of a normal and inverted image. If scaled correctly, only the differences remain on the screen after superpositioning the positive and negative (inverted) images.
Margaret Armstrong, Field Book of Western Wild Flowers, New York: C.P. Putnam's Sons, 1915.

I was especially curious about this book as I have always been fond of wild flowers, especially when the California desert starts to bloom in the spring. This little volume is packed full of 400 black and white illustrations and 40 color illustrations. It is interesting to note the fine detailing and accuracy in these flowers especially after seeing the reoccurring motif of flowers in her book covers.

This book was written as Margaret Armstrong began to tire of designing book covers and was looking for fresh challenges in her life. As her younger brother, Hamilton Fish Armstrong, wrote in his book, Those Days, "On a trip to the West she discovered that there was no field book of Western wild flowers, and she persuaded Major Patnam that his firm's well-known series of nature books should include one. For three years she and two or three friends roamed all over the west, camping, walking, and driving in the deserts of Utah and New Mexico, along the salty margins of the Pacific, on the edges of mountain snow, beside the waterfalls of the Yosemite and around the foot of Mount Rainier...Elsie Littell has told me how Margaret would appear with a flower in her mouth, and carefully make her way down using both hands, tuft by tuft, rock by rock; then, not waiting to brush the dust and burrs off her clothes, begin drawing the flower, perhaps one never correctly recorded, and making notes of the coloring. She drew all the flowers from life, and large numbers of them were described accurately for the first time. (pp.136-7)

Margaret Armstrong was 44 years old when she started doing the research for the book. She had spent much of her life either as eastern socialite and in her studio producing top quality book covers that were an innovation in her field. What a remarkable change to find her now out on the rugged slopes of the western United States doing the work of a trained botanist. The project took a number of years not only because of the brief wildflower season but because of the prodigious amount of work to be done. Originally the plan had been for a professional write the text but Margaret ended up doing that also with direction from J.J. Thornber, a professor of botany with the University of Arizona. The book is nearly 600 pages long! From that point of view it is amazing how quickly the book was produced. What an amazing accomplishment.

Cynthia Bruns
TBR Newsletter serial reference bibliography (5):


History of this series, 1893-1920, of Century Company with 42 titles listed.


Of historical interest, covers British technology of 1820-1850.


"An unpublished catalog (30 pp.) to accompany the exhibit of decorated trade bindings in this library at the University of Vermont. No illustrations. Approx. 85 books are described including both English and American designers." (Lowell Thing)


Exhibit catalog, by country, from Dept. of Printing and Graphic Arts, Houghton Library, Harvard University. Covers world wide art scene for period.


Section on "edition binding", plus bibliography on basic history works, illus books, trade, etc.


Has bibliography.


(Part of Transactions of the Bibliographical Society, 3d series, v.3)

Explodes the technologies of early British cloth.


General history of bookbinding.


One of the standards on the subject.


"This report mainly describes a collection of 'publisher' cloth bindings' donated to the library by Librarian Emeritus Charles W. Adams. The author provides a brief history of books (10 pp.) covering through the ages, but focuses on the collection itself. Twenty-five books are shown (8 pp.) in illustration." (Lowell Thing)
UNIFORM NOTATION FOR DESCRIBING DECORATIVE TRADE BINDINGS

by David B. Ogle

THE CONCEPT

Collectors of books bound in decorative cloth covers face an unusual challenge when organizing, cataloging and describing their holdings. Unlike most other bibliophilic specialties, the usual descriptive notation (author, title, place, publisher, and date of publication) is inadequate for identifying each volume physically—which is, of course, the essential reason for its acquisition.

Although some catalogers attempt to describe each cover in detail, anyone with a sizeable collection will soon learn how tedious and time-consuming this exercise can become. Having grappled with this problem in the past, the author has developed a simple system of shorthand notation which is quite useful for annotating the two most essential artistic features of trade bindings—the color of the book cloth and the basic style of its cover design.

This system of notation utilizes a two-part abbreviation code to identify these two characteristics, as follows:

(\text{GR/FIG})

The first two letters denote the cloth color and the final three letters indicate the basic style of the design. In this example, the book is green and the dominant feature of its cover is a human figure. Listed below are the complete color and design codes used:

COLOR CODES

Although most decorative bindings are encased in a single color of cloth, some are found with different cloths on their boards and spine; in these cases the code used describes the color of cloth with the largest area (usually the color of the cover boards).

<table>
<thead>
<tr>
<th>Code</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>BK</td>
<td>Black</td>
</tr>
<tr>
<td>BL</td>
<td>Blue</td>
</tr>
<tr>
<td>BR</td>
<td>Brown</td>
</tr>
<tr>
<td>CR</td>
<td>Cream</td>
</tr>
<tr>
<td>GR</td>
<td>Green</td>
</tr>
<tr>
<td>GRY</td>
<td>Gray</td>
</tr>
<tr>
<td>LW</td>
<td>Lavender</td>
</tr>
<tr>
<td>MA</td>
<td>Maroon</td>
</tr>
<tr>
<td>OR</td>
<td>Orange</td>
</tr>
<tr>
<td>PD</td>
<td>Purple</td>
</tr>
<tr>
<td>RD</td>
<td>Red</td>
</tr>
<tr>
<td>RU</td>
<td>Rust</td>
</tr>
<tr>
<td>TN</td>
<td>Tan</td>
</tr>
<tr>
<td>WH</td>
<td>White</td>
</tr>
<tr>
<td>YL</td>
<td>Yellow</td>
</tr>
</tbody>
</table>
DESIGN CODES

When assigning a design code to any particular volume, it is important to select the code which best describes the dominant feature of the cover design. For example, a landscape scene with a small figure or other element within it should be coded as a landscape. If, however, a large figure or other element is prominent within the scene, it should be coded to reflect the more prominent feature.

These codes should enable the cataloger to describe virtually any style of cover design:

ARC -- Architectural structures. In addition to the obvious scenes containing dominant buildings, other examples are bridges, dams, monuments, pyramids, etc. Judgment is sometimes needed when evaluating landscapes which include architectural elements; as always, the most prominent feature should prevail when assigning design codes.

ALG -- Allegorical symbols or symbolic objects. Typical examples are the masks of drama, swords, hearts, spider webs, arrows, weapons, crowns and scepters. Formal heraldic crests and symbols should be coded as H&M (see below).

ANM -- Animals. Designs featuring any member of the animal kingdom, including insects.

FIG -- Human figures (see POR). Full-length depictions of a person or persons, including those mounted on animals or in vehicles (so long as the figure is dominant).


INT -- Interior scenes or objects. This code is useful for classifying designs that depict any inanimate object that is usually found indoors, so long as the object is not used in a symbolic manner. In addition to overall scenes of building interiors, other examples are dishes, furniture, jewelry, andirons, carpets, etc.

LBT -- Literal botanical or foliate designs (see SBT). Naturalistic depictions of plants or flowers in which the plant is shown in a non-stylized manner.

LSC -- Landscapes or seascapes. General views of outdoor scenes in which no specific element is dominant.

PAT -- Patterns, other than botanicals. This code usually applies to geometrical patterns which cannot be classified in other categories.

POR -- Portraits or busts (see FIG). Depictions of the human face, including cameo views.

S&V -- Ships and vehicles. Includes any man-made vehicles, such as automobiles, aircraft, wagons, sleighs, etc.
SBT -- Stylized botanical or foliate designs (see LBT). This is undoubtedly the most common classification for bindings made during the heyday of the decorative cloth cover. The flower or plant is depicted in a conventionalized manner, often in the art nouveau style.

TYP -- Typographical arrangements. Covers in which the letterforms or juxtaposition of type is the dominant element.

At first glance, this system may appear to be overly complex. After a little practice, however, most catalogers will find it takes only a few seconds to properly classify a binding and to add the appropriate annotation to a listing or data base. Once this has been done, the color and design codes will often enable one to locate a given volume quickly and easily -- assuming, of course, that the books themselves are filed in some logical sequence.

In most cases, when one collects covers by many different designers, it is usually most convenient to shelve the books of each artist together. Within that subgroup, the volumes can be arranged by date, by publisher, by design style, or by cloth color.

Notes + Queries: Monograms

Not to steal the thunder of those worthy scholars working on monogram studies, TBR will try to identify a few monograms at a time, when directly requested.

W over J (or W over JJ) is probably William Jordan (CSUF has 23 covers dated 1900-1910)

EWC is Evelyn W. Clark (fl. 1901-1905) and, according to G+E, with 17 covers noted. (She may have been born in 1885.)

H is a hard one, as it could be one of several designers: Hood, Hallowell, Hall, Hooper, Hazenplug, Holioway, Hapgood Jr., and probably others.

Notes + Queries: TBR June issue

Notice that TBR is larger this quarter. We had so many letters of information and such that to catch up we are ignoring our budget. Terry Belanger sent us a very generous donation, which I hope he agrees upon us using some of it to offset the extra expenses of this issue. This issue is dedicated to him: Saint Terry! Willa Cather says in a 1949 work "Religion and art spring from the same root and are close kin. Economics and art are strangers." [Willa Cather on writing.]

Notes + Queries: Note cards

Mary Marks has looked into getting printed note cards with book covers on front. It looks as if they might cost 1.25 each, or more, in color. Is there any interest?
The Covers of the Mosher Books

Jean-François Vilain and Philip R. Bishop

Mosher's contributions to the printing and graphic arts have been obscured by his reputation as a literary pirate, and his books have been casually dismissed as too small and dainty, even monotonous. The growing interest in the printing revival that occurred in the 1890s, under the influence of William Morris, is bringing about a welcome reassessment of Mosher's position among book makers. Collectors of fine books are discovering anew the charm of the Mosher books, and especially their covers.

Mosher's models were Aldus and the printers of the French Renaissance as well as the William Pickering's books printed at the Chiswick Press. His exquisitely designed books are small in format, the wide margins give the page an airy feeling, and decorations are used sparingly and effectively, in the Aesthetic Style of the Bodley Head books in England.

Although Mosher adopted a restrained aesthetic style for his interior designs, he gave freer rein to his eclecticism in the covers which reflect many artistic movements of the time, Aestheticism, late Pre-Raphaelite, Arts and Crafts and Art Nouveau. Mosher had no qualms about using existing designs by British artists, with or without acknowledgement, but he also commissioned young American artists to create original covers.

Mosher was called a literary pirate because of minor liberties he took with the nascent copyright laws, but his "piracy" of graphic designs was much more blatant and far less recognized. He sometimes acknowledged his "borrowings" but more often forgot to give credit to the original source. The cover of Songs of Adieu (1893) is strongly reminiscent of work done by Selwyn Image for B.H. Blackwell in Oxford. Another Image decoration (signed this time) decorates the half-title page of Primavera (1900), and the cover design for this book is similar to work done by Image for the Hobby Horse, the mouthpiece of the Century Guild. Mosher also borrowed from Image and his partner, Arthur Heygate Mackmurdo, again from the Hobby Horse, only this time for William Blake - XVII Designs to Thornton's Virgil (1899).

Herbert Horne, one of the co-founders, in 1884, of the Hobby Horse, unknowingly provided the cover design for In Praise of Omar (1898), which Mosher borrowed from the cover of Diversi Colores published by Chiswick in 1891. The latter book also provided the scrollwork for another Mosher book, The Time of Roses (1908).
Charles De Souzy Ricketts was a favorite source of inspiration for Mosher. Mosher owned thirty-eight Vale books and called *The Sphinx* (1894), designed by Ricketts for the Bodley Head, "a marvelous book" (he was not an uncritical admirer however, and deplored "the trifling prettiness of the Vale *Blessed Damozel*" (1898). He used many borders and decorative initials created by Ricketts for his Vale Press. Although Mosher never gave credit to Ricketts for the initials borrowed, he did publicly acknowledge his use of Ricketts borders in three books: *The Germ, Wine Women and Song* and *The Poetical Works of Oscar Wilde* (all published in 1898). An insert for each book cites the source of the designs (*Fifty Songs* by Thomas Campion, 1896, for *Wine Women and song*, and *The Poems of Sir John Suckling*, also 1896, for the other two.) Nonetheless, Mosher neglected to credit Ricketts for the cover of the 1908 *The Hound of Heaven*, for the cover of the 1904 catalogue and for the cover of the 1906 catalogue, with the celebrated design created by Ricketts for *Silverpoints* published in 1893 by the Bodley Head.

Lucien Pissarro, another source of inspiration for Mosher fared less well than his friend Ricketts. The initials and decorations that he designed for his Ergany Press appear unattributed, with the exception of those used in the Mosher *Edward Calvert Ten Spiritual Designs* (1913), in many Mosher books as do two of his cover designs: that for *Histoire de Peau D'Ane* (1902), used by Mosher on the cover of *The Last Christmas Tree* (1914) and of *Magic In Kensington Garden* (1916); and that for *The Book of Ruth* and *The Book of Esther* (1896) which Mosher adopted for his *Ecclesiastes* (1907).

Dante Gabriel Rossetti is another unwitting Mosher cover artist. A design he created for his friend Swinburne's *Songs Before Sunrise* (published by Ellis in 1871) appears uncredited on a few Mosher covers. The whole design, three vignettes of swirling clouds surrounding a moon and stars within a circle, is found on Mosher's edition of *Songs Before Sunrise* (1901), and a partial version, only one of the three vignettes, is stamped in gold on the leather covered copies of the books in the Old World Series, and blind-stamped on the cover of "*R.L.S.* An Essay* (1896).

George Russell, whose *Homeward Songs by the Way* Mosher published in 1895 under the pseudonym "A.E.", had designed a logo (a sword within two concentric circles) for the Cuala Press in Dublin which Mosher appropriated for the second edition of *Homeward Songs* issued in 1904. Flora McDonald Lamb, Mosher's longtime secretary, who kept up the publishing program after his death, used this design on the cover of *The Image*, published in 1932.
Mosher was not fond of Beardsley (whose illustrations for Oscar Wilde's Salome he blamed for the public outcry that met its publication by the Bodley Head in 1897) but nevertheless twice used a cover design created by Beardsley for Dowson's Poems published by Smithers in 1896: in 1915 on the cover of Runes of Women and 1917 on the cover of By Bendemeer's Stream.

If Mosher dealing with British graphic artists were not totally fair he behaved better towards his compatriots, commissioning designs from young artists, four of which have been identified: Bruce Rogers, Frederic Goudy, Thomas M. Cleland, and Earl S. Crawford.

The young Rogers received his first commission from Mosher in 1895, to create ornaments for the cover and the interior of Homeward Songs by the Way by A.E. (George Russell). The caduceus that was to become Rogers' trademark appeared for the first time on the back cover of this book. Mosher also commissioned Rogers to create the lettering for one of the volumes in the Old World Series, The Rubaiyat of Omar Khayyam (1900).

In 1898 Frederic Goudy, then a struggling freelance designer, had written Mosher offering her services and was asked to create covers for the first four volumes in the Vest Pocket Series: The Rubaiyat of Omar Khayyam, Elizabeth B. Browning's Sonnets from the Portuguese, Swinburne's Laus Veneris, and R.L. Stevenson's Aes Triplex. Each of the four designs is different, but closely related to the other three, and consists of black rectilinear rules interlaced at each corner, enclosing intertwining vines printed in red on grey wrappers. Mosher used these designs for all volumes in the series, and for the Old World Series. Although none are signed, there is enough stylistic evidence, that one can safely ascribe to Goudy the covers for a few Old World Series books published between 1896 and 1901. (1)

Thomas Maitland Cleland was in his late teens when Mosher commissioned him to design covers for the Old World Series. The first Mosher cover to bear Cleland's monogram, a "C", is Sonnets from the Portuguese (1899). The young Cleland's style was eclectic and his first covers seem inspired by the books of the Renaissance of which Mosher was so fond. Soon, however his designs begin to show a keen awareness of the Art Nouveau style that reigned in Europe, In contrast with the illustrations he created for his Cornhill Press books which reflect a strong Arts and Crafts Influence, and many of the Old World Series covers bear his monogram. (2)
The work of a lesser-known artist has been mistaken for that of Cleland. Earl Stetson Crawford, a painter and illustrator, was born in 1877 in Philadelphia where he received his first artistic training, and later studied in Paris with Whistler and at L'Ecole des Beaux Arts. The covers designed by Crawford for Mosher also reflect a strong Art Nouveau influence; his monogram, a "C" with a stylized crown of two lines surmounted by dots, appears on a few Old World covers: Felsa a Book of Lyrics (1899) and Silhouetties (1909), on the cover of Mosher's 1908 catalogue, and on the title page of the 1909 catalogue. Crawford's most important cover for Mosher, and arguably one of the most extraordinary covers created at the time, is that of Mimes with a Prologue and an Epilogue (1901). The asymmetrical design of stylized poppy plants, printed in gold, blossoming into realistic burgundy blossoms is one of the most successful examples of Art Nouveau cover designs in turn-of-the-century America. Remarkably, the cover is not signed but Mosher, in a rare moment of frankness named Crawford as the artist in his 1901 catalogue. (3)

These then are some of the artists whom Mosher commissioned or whose work he appropriated and whom we have identified while preparing the catalogue for an exhibition at Temple University (from May 15 to August 15, 1992). Many more designs remain unattributed, among them four of the most charming of the Mosher covers, those of Fragilla Labilia, of Fancy's Following, of Primavera, and of The Children's Crusade, and we would welcome any light that could be shed on these unknown artists.

(1) Old World Series covers designed by Frederic Goudy: The New Life (1896), Monna Inominata (1899), The Story of Ida (1899), The Tale of Chloe (1899), A Child's Garden of Verses (1899), Underwoods (1900), My Sister Henrietta (1900), Shakespeare's Sonnets (1901), and From the Hills of Dreams (1901). The first catalogue bearing the cover design created by Goudy for the Vest Pocket series was that of 1900. After 1915 Mosher used almost exclusively one of Goudy's Vest Pocket designs for his catalogue covers.

(2) Other Old World covers bearing the "C" monogram: The Divine Adventure and The City of Dreadful Night (both 1903); The Isle of Dreams (1905); A House of Pomegranate, Ariadne in Mantua, and A Shropshire Lad (1906); The Hour of Beauty, Gaston de Latour, and The Happy Prince (1907); Liber Amoris, The Pearl, and Deirdre and the Sons of Usna (1908).

(3) Mimes offers somewhat of a puzzle. The cover, though unsigned, is attributed to
Crawford by Mosher but the title page bears a plain "C", rather than the "C" with a crown that is Crawford's. Did Mosher commission Crawford to design the cover and Cleland to design the title-page? or did Crawford use at times a plain "C" to sign his designs?

Comments and information requested, please contact either of us:
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Philip R. Bishop, Mosher Books, P.O.Box 111, Millersville, PA, 17551-0111 - Tel. (717) 872-9209

Notes + Queries: Covers vs. contents

"Mr. Villain's query about different artists designing covers for the same book is not the right question. He must have seen different editions of the same title. I have noted four designs for Maclaren's Beside the bonnie briar bush on different editions. Three were published by Dodd, Mead and one by R.F.Fennon. The designers were W.E.B. Starkweather, F.B. Smith, Alice C. Morse and an unsigned design. Maclaren was very popular so there are almost certainly other cover designs on other editions. I The original publisher often used the cover again on its reprints and when it sold the title to a reprint house, it might have sold the cover design as well. I cite the following as such an example: The first edition of Nicholson, Meredith The house of a thousand candles was published in 1905 by Bobbs-Merrill. The cover was a dark blue cloth with a large 9 branch candle holder. The candles were white, the holder a yellow-orange with red + white, the flames and lettering were red. The design was signed and by Rome K. Richardson. In 1908, Grosset + Dunlap issued the book in a light blue cloth which had a blue paper onlay with the design in white and gold, still bearing Richardson's monogram. I In 1907, A. Wessels issued the title in dark blue cloth; the candles were white, the holder, flames + lettering were yellow. There was no red on the design. The monogram was present. In addition, this publication had a d.j. whose lettering matched that on the cover. The title appeared again in 1908 with A. Wessels listed on t.p., but with Grosset + Dunlap stamped on the spine. The cloth was dark blue cloth, the candles white, the holder orange, and red was used for the flames + lettering. This edition also had a d.j., but the frontispiece was used and not Richardson's design. The cover still had "RR". I All of the above is a lengthy way of saying, more study needs to be done on the reuse of designs and it is too early to state what was "common practice" either with the same publisher or with reprint houses." [Vesta Lee Gordon THE BOOK BROKER P.O.Box 1283 Charlottesville, VA 22902 - (804)296-2194]
Decorative Designers (1895-1932)
serial bibliography: E


EARLS, Michael. The wedding bells of Glendalough. New York: Benziger Brothers, 1913 [c1913] - Signed - CSUF #3793 + Ohio

EDWARDS, Gus C. The country town sunday school. Clarkesville, Georgia: Legal Publishing Co. [c1915] - Signed - CSUF #2437

EGAN, Joseph Burke. New found tales from many lands. [np] Children's Book Club [c1930] - Signed - Barringer


EGGLESTON, George Cary. A captain in the ranks. New York: Barnes, 1904. - Unsigned - Barringer ("attribution by me")


EICHLER, Lillian. Book of etiquette. Oyster Bay, New York: Nelson Doubleday, 1922 - Signed - Ogle (with signed title page) + CSUF #2438 (vol. 1 only - endpapers same as front cover - frontis. of 1922 bride)


ELIOT, George. Two lovers. New York: Moffat, Yard, 1909 - Unsigned - Ogle list ("cover uncertain, endpapers + decorations by DD")


ELLIS, John Breckinridge. The dread and fear of kings. Chicago: McClurg, 1900 - Unsigned - UCLA


EVANS, Augusta J. St. Elmo. New York: Grosset + Dunlap [c1866,1894, and by Dillingham + Co. 1896] - CSUF #2444 to 2444C (all paper onlay with one dated c1896 by G.W. Dillingham Co, but three different border decorations + lettering. One version only is signed DD where paper onlay is in color. "Special edition, limited to 100,000 copies" has black+white onlay and is issue with dated cover litho.) + Benko


EVARTS, Hal G. The passing of the old west. Boston: Little, Brown + Co., 1921 - Munzer + Ohio

EVARTS, Hal G. The settling of the sage. Boston: Little, Brown + Co., 1922 - Signed - Ohio


Notes + Queries: Readers' Guide
I have recently xeroxed the entries under "Bookbinding" from 1890 to 1932 in the
Readers guide to periodical literature with the idea of tracking down good articles.
I will be putting these lists into TBR, hopefully with notes on what is good and what
is passable. [Linda]

Notes + Queries: Dealer catalog received
Colophon Book Shop list #52 (3/92) includes book history. [117 Water Street,
Exeter, NY 03833 - (603)772-8443]

Notes + Queries: Mylar book covers
"In response to the query about how to preserve the bindings, the following
suggestion may help. We have been covering some of our better decorated
bindings with mylar. I use a plain strip of mylar the height of the book and the
width of the open book plus a few inches for wrapping inside the front and back
covers to hold it. I have not been taping them in any way. If the edges are boned
sharp with a double fold to compensate for the thickness of the board the covers
seem to stay on. These covers are not used in the open stacks, only in special
collections and I do not know how they would fare if circulated. The mylar is about
1 mil. Heavier mylar can also be used but it is more expensive and I doubt provides
better protection. Mylar can be bought by the yard or by the piece and is available
from a lot of vendors such as University Products, Talas, Conservation Resources,
Hollinger, etc. / To save having to do much cutting, however, I purchased pre-cut
book covers from Gaylord called "Econoshield adjustable covers" which have no
inner lining, as have so many premade covers, so that the design can be seen. Any-
one who thinks she/he may use huge numbers of the same or roughly similar size
covers can have the mylar cut to order by several of the above named vendors."
[Dina Schoonmaker, Oberlin College Library]

Notes + Queries: Designers
We have had a most generous offer from Dr. Charles Gullans. He will send for the TBR
a printout on any designer in his and John Espey's data base. Is there any special re-
quest for future issues that will help in anyone's researches? Please note on a postcard,
or such, and I will tell him of the response.
Notes + Queries: Article review

In October 1899 in the Library journal, a Wisconsin librarian, published a two and one-half page report she had delivered at the Wisconsin Library Association earlier that August. It is a hard hitting overview of the physical quality of the works being published at that time, as well as a plea to book makers to mind their standards. Her surveys included one to public libraries on how often a book could circulate before it fell apart. "From these statistics it is evident that many books must be sent to the binder before they have circulated 20 times, that many more will not endure a circulation of 50 issues." (p.563) This same survey noted that: "Houghton Mifflin + Co.'s publications were most frequently mentioned with favor. Harper's books were most severely condemned and Scribner's were not far behind. The books of Macmillan, Dodd Mead + Co., Appleton, American Book Co., were found generally to be well bound." (p.582)

In her survey to publishers she writes: "To Houghton, Mifflin + Co. I stated the fact that we found their bindings among the most durable, and asked them what special precautions they took to secure a good binding. They explain that 'the strength of the books does not always depend on the binding alone. A great deal depends upon the quality and character of the paper, the form of the make-up for printing, whether in thin sections or thick sections, and the treatment of the book after it is printed as well.' We try, so far as we can, to study the make-up of the book from the first... When the books are ready made up for sewing, we sew them on flexible thread sewing-machines, using the highest quality of thread, and a flexible glue when lining up the backs before the books are put in their covers. All this gives strength and flexibility." (p.561)

To sum up she says: "We find that the trouble lies in poor sewing, both of the signatures to each other and of the signatures to the super; in hinges made of nothing stronger than cheese-cloth; in paper which is either not strong or is wrongly imposed; in illustrations which are inserted last and come out first." (p.563)

Her last paragraph is a rally cry worthy of any modern, one hundred years later, complaint. "It is surely time that something be done. The publishers are now awake to the dissatisfaction of their patrons. The patrons are becoming more and more irritated with binding which is no credit to the publishing houses issuing the books nor to the libraries receiving and reissuing them. Crusades are somewhat out of date -- perhaps enough to warrant their revival. At any rate a crusade of the librarians of this country against the wretched bindings with which they are at present afflicted would be opportune and should draw into its ranks every librarian who has suffered -- and where is there one who has not?" (p.563)