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TABLE OF CONTENTS

Notes + Queries ................................................................. 1

Designers of American Trade Bindings: A list of unidentified initials (Pt. 1), by Marion P. Munzer ......................... 3

Decorative Designers serial bibliography: S ....................... 7

Margaret Armstrong Corner, by Cynthia Bruns .................... 13

Notes + Queries: Readers' Guide leads 1890-1899


[If the above articles refer to our trade bindings criteria, please help by sending a clear copy for publication to this Newsletter.]

Notes + Queries: Buy/Sell survey

Please note the survey sheet included in this quarter's mailing. Your suggestions and comments are truly welcomed. Since there has been interest shown in this aspect of communication, something will be tried.
Notes + Queries: Article to reprint

If someone can send me a good quality copy of an article in the 14 Nov. 1903 issue of Scientific American (v.89) page 346, I will reprint it in the Newsletter. It has contemporary photos of trade bookbinding machinery and an interesting article. [The microfilm version of the periodical I have access to is terrible, and Interlibrary Loan wouldn't be any better, so I am at an impass until the cavalry arrives. Help, please!]

Notes + Queries: Unidentifieds

Thanks to Mary Sawyer for the three pages of notes re comments on Marion Munzer's first list. The pages have been sent to Marion for her research and as soon as the notes are compiled, we hope to report the successes. [She also sent along a list of her own unidentified, which certainly points to the need for the publication Marion is working on even only as a first draft. Desk top publish, please, ma'am, it can always be issued later (when a lot of money is found) in a second revised edition, when you feel more satisfied!] Mary - take care of your back and look at DD list under Hutton.

Notes + Queries: Projects in hand

Several projects have been bubbling away on the back burner, and it is a good idea to mention them again as motivation. Future Newsletter issues MAY include an index to it, an article on book values, on color descriptions, on styles, an articles-bibliography from Reader's Guide on early bookbinding, and the infamous description form (I live in hopes!). Input to any other project is of interest. Notecards also are still being considered.

Notes + Queries: MA's WW

Winifred Tillotson would like quotes on Western Wildflowers by Margaret Armstrong, at a reasonable price. (Send via TBR, as for now.) She cites another title for "solved before the year 2000 - we can all celebrate the new century if that fine artist is discovered and given credit for all his [her] unique designs." Pickering, Sydney. The key to paradise. New York: Macmillan, 1903. Cover in gold, black + orange has an triangle with forked tongue entwined around a gold key. (Take care of your back, also. It seems that all us really interesting and intellectual types have back problems. Lifting books maybe?)

Notes + Queries: PAT

In issue #6 (page 17) Roberta Engleman queried AR. Mr. Malcolm Halsam (UK reader! We are now an international newsletter!) answers that it is that of Phoebe Ann Traquair and the cover is mentioned in the Barber article listed on page 12 of the same #6 issue of TBR. (So close and yet so far, until a leader emerges!)
DESIGNERS OF AMERICAN TRADE BINDINGS: A LIST OF UNIDENTIFIED INITIALS AND SYMBOLS

By Marion P. Munzer

Arrangement in the alphabetical section is by the initial (when only one is used) and by the surname initial (when two or more are used). For intertwined initials and for abstract symbols, see separate sections.

Citations are for books with the artist's monogram on the cover (C), endpapers (E), illustrations (I), and decorations (D). For monograms not seen reference source is given. (Primarily this is Charles Gullans' unpublished listing, cited as "Gullans").

A
A. Jayne, R. H. The Cave in the Mountain. New York: The Mershon Company c1894 (C)

A
A. "Gullans"

A, A. "Gullans"

BA A, B. Taylor, Edward R. Memories and Other Verses. San Francisco: Printed for Private Circulation c1900 (C)

F.A. A, F. "Gullans"

J A A, J. Halsey, Francis Whiting. American Authors and Their Homes. New York: James Pott & Company c1901 (C)

WA A, W. "Gullans"

W.T.A. A, W. T. Beston, Henry. The Book Of Gallant Vagabonds. New York: George H. Doran Company c1925 (C)

B B. Maxwell, Gerald, pseud. The Miracle Worker. Boston: John W. Luce & Company, 1907. (C)

B B. Kellogg, Frank F. Four Boys on the Mississippi. Akron, Ohio: The Saalfield Publishing Co., 1903. (C)

B B. "Gullans"

B B. "Gullans"

B B. "Vesta Gordon of The Book Broker, Charlottesville, VA cites Hatfield, James T. From Broom to Heather... Cincinnati: Jennings & Pye: New York: Eaton and Mains, 1903."


B., A. Gullans,

B., B. Hillegas, Howard C. On Paul's People... New York: D. Appleton and Company, 1899. (C)

B., D. Gullans,

B., E. Gordon cites Fuller, Anna. Pratt Portraits... New York: G. P. Putnam's Sons, 1897.

F.T.B. B., F. T. Gullans,

H.B. B., H. Roberts, Morley. The Promotion of the Admiral... Boston: L. C. Page & Company, 1903. (C)

J.B. B., J. Memories of Jane Cunningham Croly "Jenny June". New York: G. P. Putnam's Sons, 1904. (C)

J.B. B., J. Cable, George W. The Grandissimo... New York: Charles Scribner's Sons, 1907. (C)


L.B. B., L. Gullans,

C., C. Gullans,

C., L. C. Gullans,


C., H. Tomlinson, Everett T. In the Camp of Cornwallis. New York: Grosset & Dunlap, 1902. (C)

H.C. C., H. Boker, George H. Francesca da Rimini... Chicago: The Dramatic Publishing Company, 1901. (C)

R.C. C., R. Dromgoole, Will A. A Boy's Battle. Boston: Estes & Lauriat, 1898. (C)

W.M.C. C., W. M. Gullans,

D. Gullans,

D., E. Stephens, Robert N. The Road to Paris... Boston: L. C. Page and Company, 1898. (C)

F.S.A. D., F. S. Gullans,


D., J. C. *Gullans*.


D., V. C. *Gullans*.


E., A. Kingsley, Florence M. *The Resurrection of Miss Cynthia*. New York: Grosset & Dunlap, 1905. (C)


F., H. E. Gordon cites Gilder, J. L. and J. B. *Authors at Home*. New York: A. Wessels Company, 1908. (C)


F., J. W. Richards, Laura E. *Fernley House*. Boston: Dana Estes & Company, 1901. (C)


G. Alger, Horatio. *Slow and Sure*. Racine, Wis.: Whitman Publishing Co. (C)

G. *Gullans*.

G. Taylor, Edward R. *Visions and Other Verses*. San Francisco: A. M. Robertson, 1903. (C, D)

G. King, Basil. *Griselda*. Chicago: Herbert S. Stone and Company, 1900. (C)


G., F. *Gullans*.


G., J. Richards, Laura E. *Hildegard’s Home*. Boston: Dana Estes and Company, 1892. (C)

3
G., P. Sterling, George. The House of Orchids and Other Poems. San Francisco: A. M. Robertson, 1911. (C)


H. Hyne, C. J. C. McTod, New York: The Macmillan Company, 1903. (C)

H. [Gullans]

H. [Gullans]

H., A. Eggleson, Edward. The Hoosier School Boy. New York: Charles Scribner's Sons, 1892. (C)


H., C. [Gullans]

H., E. [Gullans]

H. E. (or F.) [Gullans]

H., F. [Gullans]


K., C. P. [Gullans]

K., L. [Gullans]


L., E. [Gullans]

L., F. [Gullans]


SANGSTER, Margaret E. Easterly Parish. Chicago: Revell [nd, c1912] - Unsigned - UCLA


SCHAUFLER, Robert Haven (comp.) Through Italy with the poets. New York: Moffat, Yard + Co., 1908. - Signed - Munzer


SCHLICHTER, Norman C. Fancy's hour. Chicago: Winston, 1924. - Signed - Sawyer


SEARS, Fred Coleman. Productive small fruit culture: a discussion of the growing, harvesting, and marketing of strawberries, raspberries, blackberries, currants, gooseberries and grapes. Philadelphia: Lippincott Co. [nd, c1920] - Signed - CSUF #3410A (Lippincott's Farm Manuals)


SERVICE, Robert W. The spell of the Yukon and other verses. New York: Barse + Hopkins [nd, c1907] - Signed - UCLA + Benko (c1915 signed)

SHARP, Annabel. Peggy Parsons at prep school. New York: Nourse Co. [nd, c1915] - Signed - Munzer


SHAW, Flora L. Castle Blair. Boston: Little, Brown + Co., 1924. - Signed - UCLA (dust jacket with illus. by George Varian the illustrator not cover) + Sawyer + Ogle (1926, c1923)


SHIEL, Matthew Phipps. The lost viol. New York: Clode, 1905. - Signed - CSUF #3988


SNELL, Roy J. Told beneath the northern lights. Boston: Little, Brown + Co., 1925. - Signed - Ogle
SOUTHWORTH, Emma Dorothy Eliza Nevitte. *Family doom*, the sequel of which is “The maiden widow”. Chicago: Donohue + Co. [nd] - Signed - (paper photo onlay)

(Famous Fiction Library series binding)


STANLEY, Caroline Abbot. *Dr Llewellyn and his friends*. New York: Revell [nd, c1914] - Unsigned - UCLA (“This item was vehemently denied by Mrs. Thayer who said that it had no shape, it didn’t mean anything.”)


STANLEY, Caroline Abbot. *Order no. 1*. New York: Burt Co. [nd, c1904]
- ? - Munzer


STAPLEFORD, Julia M. Baker. *Wah-See-Ola, the light of the tribes at the meeting waters*. Fort Wayne, Indiana: [no publisher] 1905 [c1905] - Signed - CSUF #2577


STEPHENS, Charles Asbury. *Off to the geysers; or, The young yachtsmen in Iceland as recorded by “Wade”*. New York: Hurst + Co. [1874] - Signed - CSUF #2578


STOCKING, Charles Francis. The diary of Jean Evarts. Chicago: Maestro Co., 1921 - Unsigned - UCLA
STODDARD, William Osborn. Crowded out o' Crofield. New York: New York Book Co. [nd, 1890 Appleton] - Signed - Ogle ("may be the ugliest signed DD cover")
STODDARD, William Osborn. The lost gold of the Montezumas. Philadelphia: Lippincott Co., 1900 [c1897] - ? - Ogle ("frontier character design, also used on other titles")
STRATTON-PORTER, Gene. The fire bird. Garden City, New York: Doubleday, Page, 1922. - ? - UCLA ("10 decorated pages, plus title page and end papers by Lee Thayer; with dust jacket reproducing the design of the cover, which is on paper over boards.")


SWEETSER, Kate Dickenson. Famous girls of the White House. New York: Crowell Co., 1930. - Signed

A Printers Mistake:

We received a letter from Barbara Adams Hebard from the Library of the Boston Athenaeum some interesting information. One little piece was about Washington Irving's book, *Astoria*, (1897, New York: Putnam, Gullens and Espey #133) "The contents page from *Astoria* was copied to bring to your attention that, at least in our volume, some of the Armstrong borders were printed upside down." Take a look at the MA initials in the upper left hand corner and you will know without a doubt that Margaret Armstrong didn't have quite this placement in mind. I don't have a copy of this book to see if upside down placement is common in this printing or if this was an anomaly not found in all copies. Anyone else with a copy might take a look and let us know.

I know that coins that have flaws in them from when they were minted become very valuable to collectors. The same is true in the world of stamp collecting. The rarity of the item makes for a very high demand and with that a very high price. Many people would call this type of printing error a curiosity only. Tell me, do you think this type of error would make the book more valuable to a book collector?

The Ongoing Search to Identify New MA Covers:

The Gullens and Espey bibliography on Margaret Armstrong contains about three hundred and fourteen different titles. However, it can be assumed, at least by a curious and ever optimistic collector, that this list has to be incomplete and there are unidentified Margaret Armstrong titles out there waiting to be discovered by the lucky and diligent searcher. It has been estimated by some collectors that Margaret Armstrong in her life time designed the covers for some 500 books. The big question would be how a person would identify an unknown cover as having been designed by Margaret Armstrong.

The first and most obvious step would be to check the Gullens and Espey bibliography. This list, having been thoroughly researched over a number of years and verified using a wide range of criteria including family records and Margaret Armstrong's own copies of the designed book covers, remains the most authoritative source for Margaret Armstrong book covers. The list has been published in two editions, 1968 and the most recent edition in 1991. The second edition contains additions to the list and also some books which were removed from the list after
Further research. If you assume that there are still books yet to be identified and added to the list or if a reader were just browsing the shelves of a used bookstore, what criteria should be used to identify a Margaret Armstrong book cover?

A very obvious way to identify an unknown Armstrong cover would be to look for the MA monogram. An example of the monogram is at the beginning of this column. It is often found in the lower right hand corner of the cover but it really is not that simple. The monogram can be found in almost any place on the cover and it is often incorporated into the design, making it a little obscure to spot right away. Look carefully before you decide that a cover is unsigned. If you find a cover with the familiar monogram on it, then the identifying task is fairly straightforward. However, many of the Margaret Armstrong covers remained unsigned. Then the student of book cover design must use other criteria for identifying books that are not on the list.

Another criteria would be to examine the lettering. Margaret Armstrong developed her own distinctive style of lettering. That was one of her strengths as a graphic artist. In the next issue there will be a discussion on the alphabet that Margaret Armstrong developed for her book covers and how to use this information to recognize an Armstrong cover.

The date the book was published can also be helpful. There have been no book covers identified before 1890 and isn't very likely that there will be, as in 1890 she was still quite young and was just starting her career. The last identified Margaret Armstrong cover for a book, that she wasn't the author, was in 1927 but there are very few Margaret Armstrong book covers published after 1913. She simply had gone on to other things in her life, being a person talented in many different areas.

The last criteria for identifying a Margaret Armstrong book cover that I am going to mention is too complex to take on in a superficial manner. That is her design style, her use of balance and the entire question of what it was in her sense of artistic grace that makes her work so prized and appreciated today. Many people who have worked with her covers for a number of years get a feel for her artistic style and can spot a Margaret Armstrong book cover by artistic design alone. I will not try to cover that topic in this issue but will leave it for the future.

**The Unsigned Margaret Armstrong Book Covers:**

Take a look at the Gullens and Espey list and you will see a large number of the book covers were left unsigned. This was especially true in her earlier years. She started designing book covers in 1890. Between 1890 and 1894 there are sixty-six books on the MA bibliography. In 1894 there is one signed book: Thomas Nelson Page, In Ole Virginia. New York: Scribners. In 1895 there was suddenly a change and only five out of nineteen book published that year remained unsigned. After that the vast majority of the books were signed but it is important to note that unsigned book covers were published throughout her career. For instance in 1906, Margaret Armstrong did the covers for ten different books; of those, six were unsigned. This is, however, a deviation from her usual pattern at that time, which was to sign the majority of her published work.

What this means to the collector is that identifying Margaret Armstrong book covers is that much more of a challenge and just because a book does not have the monogram does not automatically exclude it from consideration. This would be especially so if the book is published between the years of 1890 to 1894. Books published between these years would also be rather difficult to identify as she had not yet established her strong artistic style and her distinctive lettering.
Five Possible Margaret Armstrong Covers:

Barbara Adams Hebard of the Library of the Boston Athenaeum would like to present five possible Margaret Armstrong additions. I was not able to get a copy of all the covers that could be reproduced. For that I must apologize. What do you think? Could these five book covers have been designed by Margaret Armstrong?


Edward Martin. Lucid Intervals. New York: Scribners, 1894. unsigned. Navy cloth with green foliage and gold lettering. This author has two books already listed in the bibliography; Windfalls of Observation, 1893 and Cousin Anthony and I, 1895. Both of these books were by Scribners and were also unsigned.

A.E. Parkhurst. Trees, Shrubs and Vines. New York: Scribners, 1903. unsigned. Dark green cloth with cream colored flowers and trees and lettering both in gold. This author has two books already listed in the bibliography; The Birds' Calendar, 1894 and Song Birds and Water Fowl, 1897. Both of these books were by Scribners and only the second was signed.

John C. VanDyke. What is Art? New York: Scribners, 1910. unsigned. Gold design on dark red cloth. The author has five books already in the bibliography; Art for Art's Sake, 1893, Nature for Its Own Sake, 1898, The Desert, 1901, The Opal Sea, 1906 and Studies in Pictures, 1907. All five of these books were by Scribners and all were unsigned.


Bibliography: