"Let us consider briefly the different kinds of book cloths that are most commonly used to-day and try to make clear to the lay reader the different fabrics, whose nomenclature is so frequently confused even by binders and publishers.

Book cloths, from their appearance and manufacture, fall into two natural divisions, the first being the so-called 'solid colors,' in which the threads of the cloth are not easily distinguishable. This division contains two grades of cloth, generally known as common colors and extra colors. The standard width of all book cloths in thirty-eight inches. The commons and extras are sold by the roll, and the standard number of yards to the roll of these fabrics is thirty-eight.

The second division consists of the so-called 'linens' and 'buckrams,' in which each thread, with the imperfections and peculiarities of the weaving, are plainly seen and form a large part of their picturesque effect." - "Book cloths" by Henry P. Kendall (from The building of a book. New York: Grafton Press, c1906.)
In the last issue, number 3, we published a copy of Helen Armstrong's bookplate dated 1903. David Margolis found this bookplate and he also inquired if any of our readers have or know of any Margaret Armstrong bookplates. Gordon A. Pfeiffer of Wilmington, Delaware responded. He has found this bookplate in the book, That Lass O'Lowrie's by Frances Hodgson Burnett, Scribner, 1886. It is interesting to note that both sisters bookplates are dated 1903. That would certainly make sense as in the book Those Days by Hamilton Fish Armstrong (the younger brother of Margaret Armstrong), the author remembers how his sisters as young women worked together on many artistic projects such as dinner cards, menus and the like. It would be likely to include bookplates in this list.

Looking at this bookplate it is interesting to note the strong stained glass influence. Margaret's father was an artist who specialized in stained glass. Much of Margaret's youth was spent in the glass studio working with her father.

Announcing

Charles Gullens and John Espey, Margaret Armstrong and American Trade Bindings. Los Angeles, California: Department of Special Collections, University Research Library, UCLA, 1991.

The long awaited Margaret Armstrong bibliography has been published and is available for purchase. The book contains biographic information on Margaret Armstrong, especially as it relates to her design work. The bibliography is of course the meat of the book and contains 314 items with a gain of 49 titles from the authors' previous list. They have rejected eight items which were on the previous list. Physically the book is 135 pages, with 20 pages of illustrations, 14 of these are in color. The book is 6"x9" and bound with Perfect binding. Any orders for the book can be sent to Special Collections, UCLA Research Library, Los Angeles, CA 90024-1575. Fax (231) 206-1864. The cost is $35.00.

Cynthia Bruns
The Trade Bindings of C.B. Falls

WAYNE G. HAMMOND
Assistant Librarian, Chapin Library, Williams College

CHARLES BUCKLES FALLS (1874-1960) spent his youth in Indiana and Michigan, and by his early twenties lived in Chicago, where his career as an artist began. He had drawn for amusement since he was small; now he did so in earnest, in turn as an architect’s draftsman, a sketch artist for the Chicago Tribune, and a member of the staff of an advertising firm. He was also a free-lance magazine and book illustrator. His work then was largely in the style of Phil May and Edward Penfield; by circa 1900, when he left Chicago for New York, he was influenced also by Art Nouveau.

He soon developed his own distinctive graphic style—dramatic, aggressive, and above all, decorative—and employed it with much success until the early 1930s. He was no less active later, but he had less opportunity to produce outstanding work. Fashion in graphic art changed course, and Falls did not follow. He expressed his contrary point of view in an address to the Art Directors Club in 1924, delivered as if to a would-be commercial artist:

The chief quality asked for in your work will be surface finish. See Saturday Evening Post for verification of this, and those gods of the advertising world—[Maxfield] Parrish, [J.C.] Leyendecker, and [Coles] Phillips. Always “finish” and never “energy!” There would be little use in energizing your work, for from a commercial point of view that is a defect and not a virtue. “Snap it up,” but don’t make it live. In the surface finish the money lies.

C.B. Falls is best remembered for his posters made during World War I and the 1920s, in particular Books Wanted (1917), the most circulated poster of the war years, and for his popular ABC Book, first published in 1923 and in print for nearly six decades. But like many artists who worked at the turn of the century, Falls had a wide range of accomplishments. He was also an illustrator for magazines such as Collier’s, Everybody’s, Adventure, and Cosmopolitan. He made designs for fabrics and furniture, and costumes and sets for the theater. He painted murals for corporate giants and private homes. He made powerful oils, etchings, and woodcuts of Haitian scenes. And he illustrated books, principally for young people, until his death.

He also designed trade bindings in cloth, paper, and leather. A list of his binding designs for the period 1898-1930 follows, based on the C.B. Falls Collection at the Chapin Library, Williams College, Williamstown, Massachusetts. This is by no means an exhaustive list of Falls’ bindings: Gullans and Espey have identified thirty not in the Chapin collection, including work for the Decorative Designers and further designs for Falls’ most frequent client, the publisher Dodd, Mead. Nevertheless, it serves to illustrate the range of Falls’ work in that field, as well as the variety of trade binding styles and materials utilized in the period. Some of the bindings
listed below are signed, either with a capital F or with a solid square. The remainder are
unsigned, and have been ascribed to C.B. Falls by style and by their presence in the artist's
personal archive, now in the Chapin Library. Some of the latter bindings have been ascribed
also on the basis of manuscript notes by the artist or his wife in the Chapin Library copies.


[20] WORK, EDGAR WHITAKER. *The Folly of the Three Wise Men.* New York: George H. Doran, 1915. Light blue paper over boards; lettering (from title page) and illustration (from p. 17) in gold and dark blue on white paper cover onlay, illustration signed "Falls" in script; lettering gilt on spine. Illustrations and decorations also by C.B. Falls.

Selected references about C.B. Falls:


Notes + Queries: Condition

As to defining the terms of condition, please note, that book dealers are still arguing over the finer points. Condition is after all in the eye of the beholder. I suggest that you stick to a terminology already in use, such as the “As New to Fair” which appears in the Antiquarian Bookman every week. You may be able to establish uniformity among librarians and bibliographers, but book dealers will probably go on their own way, no matter what system you pick. - Vesta Lee Gordon (Bookdealer)

Notes + Queries: Library of Congress descriptive cataloging

American Library Association/Assn of College + Research Libraries thesaurus of Binding terms is weak in a controlled vocabulary in the area of trade bindings. Better cataloging of library holdings would result if changes and additions could be suggested for the next revision. - Michele V. Cloonan (UCLA)

Notes + Queries: Thomas Bird Mosher

An exhibition celebrating the 100th anniversary of the first book published by TBM will open for three months beginning on May 15, 1992 at the Paley Library of Temple University in Philadelphia. - Philip R. Bishop + Jean-Francois Vilain (They have sent an article, happily to be in TBR #5, which will offset the disappointment of not being on the east coast. Thank you gentlemen.)

"He spent his youth in Indiana and Michigan, and by his early twenties lived in Chicago, where his career...began." He was an architectural draftsman, sketch artist for the Chicago Tribune, and a staff member of an advertising firm, and a free lance magazine and book illustrator. (Hammond)

He worked for the Decorative Designers from 1900-1904/5 on the basis of identified work for them. (Thayer) Designed book covers, mainly for Dodd, Mead, 1902-1913. Author of ABC Book, designed and cut on wood by C. B. Falls, Garden City, NY: Doubleday, Page, 1923; The Modern ABC Book, NY: John Day, 1930; The First 3000 Years, NY: Viking, 1960. For his later life and work as illustrator, muralist, etcher, etc., see Wayne G. Hammond, The Graphic Art of C. B. Falls, Williamstown, MA: The Chapin Library, 1982. There is a collection of designs covers at UCLA/SC, and a Falls archive at the Chapin Library. The latter is essential for any study of Falls. Of twenty titles not in the following list, some are included by Hammond on the basis of archival copies or manuscript notes by Falls in the Chapin Library, and there are at the Chapin, many unsigned, but documented books, not recorded here. Some of these are "signed" with a solid square. Four titles in the following list were identified by Lee Thayer in interviews in 1970 as the work of Falls for the Decorative Designers. On these items the lettering is of course by Henry Thayer, and the designs have the monogram of the design firm. See also Hammond, "The Trade Bindings of C. B. Falls," TBRN, no. 4 (1991).

MONOGRAM: F in font.
Designed covers of and/or decorated:

Dickerson, Mary A. The Wonderful Wishes of Jacky and Jean. NY: Wessels, 1905.
Fraser, Mrs. Hugh. The Stolen Emperor. NY: DM, 1904.
The title-page is signed with the monogram of Edward Edwards.
Severy, Melvin L. The Darrow Enigma. NY: DM, 1904.
-----. The Hill. NY: D-M, 1913 (c1906).
-----. Patty in the City. NY: DM, 1911 (c1905).
Dickerson, Mary A. The Wonderful Wishes of Jacky and Jean. NY: Wessels, 1905.
Fraser, Mrs. Hugh. The Stolen Emperor. NY: DM, 1904.
The title-page is signed with the monogram of Edward Edwards.
Decorations by C. B. Falls.
Decorations by C. B. Falls.
Severy, Melvin L. The Darrow Enigma. NY: DM, 1904.
Illustrated and decorated by C. B. Falls.
-----: The Hill. NY: D-M, 1913 (c1906).
-----: Patty in the City. NY: DM, 1911 (c1905).
horn protrudes into the adjacent letter enclosed area, as in an R or O [horned E's and F's]

4. The tail of the R is fat and s-shaped, and attaches to the P part of R tangentially, close to the vertical [fat-tailed R's]

5. Several fleurons, small decorative elements used as space fillers, are used often. These include large dots located in the middle of the letter space, vertically, before, between, and after the lettering. Especially on either side of a middle initial. Fat s-shaped squiggles, displayed horizontally are used to fill space. Space is made under an O by using a small o and raising it with one or two squiggles. Two examples have been seen of squiggles filling the space on either side of an A at the top. (floating or attached to the A or adjacent letter.) Several examples of a vertical, flame-like squiggle are used to fill in the L space - [flamed - L's]. Triangular fleurons, point up or point down are seen but not as often as after 1898.

6. The DD monogram, when seen in this period, is usually large, and shapely. The D's curved parts are broken to allow or show the interlink. How they link varies from example to example [19] or [21]. Toilers of the Sea has the biggest and best signature seen so far, but no firm date has been found for this book.

Second, the design approach (1895-1897).

1. Most of the books from this period are modest in that lettering is confined to a block; and the design is confined to another block having a simple shape - shield, circle, triangle, or square. Spines usually have an ornament or two that relate to the cover design. (Insect Life has two beetles.)

2. Certain symbols or design elements appear often. Hearts wrapped in ribbons, swords, stylized flowering bushes, and quill pens.
3. Repeat patterns were used less frequently, usually covering the entire front cover. Three of the four seen were for T.Y. Crowell. The fourth repeat design is a double cover and spine design of intertwined sea-weedish elements in matte and gloss gold on orangecloth for Brentanos (#6). This little-known masterpiece was found in a two-volume set, with cloth dust wrappers, and is unsigned. Both volumes have the eccentric lettering in all it's glory.

4. By 1898, the designs start to appear in rectangular panels running the full length of the cover, top to bottom. They seem more ambitious. Full cover, non-repeating floral designs make their appearance about this time. The Hearn title (#26), I believe, relates to the two E.F. Benson titles The Capsina (1899) and The Vintage (1898), designed the same year by Lee Thayer.

5. By 1898, the well known slanted serif E's and F's have appeared. Lettering gets larger, stronger, less eccentric in a sense. Perhaps less "Victorian", more modern, where modern means traditional Roman capitols.

The checklist of 30 titles included here will probably raise more questions than provide answers, but it is a start on the difficult task of identifying the early unsigned work of the Decorative Designers. Much needs to be done to sort out the designers who worked for Harper's in this period. Some of the John Kendrick Bangs titles are good candidates for the DD canon. Other forms of lettering, later associated with the DD firm, such as that used on A Virginia Cavalier also make their appearance in this early phase. I believe that even though many of the books included here are not signed, there is enough evidence both lettering and stylistically in nature to link them together and form the basis for identifying the work of the DD firm in this 3-4 year period.

In conclusion, I would like to raise the question of who is responsible for this eccentric early lettering. The three examples of paper covered books for young people published by Penn Publishing Company all have early lettering. These books
are attributed to Rome Richardson and Adam Empie by Lee Thayer during interviews with Gullans and Espey. They all have the large DD monogram. Could either of these designers be responsible for the lettering in question? Or was Henry Thayer, an architect by training, responsible for all of the early lettering?

<table>
<thead>
<tr>
<th>Date of publication</th>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Signed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1895</td>
<td>Stoddard, Charles Augustus</td>
<td>Cruising Among the Caribbees</td>
<td>Charles Scribner's Sons</td>
<td>No</td>
</tr>
<tr>
<td>2 1895</td>
<td>Raoul, Hesdin</td>
<td>The Journal of a Spy</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>3 1895-1902</td>
<td>Noble, Mrs. Edna Chaffee, comp.</td>
<td>Easy Entertainments for Young People</td>
<td>The Penn Publishing Co.</td>
<td>Yes</td>
</tr>
<tr>
<td>5 1895-1902</td>
<td>Shoemaker, Mrs. J.W., comp.</td>
<td>Little People's Speaker</td>
<td>The Penn Publishing Co.</td>
<td>Yes</td>
</tr>
<tr>
<td>6 1896</td>
<td>Fothergill, Jessie</td>
<td>The First Violin</td>
<td>Brentanos</td>
<td>No</td>
</tr>
<tr>
<td>7 1896</td>
<td>Bailey, Alice Ward</td>
<td>Mark Helfron</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>8 1896</td>
<td>Burgin, George B.</td>
<td>Gascoigne's Ghost</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>9 1896</td>
<td>Pool, Maria Louise</td>
<td>In The First Person</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>10 1896-1898</td>
<td>Hugo, Victor</td>
<td>Toilers of the Sea</td>
<td>T.Y.Crowell &amp; Company</td>
<td>Yes</td>
</tr>
<tr>
<td>11 1897</td>
<td>Comstock, John Henry</td>
<td>Insect Life</td>
<td>Appletons</td>
<td>Yes</td>
</tr>
<tr>
<td>12 1897</td>
<td>Creevey, Caroline A.</td>
<td>Flowers of Field, Hill and Swamp</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>13 1897</td>
<td>Fox, John Jr.</td>
<td>Hell-Fer Sartain</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>14 1897</td>
<td>Rolfe, William James</td>
<td>Shakespeare, The Boy</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>15 1897</td>
<td>Seawell, Molly Elliot</td>
<td>A Virginia Cavalier</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>16 1897</td>
<td>Stuart, Ruth McEnery</td>
<td>In Simpkinsville</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>17 1897</td>
<td>Wharton, Thomas</td>
<td>Bobbo and Other Fancies</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>18 1897</td>
<td>Browning, Robert</td>
<td>The Ring and The Book</td>
<td>T.Y.Crowell &amp; Company</td>
<td>No</td>
</tr>
<tr>
<td>19 1897</td>
<td>France, Anatole</td>
<td>The Crime of Sylvestre Bonnard</td>
<td>T.Y.Crowell &amp; Company</td>
<td>Yes</td>
</tr>
<tr>
<td>Date of publication</td>
<td>Author</td>
<td>Title</td>
<td>Publisher</td>
<td>Signed?</td>
</tr>
<tr>
<td>---------------------</td>
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<td>-----------</td>
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</tr>
<tr>
<td>20 1897</td>
<td>Stowe, Harriet Beecher</td>
<td>Uncle Tom's Cabin</td>
<td>T.Y. Crowell &amp; Company</td>
<td>No</td>
</tr>
<tr>
<td>21 1898</td>
<td>De Bornier, H.</td>
<td>The Romance of a Playwright</td>
<td>Benziger Brothers</td>
<td>No</td>
</tr>
<tr>
<td>22 1898</td>
<td>Ridge, W. Petit</td>
<td>By Order of the Magistrate</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>23 1898</td>
<td>Slosson, Annie Trumbull</td>
<td>Dumb Foxglove</td>
<td>Harper &amp; Brothers</td>
<td>No</td>
</tr>
<tr>
<td>24 1898</td>
<td>Weyman, Stanley J.</td>
<td>Shrewsbury</td>
<td>Longman's, Green</td>
<td>Yes</td>
</tr>
<tr>
<td>26 1898</td>
<td>Hearn, Lafcadio</td>
<td>Exotics and Retrospectives</td>
<td>Little, Brown, and Company</td>
<td>No</td>
</tr>
<tr>
<td>27 1898</td>
<td>Ruskin, John</td>
<td>Sesame and Lilies</td>
<td>T.Y. Crowell &amp; Company</td>
<td>Yes</td>
</tr>
<tr>
<td>28 1898</td>
<td>Tennyson, Alfred</td>
<td>Early Sonnets</td>
<td>T.Y. Crowell &amp; Company</td>
<td>Yes</td>
</tr>
<tr>
<td>29 1898</td>
<td>Long, John Luther</td>
<td>Madame Butterfly</td>
<td>The Century Co.</td>
<td>No</td>
</tr>
<tr>
<td>30 1901?</td>
<td>Alger, Horatio, Jr.</td>
<td>Paul Prescott's Charge</td>
<td>Porter &amp; Coates</td>
<td>No</td>
</tr>
</tbody>
</table>

Notes + Queries: TBR Where?
Apologies to all for making it so hard to find our mailing address. When you put the production of a newsletter in the hands of amateurs all sorts of weird things happen. I wonder what will be next?

Notes + Queries: TBR What?
Apologies, also, to many who have sent in copy, questions and answers. There is just not enough room in #4, so please know that we appreciate your efforts and that a future issue will get to everything.

Notes + Queries: Decorative Designers
Thanks to Robert A. Tibbetts (Ohio State) for sending lists of DD. These will show up in future serial bibliographies as "Ohio". (Other major contributors are Gullans/Espey (UCLA), Marion Munzer, John Lehner, David Ogle, George Barringer, Lowell Thing, Printing Arts Quarterly (PAQ), and Anonymous. Your efforts in this, too, are appreciated.
DIAGNOSTIC CHARACTERISTICS OF TRADE BINDINGS
BY THE DECORATIVE DESIGNERS

By David B. Ogle

The pioneering research of professors Charles Cullans and John Espey of UCLA has identified a number of fertile topics for ongoing study within the fascinating universe of American trade bookbindings. One of the most challenging of these subjects, the scope of which was first revealed by their informative interview with Mrs. Henry (Lee) Thayer, is the work of The Decorative Designers, the New York design firm founded by her husband and for which she personally designed an estimated 8,000 bindings. The total production of the firm, which was most active from the mid-1890s through the late 1920s, is said to exceed 25,000 different volumes.

Fortunately, many of The Decorative Designers' covers are signed with their distinctive "DD" monogram. By assembling selections of bindings identified in this way, the collector or bibliographer can form a basic nucleus of known DD designs. Through careful study of these books it is then possible to identify certain diagnostic design elements which are useful in attributing to the firm many of the vast number of unsigned bindings they are known to have produced.

Although none of the seven common characteristics of DD bindings described here can be used, in and of itself, to categorically identify a given cover as a DD design, the presence of two or more of these diagnostics will often justify a more positive attribution:

1) SPINE ORNAMENTATION. Most DD bindings have some sort of decorative design element on their spines, usually below
the title lettering. These ornaments often repeat some feature of the cover design. Books lacking spine decorations are typically too thin to allow effective ornamentation. The DD titles published by The Century Company almost always include spine ornaments.

(2) ANGLED SERIFS ON Es AND Fs. Although a great variety of lettering styles were used on DD bindings, many of them exhibit Lee Thayer's characteristic angled serifs on the central horizontals of the letters E and F. This is the most distinctive feature of her Roman lettering style:

\[ E \quad F \]

(3) TRIANGULAR FLEURONS. Small triangles, both upright and inverted, commonly appear adjacent to words in titles and subtitles. They are usually positioned slightly above the horizontal center line of the lettering:

\[ △ \quad ▽ \]

(4) CHASED GOLD. The DD staff was remarkably adept at using both bright and chased (matte) gold as a decorative element. Many dazzling effects can be found in these designs, usually in skies, background panels, stylized foliage, and architectural entablatures.

(5) ALLEGORICAL SYMBOLS. Many DD bindings feature allegorical symbols as primary or secondary elements of the cover design. Typical symbols include swords and other weapons, spider webs, and the masks of drama.

(6) SILHOUETTE TREATMENTS. Landscapes, seascapes, architectural scenes, and some figural designs are often depicted in bold silhouette, with the primary element juxtaposed against backgrounds of gold or pastel colors.

(7) OUTLINE FIGURALS. Most figural covers, nearly all of which were rendered by Jay Chambers, typically exhibit heavy outlines and inner details done in black or some other dark color. These are most commonly found on the many juvenile titles designed by Chambers. Other figural designs were also done by Charles Buckles Falls; these usually have more tonal modeling and detail.

Although there are obviously some DD bindings which fail to include any of these diagnostic features (including some that are signed), the trained eye can usually identify one or more of these characteristics on perhaps 90% of the firm's covers. Keeping them in mind while examining one's collection should greatly facilitate the attribution process.
Decorative Designers (1895-1932)  
serial bibliography: D

Dalton, William. The tiger prince. New York: Street and Smith (c1900) - ? - PAQ (Jay Chambers)

Dana, Richard Henry. Two years before the mast. New York: New York Book Co., 1903 - Signed - Ogle

Daskam, Josephine. Poems. New York: Scribner's Sons, 1903 (c1903) - Signed - CSUF #5003 + UCLA + Lehner + Ogle

Daudet, Alphonse. La belle-nivernaise. New York: Crowell (c1895) - Signed with large DD monogram "one of the earliest known of their signed covers. According to John Lehner, this same design was used on a series. This is also unusual because it has a paper onlay on its cover." - Ogle

Daudet, Alphonse. Tartarin on the Alps. New York: Crowell + Co. (c1894) - Signed - CSUF #2426

Daulton, Agnes McClelland. Green gate. New York: Century Co. (c1926) - Signed - CSUF #2427

Davies, Marie Thompson. Sue Jane. New York: Century Co., 1912 (c1912) - Signed - CSUF #3708 + Dery (w dust jacket unsigned with same design)


Dawes, Sarah Elizabeth. Bible stories for young people. New York: Crowell, 1923 (c1903) - Signed - Ogle

Dawson, Coningsby. Christmas outside of Eden. New York: Dodd, Mead, 1922 (c1921) - Signed - CSUF #3298


Deakin, Dorothea - "Georgie". New York: Century Co., 1906 - Signed - CSUF #2429 + Marks

Dearborn, Malcolm. Bethsaida: A story of the time of Christ. New York: Dillingham Co. (c1903) - Signed - CSUF #3569
De Crespiigny, Charles. Where the path breaks. New York: Century Co., 1916 (c1916) - Signed - CSUF #2430


Delamare, Henriette Eugenie. The reformation of Jimmy and some others. Boston: Lothrop, Lee + Shepard (c1904) - Signed - CSUF #2431


Deland, Margaret. Dr. Lavendar’s people. New York: Harper + Bros., 1903 - Signed - Dery+Marks+Thing


De Pue, E. Spence. Dr. Nicholas Stone. New York: Dillingham Co. (c1904,1905) - Signed - CSUF #3470

De Segur, Mme. The story of a donkey. Philadelphia: Altemus, 1903 - Unsigned - Ogle


Dix, William Frederick. The face in the girandole. New York: Moffat, Yard + Co., 1907 - Signed - CSUF #2433

Dodge, Mary Mapes. The golden gate. Chicago: Donahue, 1903 - Unsigned - Ogle

Dole, Nathan Haskell. Famous composers. 2 v. New York: Crowell (c1891,1902) - Unsigned


Donnell, Annie Hamilton. Miss Theodosia’s heartstrings. New York: Grosset + Dunlap (c1916) - Signed - CSUF #3587A


Downs, Mrs. George Sheldon. Step by step. New York: Dillingham Co. (c1906) - Signed - CSUF #2434

Doyle, Arthur Conan will be entered as Conan Doyle on future listings with a cross reference from Doyle.

Doyle, Arthur Conan. Conan Doyle’s best books in three volumes: A study in scarlet and other stories. (One volume only here) New York: Collier + Son (nd) - Signed - CSUF #4001 (Sherlock Holmes edition)

Doyle, Arthur Conan. The last galley. Garden City, New York: Doubleday, Page, 1911 - Signed - Thing (dj same, also signed)


Du Chaillu, Paul. The land of the long night. New York: Scribners, 1899 - Unsigned - Ogle

Dumas, Alexandre. Forty-five guardsmen. New York: Crowell, 1900 - Unsigned - Ogle

Dumas, Alexandre. The King’s gallant. New York: Street + Smith, 1902 - Unsigned - Ogle


Duncan, Frances. My garden doctor. Garden City, New York: Doubleday, Page + Co, 1914 (c1913,1914) - Signed - CSUF #2435 + Marks


Duncan, Frances. When mother lets us garden; a book for little folk who want to make gardens and don’t know how. New York: Dodd, Mead + Co., 1929 (c1909) - Signed - CSUF #2436 (w dj)

Du Puy, William Atherton. Our insect friends and foes. Chicago: Winston Co. (c1925) - Signed - CSUF #3443


Notes + Queries: More bookdealers

The Book Block
(David Block)
8 Leavitt Avenue
Ceb Ceb, CT 06807
(Rec’d occasional lists
No. 18+19, which include
"Publisher’s Bindings")

George Robert Kane, Rare Books
252 Third Avenue
Santa Cruz, CA 95062
(Has MA binding for first edition
of Max Beerbohm “Notes”)

Thomas G Boss, Fine Books
355 Boyston Street
Boston, MA 02116
(Cat. 11: Turn of the Century
- Part 4 - just received and
it contains lovely covers. Suppl.
lists give reference works.)

Joan Henry, Bookseller
11455 Penn View Lane
Penn Valley, CA 95666
(Thanks to David Luebke,
but Joan is already a sub-
scriber, as well.)

Robin Wilkerson Books
31 Old Winter Street
Lincoln, MA 01773
TBR Newsletter serial reference bibliography (4):

Cleland, Thomas Maitland
The decorative work of T. M. Cleland: a record and with a biographical and critical introduction by Alfred W. Hamil, and a portrait lithograph by Rockwell Kent. New York: Pynson Printers, 1929. Also listed as by Hamil, this is a good beginning profile of Cleland and his art. (See TBR Newsletter #3, p. 11-13, for another beginning sketch with a preliminary cover bibliography.)

Dill + Collins Co., Philadelphia

Leighton, Douglas
Modern bookbinding: a survey and a prospect. London: Dent + Sons, 1935. The fifth Dent Memorial Lecture was by the publisher (once bookbinder) on the history of trade bindings, emphasizing the technical points of the first 100 years.

Quayle, Eric
"The art in binding (telling a book by its cover)." Wilson Library bulletin, v.51 #5 (Jan 1977), p. 408-418. British cover art, late Victorian period, by the author who was famous as the British Broadcasting Corporation books and bibliography consultant, and noted as well for his collection of Victorian titles. He was a director in a British furnishings company.

Sadieir, Michael Thomas Harvey (1868-1957)

Stephen, George A.

Tanselle, G. Thomas
Recommended. (Editors' note: We can not find any article more current, which covers the basic ideas as well. Please notify us, if there is one.)

Thayer, Lee

Updike, Daniel B.