#12 (March 1994)

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Welcome to 1994 and the first of four issues for our fourth year. Our thanks to those who have renewed. If you find an order blank appended we have not heard from you and hope that you will consider resubscribing. Linda sends grateful thanks to all who contributed comments this issue, as she has just returned to work after a two month bout with Hepatitis A. (Anyone who has been canary yellow for a period of time please sympathize!)

We are delighted to be able to put Gene Freeman's entire article in this issue. He has a wonderful collection of Longfellow and he and his wife have a wonderful collection of computers. Both the envy of the editors. We are indebted to the creative couple for the new banner (and for next year's). They competed to see whose would be chosen and the editors flipped a coin on whose would go first! We know how to get input! The June issue will continue Marion Munzer's unknown monograms listing. No one has come forth with suggestions, so far; but there must be someone who has information on at least one of the unknowns. Please look over the first list in issue #11 again and jump to some working conclusions. [The C with an x in it has been bugging the editors for over twenty years. Doesn't anyone have a wild guess?] We are still working on how to structure a wants/sale column in future issues. Any suggestions will be respectively considered.

Notes + Queries: Rare Book School 1994

Received the brochure for this year's offerings and there are classes that should not be missed. To get your information write to Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville VA 22903-2498 - fax 804/924-8824 - e-mail biblio@virginia.edu - or telephone 804/924-8851. Sue Allen, Terry Belanger, Mirjam Foot, and a bevy of other highly talented scholars are teaching this year. The library schools (under guise of new names) are to be continued at University of California, Berkeley and at Los Angeles; maybe someday the west coast could have a traveling RBS visit. We live in hopes!
Notes + Queries: William Jordan addition

Barbara Adams Hebard, Book Conservator at the Library of the Boston Athenaeum adds a new citation to William James Jordan’s list by Charles Gullans and John Espey in TBR #9.

The W over the J is in the left corner of a black cloth cover with a red design of a theatre mask and checkerboard background.

Notes + Queries: Falls? addenda

Please draw a sloppy capital F in a box and in the second blank on page two of TBR #11 a sharp F in a box. The editor neglected (or her mind edited out) the hand drawn art work! [Also underline Indiana authors and their books.]
Thank you.

Notes + Queries: Catalogs

Received several Thomas G. Boss lists (#932, 933, 940) and all have bindings on offer. The address is 355 Boylston Street, Boston MA 02116 - (617) 421-1880 or fax (617) 536-7072.

Notes + Queries: Edwardian novels

Fales Library of the New York University has acquired over 300 novels written between 1901 and 1915 to supplement its holdings of minor Edwardian novelists. Women authors are especially well represented in this acquisition. The Fales Library has over 150,000 volumes in English and American literature from mid-18th century to the present. A complete list of the authors represented in the new addition is available from Marvin Taylor, Fales Librarian, Elmer Holmes Bobst Library, New York University, 70 Washington Square South, New York NY 10012.

Notes + Queries: USC/American literature

The Special Collections Department at the University of Southern California has a large non-circulating library of over 60,000 volumes of American literature with a special emphasis on the late 19th to early 20th century. For more information contact John Ahouse, Curator American Literature, Doheny Library, University of Southern California, Los Angeles CA 90089-0182. Telephone (213) 740-2343.

Notes + Queries: Book values

Thanks to Sally Brillon for encouraging a new project. We have asked a local bookdealer to come up with some comments on bindings values. Also hope to put together a list of specific points to supplement the general guidelines.
Ornamentation was the hallmark of the nineteenth century and publisher's responded with bindings that met the public's demand for highly decorated books. Few authors gained and retained popularity during the growth and heyday of decorative publisher's bindings but Henry Wadsworth Longfellow's career was one that paralleled binding developments. I selected books from my Longfellow collection to depict changing styles in publisher's bindings, from the beginnings of commercial book decoration to its decline as dust jackets became common. Presenting examples, by decade, shows style changes over time and the approximate date of publication is soon easily recognized, without opening the book.

Longfellow's first poem, in a book, appeared in Boston Prize Poems, 1824\textsuperscript{1}. This is a year after William Pickering began to popularize the use of cloth for bindings in England. Boston Prize Poems bound in tan boards, typifies the times. The title page's text is repeated on the front board.

\begin{figure}
\centering
\includegraphics[width=0.4\textwidth]{figure1.png}
\caption{Boston Prize Poems ($7^{3/4} \times 4^{3/4}$)}
\includegraphics[width=0.4\textwidth]{figure2.png}
\caption{The Atlantic Souvenir For 1827 ($5^{3/4} \times 3^{5/8}$)}
\end{figure}

\textsuperscript{1} Anon.(editor) Boston Prize Poems and Other Specimens of Dramatic Poetry. Boston, Joseph Buckingham, 1824.

\textsuperscript{2} All dimensions are inches and refer to sizes of covers excluding the spine. Where practical, the spine is shown. Illustrations are the books, scanned on a Microtek flat bed color ScanMaker II XE into photoshop, corrected and resized, saved as PICT files then imported into Microsoft Word and printed on an Apple LaserWriter Pro630.
We can find other examples of paper and printed board ornamented bindings from the twenties in McLean's book on paper book bindings. Three years after Boston Prize Poems, The Atlantic Souvenir (Figure 2) provides an example of the rapid increase in the amount of embellishing found on covers. Ornate printed paper covers the boards on The Atlantic Souvenir. McLean shows similar British examples of paper bound annuals.

The thirties are represented by Longfellow's first book, Outre Mer. Outre Mer first began its publication in 1833, in parts, with only the first two printed (1834 for the part II.) The completed book appeared in 1835 and used the embossed cloth binding shown in Figure 3. The floral embossing on Outre Mer is typical of cloth available for binders in the thirties. Patterned rollers, similar to the older calendering machines, embossed the cloth before binding. Another example from the thirties, but with more ornamentation, could be the "remainder" binding on Hyperion (Figure 4) This is Longfellow's first novel and second prose work. Publishers used remainder bindings in the hope their more ornate appearance would help sales. Hyperion first appeared in boards, with a paper spine, and completely unornamented, using only a printed paper label on the spine. The black cloth remainder binding dates from 1845 on sheets printed in 1839.

Improvements in book binding machinery in the late eighteen thirties and early forties caused a large increase in the number of books being offered in what the trade called "extra" bindings. Many books were offered in three, or sometimes four, trade bindings. Typical choices were boards with cloth spines, cloth, gilt cloth, and gilt cloth extra. Representative prices for ordinary,

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4 The Atlantic Souvenir, A Christmas And New Year's Offering, Philadelphia, Carey and Lea. 1827
5 op. cit McLean
6 Longfellow's translation, complete with scholarly apparatus, of Coplas de Jorge Manrique was published after part I of Outre Mer but before part II. Unless noted otherwise, all titles are edited or by Henry Wadsworth Longfellow
7 Outre-Mer: A pilgrimage beyond the sea...in two volumes. New York, Harper and Brothers, 1835
8 Hyperion, A Romance. By The Author Of Outre-Mer...New York, Samuel Colman, 1839.
12mo sized books ranged from 75¢ in boards to $1.50 for gilt cloth extra. Larger books, such as Longfellow's *Poems* were offered in decorated cloth, shown in Figure 5, for $5.00 and full morocco by S. Moore for $7.00, Figure 6. The central cartouche like ornament on the cloth 1845 *Poems* is orange paint on the bright red cloth. Color tastes seem to have changed.

![Figure 5 Poems, 1845, Cloth, Gilt (9 X 6 )](image)

![Figure 6 S. Moore Binding, Poems, 1845 (9 X 6 )](image)

The forties were the last decade where most publisher's offered decorated paper on adult books. The introduction of color printing in the late thirties allowed book designers to produce "paper backs" (wrappers) of great beauty. Longfellow's *Ballads And Other Poems*, illustrated in Figure 7 provides an excellent example of American paper bindings of the forties, the Longfellow example being one of the few American books selected by McLean for illustration in his book\(^9\). The first edition of *Ballads*\(^11\) was in an undistinguished glazed yellow boards and the later editions in illuminated wrappers are much more interesting from an esthetic standpoint. *The Etray*, sold in a variety of bindings and presented in Figure 8, is the last forty's example, included because it represents a better grade of gilt cloth extra bindings from that era.\(^12\) The first fifty's example,

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\(^10\)McLean op. cit.

\(^11\)See Bibliography Of American Literature entry 12070

\(^12\) Editor. *The Etray, A Collection of Poems*, Boston, William D. Ticknor & Co. 1847
Figure 7. Bouvé Color Printed Paper Binding On Ballads And Other Poems (71/8 X 43/4)
Seaside and Fireside, Figure 9, could be from the forties, since it is very similar to Figure 8 though three years later13.

Figure 8. The Estray, Gilt Extra (67/8 X 41/2)

Figure 9. Seaside And Fireside, Gilt Extra (71/4 X 43/4)

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13 The Seaside And Fireside. Boston, Ticknor, Reed and Fields, 1850
Although the Americans continued to produce gilt cloth extra bindings into the fifties the British bindings began to dominate the American market for decorated cloth. The American binding on *Hiawatha*\(^\text{14}\), presented in Figure 10 continued the tradition of emulating the type of decoration found on fine hand made leather bindings of the period. The British designers introduced designs that reflected the contents of the book. The first illustrated edition of *Hiawatha*\(^\text{15}\), is representative, however odd, of their rendering of a book's theme. The British publisher of *Hiawatha*, David Bogue, issued it in much more elegant cloth than the American editions, with even the regular editions given heavily gilt spines. The regular American edition was Ticknor's deep brown cloth with little decoration. *Hiawatha*, one of the nineteenth century's best selling books, gives the collector an opportunity to add books from many countries to their collection, the first Swedish edition, shown in Figure 12\(^\text{16}\), being one of the better examples of a continental trade binding from the fifties.

Sibylle Pantazzi's pioneering articles on the major English binding designers, who signed their work, identified five as most significant, Robert Dudley, John Leighton, W. Harry Rogers, John Sliegh, and Albert Warren\(^\text{17}\). They produced some of the world's most dramatic and very

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\(^{14}\) The Song of Hiawatha. Boston, Ticknor and Fields, 1855


\(^{16}\) Hiawatha, Poem of Henry Wadsworth Longfellow, Översättning. Stockholms Forlag, 1856

"Victorian" designs and the Longfellow collector is able to find examples from each. The sampling shown here typically are classed as "sixties" books because their style was characteristic of the sixties. Three are from fifties: *Prose Works*\textsuperscript{18}, Figure 13, designed by W. Harry Rogers, 1853; John Sliegh's *Poetical Works*\textsuperscript{19}, 1857, Figure 14; and *Voices of the Night*\textsuperscript{20} by Albert Warren dates from 1858 and shown in Figure 15. 1860 was the publication date of *Hiawatha*\textsuperscript{21} with a Robert Dudley binding, Figure 16, and 1867 saw John Leighton's version of *Hyperion*\textsuperscript{22}, Figure 17. These provide striking examples of the cloth bindings found on many books from the mid Victorian era.

The seventies experienced a general decline in the quality of trade bindings as rising costs forced use of cheaper materials and processes. For example printing directly onto the design

\textsuperscript{18} *The Prose Works, Complete In One Volume*. With Illustrations by John Gilbert. London, Routledge 1853

\textsuperscript{19} *The Poetical Works of... a New Edition...Illustrated...* By John Gilbert..., London, Routledge, 1857.

\textsuperscript{20} *The Voices of the Night, Ballads, and Other Poems*. Illustrations by John Gilbert..., London, Routledge, 1858

\textsuperscript{21} *The Song of Hiawatha*. Illustrated...By George H. Thomas... London, W. Kent & Co....1860

\textsuperscript{22} *Hyperion: A Romance*. Illustrated With Twenty-Four Photographs...By Francis Frith, London, Bennett, 1865
with black ink soon became common. *The Hanging Of The Crane* has a typical seventy's design without use of embossed cloth and generous application of black printing on glazed cloth. This design, probably by John Harley, is presented in Figure 18. The same stylistic decline continued into the eighties but use of new processes began to liven the dreary bindings that seemed to
dominate the market. Longfellow's last book, In The Harbor, shown in Figure 19, reveals signs of an esthetic revival, but certainly doesn't reach the elegance of the fifties and sixties when every method for decorating cloth was used, often all on the same book.

The silk screen era is represented in a Longfellow collection because of the continuing popularity of a few poems, *Evangeline*[^23], *The Courtship of Miles Standish*[^24], and *Hiawatha*[^25]. These are presented in Figures 20, 21, and 22, with dates affixed to the illustrations. Bobbs-Merrill published all three poems in a variety attractive bindings and I have selected *Hiawatha* as typical of the series.

Longfellow's popularity stimulated publishers to issue his books in a wide variety of styles and prices. Many provide the binding collector with outstanding examples and allow both collecting areas to enriched by enhancing and enlarging the author collection and providing a unifying rational for the bindings.

[^23]: *Evangeline, A Tale of Acadie*, With Notes and a Biographical Sketch by Henry Ketcham...New York, A. L. Burt [1900]
[^24]: *Courtship Of Miles Standish* (sic), Chicago, Donohue, nd
[^25]: *The Song of Hiawatha*, With Illustrations by Harrison Fisher, Decorations by E. Stetson Crawford, Indianapolis, Bobbs-Merrill, [@1906] The binding design is from Crawford
DECORATIVE DESIGNERS (1895-1932) serial bibliography: R

RAME, Louisa De La (pseud Ouida) see DE LA RAME, Louisa
RAYMOND, Evelyn. The misplaced uncle. New York: Crowell + Co. [nd, c1903]
- Signed - Munzer + CSUF #3907
READE, Charles. The cloister and the hearth. New York: Crowell Co. [nd] -
- Unsigned - Ogle (Lee Thayer - Oversize Crowell series)
c1904?] - Signed - Dery
REED, Myrtle. Lavender and old lace. New York: Grosset + Dunlap [nd,
c1902] - Signed - Marks + CSUF #2549 (paper onlay)
REED, Myrtle. The master’s violin. New York: Grosset + Dunlap [nd, c1904]
- Signed - Barringer + Marks + Herman + CSUF #2550 (paper onlay - dust jacket same design as cover, also signed)
REED, Myrtle. Old rose and silver. New York: Grosset + Dunlap [nd, c1909]
- Signed - UCLA (paper onlay) + Ogle (“paper onlay from dust jacket”) +
CSUF #2551
REED, Myrtle. A spinner in the sun. New York: Grosset + Dunlap [nd, c1906]
- Signed - Marks + CSUF #2552 (full front cover paper onlay same as dust jacket)
(paper onlay of football game w “Copyright 1907 by Hurst + Co.” - small 8vo)
- Ogle (“same design as Holmes, Lena Rivers”)
REYNOLDS, Stephen. Alongshore: where man and the sea face one another.
[nd, c1919] - Signed - CSUF #3446
RICE, Alice Caldwell Hegan. The Honorable Percival. New York: Century Co.,
1914 [c1914] - Signed - Barringer + Ogle (dust jacket) + CSUF #2553
RICE, Alice Caldwell Hegan. The romance of Billy-Goat Hill. New York: Century Co., 1912. - Unsigned - Ogle
RICE, Alice Caldwell Hegan. Mrs. Wiggs of the cabbage patch. New York:
Century Co., 1901. - ? - PAQ (Lee Thayer)
[c1922] - Signed - Herman
RICHMOND, Grace S. Red Pepper’s patients: with an account of Anne Linton’s case in particular. Garden City, New York: Doubleday, Page + Co., 1918
c1917] - Signed - CSUF #2619A
RICHMOND, Grace S. Red Pepper’s patients: with an account of Anne Linton’s case in particular. New York: Burt Co. [nd, c1917] - Signed - Munzer +
Marks + Sawyer + CSUF #2619

RICHMOND, Grace S. *Strawberry Acres*. New York: Burt Co. [nd, c1911] - Signed - Sawyer + CSUF #2554

RICHMOND, Grace S. *The twenty-fourth of June*. Garden City, New York: Doubleday, Page & Co., 1914. - ? - Marks ("My cover is worn, so can't tell if signed. However, end papers, frontispiece + decorations are signed DD.")


RIVERS, George R.R. *The count's snuffbox*. Boston: Little, Brown + Co., 1898. - Unsigned - Sawyer ("believed to be DD")


ROCHE, Mazo De La see DE LA ROCHE, Mazo


ROSS, H. M. *The test of courage*. New York: Benziger Bros. [nd, c1908] - Signed - Sawyer (1913) + CSUF #2556


by Cynthia Bruns


This book is listed in the Guillens and Espey bibliography as published by Scribner in New York in 1902. Walter Marder of Tallahassee, Florida has found a copy of the book published by a Canadian firm by the name of Copp, Clark in 1913. The cover is the same one used by Scribners except that "the Copp, Clark Co." has been inscribed at the bottom of the edge. This is the same publisher that issued a Canadian version of Ford's *Wanted-A Matchmaker* and *Wanted-A Chaperon* as was mentioned in the previous issue of the TBR.

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Peter Steere in the Rare Books and Special Collections Department at Princeton University has been trying to solve a bibliographic problem regarding the early editions of John Van Dyke's *The Desert*. The first edition was published by Scribners in 1901. He would like to hear from anyone who may have copies of other editions or printings, particularly those for 1902, 1903, 1904, and 1905, still in their original bindings. Please e-mail him or call at 602-621-4300 if you have these editions in your library and you would like to help. (e-mail address is PSTREEREZARIZVMS.BITNET@pucc.Princeton.EDU)

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Linda M. Wilson of Greenwich Academy in Connecticut sent in a very interesting piece that was quite a surprise. "Are there titles from the MA checklist still in print with Miss Armstrong's designs on the covers? Common sense tells me no, but I have purchased one example within the last two years, and I wonders if others collectors can add to this "metaphysical curiosity," as Mr. Espey might say. My new Margaret Armstrong cover is Mrs. William Starr Dana's *How to Know the Wildflowers*, published by Houghton Mifflin in 1989 and identified on the slipcase as "A New Edition of the American Classic." The book has a fine editor note by Frances Tenembaum in which she acknowledges Margaret Armstrong's design. But in execution, the cover is a disappointment to one familiar with Miss Armstrong's work: the cloth is wrong, the design is smeary and her distinctive lettering in the author and illustrator statement is gone. Nevertheless, it was a thrill to find it in a Houston Texas bookstore and to bring it home and tuck it into the place next to the old girls with the same title. This one is green and silver on a coarse textured deep teal cloth. A call to the publisher confirmed that the book went out of print in 1992. So the window of opportunity was brief."
An Unfinished Biography of Maitland Armstrong:

Walter Marden of Tallahassee writes of a not yet finished biography that would be of interest to collectors of Miss Armstrong. "A friend here, Bob Jones, is in the process of writing a biography of Maitland Armstrong, Margaret's father, and has been corresponding regularly with one of Margaret's nieces. She has an enormous amount of original art from both Helen and Margaret Armstrong which he has been allowed to copy (including a neat little drawing of a volcano done when she was four on blue lined paper in pencil, while her father was stationed in Naples.) Another niece has the original watercolors of the western wildflower field guide, which I have seen as well. They're magnificent. Bob Jones tells me (what already may be known) that "Uncle Guy" was Gouverneur W. Armstrong, Margaret's oldest brother. For Floridians, there's also a connection in that he had a winter home on the St. Johns River on the Florida east coast, near Hibernia, a popular watering hole for Northerners after the Civil War."


In the Gullens and Espey bibliography on Margaret Armstrong the authors report that the sixth impression of this book is white and brown on rust, with linen weave cloth. In the first bibliography this book was numbered 59 and in the second bibliography it was #64. Malcom Ferguson of Concord, has a copy of the first impression of this book and mentioned in a note that the cover is done in the same colors as Gullens and Espey report in their bibliography. This is so even though John Espey reports that the second impression of the book became dark green and white on gray cloth. (see the Margaret Armstrong Corner in this newsletter, (issue #9, June 1993)