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BENJAMIN FRANKLIN (1706-1790)

[A complex man, but one whose priorities fit right in with the TBR Newsletter! With this epitaph he wrote for himself showing the pride he took in his profession.]

"The Body of Benjamin Franklin, Printer, Like the Covering of an old Book, Its Contents torn out, And stript of its Lettering and Gilding, Lies here, Food for Worms; But the Work shall not be lost, It will (as he believed) appear once more, In a new and more beautiful Edition, Corrected and amended By the Author."

Notes + Queries: TBR to be or not to be?

Where are are the promised comments, notes, information, articles? Networking is supposed to work both ways! Help, please. There is only one more issue this year plus the finish of the Decorative Designers serial bibliography in the file. The mailing list proves there is enough interest in book covers, but the input decries it. Money is not enough motivation to continue (since it doesn't cover all the expenses anyway).
Margaret Armstrong's Biographies


Margaret Armstrong throughout her life was always enthusiastically plunging herself into different careers. And the most amazing part is she always did very well in any new endeavor she undertook. During her life she was a graphic artist, which is how most of us came to regard her, but she also did well as a botanist, researching and writing a book on wildflowers in the West. Margaret Armstrong wrote mystery novels and two very popular biographies. Both of these biographies required comprehensive research into her characters. Her choice of people to write about is fascinating in that both characters were striking and theatrical individuals who pushed the confines of their society and in doing so made their own distinctive mark upon the time which they lived.

Fanny Kemble (1809-1893) was an actress and author. She was born into a well-known acting family. Her parents and uncles were among some of the most distinguished actors of the late eighteenth century in England. Fanny made her name at the age of nineteen in the role of Juliet. She traveled for some years playing this role in England and later in the United States. She often played opposite her father. Despite that great difference in their age, they were very popular and financially successful in the roles of Romeo and Juliet. It was in the United States that Fanny Kemble met her husband, Pierce Butler, a wealthy Philadelphian with a plantation in Georgia. The suffering of the slaves who were the source of her husband's wealth greatly shocked her. The marriage was not a success partly due to Fanny's repugnance to the institution of slavery. They divorced fourteen years later and Fanny continued her career on the stage in both England and the United States. It was during this time that she came to be known for the plays and books she wrote. The most important of which was Journal of a Residence on a Georgian Plantation. The book was published in 1863 to aid the abolitionist cause during the Civil War.

Margaret Armstrong's biography of this very interesting woman was received very well by the public and became a best seller. C. G. Stillman reviewed the biography in the June 26, 1938 issue of Books. It is quite a glowing review, "It is [Fanny Kemble's] final triumph that she has found a biographer worthy of her. The 'more expressive ways' of the Kembles seem to have communicated themselves to the style, the arrangement, the very tissue of the narrative. Here is Fanny as she lived and breathed, and the reader's reactions to her will be as intense as those of her contemporaries. The author gives us not only a brilliant portrait of her heroine but a whole galaxy of Kembles and other notables."

The cover is done in plain dark red cloth with only the silver lettering of the title and author done by Margaret Armstrong. You are likely to find the alphabet used for the lettering very familiar as is the lettering that she developed in her design work with book covers and used so many times.

Margaret Armstrong was in her seventies when she wrote this book. It was a critical and financial success and was awarded the "Book of the Month Club Choice." This biography is the life of a dramatic English adventurer from the nineteenth century. Edward Trelawny was born into a old and distinguished Cornish family. At the age of 13 he was enlisted into the English Navy by his father. He deserts in the Far East after serving less than a year in the Navy and spends years traveling as an adventurer, privateer, and at times, a mercenary. When he returned to England he was treated as a social sensation, much sought after for his exotic appearance and dramatic stories of his adventures. Trelawney's restless nature would not let him stay in England for long and he was often traveling. While in Switzerland he met Byron and Shelly and came to admire, almost worship, Shelley. He was there when Shelley drowned in a boating accident and was a witness to the cremation of Shelly's remains.

Trelawney's craving for adventure got him involved in the Greek War for independence where he marries for the third time. This time to the sister of one of the insurgent chiefs. Margaret Armstrong paints a vivid, compelling portrait of an eccentric passionate man. So vivid is her writing that it is with sorrow that I read of his death at the end of the book.

The book was published well past the period in which Margaret Armstrong was designing book covers, and when books were being published with the rich inventive covers we know so well. The reader, however, will recognize the distinctive lettering as done by MA. It has the familiar high cross bars and smooth style which produces a stately and distinctive alphabet without being stuffy. The binding is deep red, stamped in gold letters and contains almost no ornamentation. This produces a handsome book appropriate to the subject, but is in no way to be compared to the covers that she did earlier in her life. I do wonder if she was rather disappointed with the appearance of her books after having designed such wonderful covers for other authors.
A Revealing Murder Mystery


This is one of Margaret Armstrong's three murder mysteries. It is an especially interesting book for the Margaret Armstrong collector because of the in-depth but still very speculative look into the private lifestyle of MA.

The mystery involves the murder of the country's foremost stained-glass window artist. The author's father was a stained glass expert and his studio was in the house where Margaret Armstrong lived all her life. She was quite involved with his work and very familiar with the processes used in the production of stained-glass. So her descriptions of the work and the studio are especially rich and detailed.

The author reveals herself in another way also. The amateur detective in this novel is very similar to Miss Marple in the Agatha Christie novels with one significant difference. Agatha Christie wrote in rich detail of the life style of an older unmarried English woman of means. MA writes of her main character living in New York City but traveling at whim through the eastern United States. It is an interesting look at the lifestyle of the established upper class during this time period, about the twenties and thirties, a social group that Margaret Armstrong was very much a part of.

The cover of the book is standard issue from Random House at the time and is of no interest to the collector. The dust jacket, however, is done in a dramatic asymmetrical design featuring a stained glass motif. It is not signed and there is no evidence that the artwork was done by MA. It is an intriguing cover which makes one wonder if MA had any say in the selection of the cover for her book.
Note: A Word to the Wise

We have received from Malcolm Ferguson of Concord, Massachusetts a very interesting suggestion. "Looking at Margaret Armstrong's, Fieldbook of Western Wildflowers, Putnam, 1915; I notice that what are presumably the earliest 1915 printings have the printers logo or colophon on the verso of the title page, and "The Knickerbocker Press" below C.P. Putnam's Sons on the title-page, and January 1, 1915 at the end of the preface.

Another copy, also dated 1915, without any notation as to printing priority has all three of these removed. It is therefore a later printing, by another printer. Note, too, that the coloring of the lettering has been changed. In 1915, color tolerances were not very good, and while the later printing may have been an attempt on improvement here may have been losses amid gains.

By the 19th printing, MA's cover design is gone, and the back of the (non-MA) dust jacket lists additional titles in Putnam's Nature Field Books.

This last point about the lack of the MA cover in later printing is of course important in buying the title sight unseen, as by mail."

This sounds like a valuable word to the wise. Our thanks to you, Mr. Ferguson.
THEODORE BROWN HAPGOOD, Jr.

by

Charles Gullans and John Espey


Hapgood seems to vary between two opposed styles. One is monumental in character, static, composed, even rigid, and often very impressive. The other might be called Colonial rococo; it is not lettered, but uses a highly curled script and ornamentation, as in Ford's His Version of It. The works
in this style are often printed on a rather thick, soft paper, so that the ornamental detail is somewhat smudged in effect, as can be seen in the Ford or the first four titles by McCutcheon. In illustrative work he created a drawing style in imitation of chap-book cuts "in which the lines were generally of the same width; in that respect, they rather more markedly resemble stained glass leading than the black line of woodcut. He was a monumental letterer of distinction in many styles, and was noted for his bronze work. ... When given the materials and freed from restrictions [on the use of gold leaf], he produced some compelling designs in which purely ornamental motifs mingle with flowers and stems. They are works of strange immobility, seeming to prefigure the monumental work of later years, as in the luxurious designs he did for the Lloyd, Fields, and Blanchan works below [especially the last]. The...undated [Thomas Moore] with writhing plants and static birds is rhythmically full of motion, quite unlike the other works listed." Gullans and Espey, p. 61.

Monograms:

TBH drawn sans serif  T or H or  T
or in script  B or H

Decorative work:

A row of ornaments, The Chap-Book, 1 (July 15, 1894), 104, repeated upside-down, 2 (April 1, 1895), 413; cover design for Printer and Engraver, ill. Bradley His Book, 1 (June, 1896), 63; cover for Inland Printer, 18 (October, 1896); cover, Prospectus [:] Exhibition of the Arts and Crafts Copley Hall, April 5-17, 1897, ill. Inland Printer, 18 (March, 1897), 692; calendar, "The Months and Days of the Year [1897] from the printing shop of Carl Heintzemann," ill. Inland Printer, 19 (May, 1897), 196; "The Hapgood Florets," American Type Founders, sample page in Inland Printer, 21 (August, 1898), 617; supplement to Cornhill Booklet, 1 (December, 1900); cover for the same, 3 (Autumn, 1902); signed initial "A", House Beautiful, 12 (July, 1902), 18.

Bookplates:

Designed covers and related work:

Blanchan, Neltje. The American Flower Garden. New York: Dodd, Mead, 1909. Snd. It is only on the large paper, limited edition that the decoration by TBH appears. This may well be his masterpiece of cover design, and it certainly is the largest cover he ever executed.
Carman, Bliss. Ballads of Lost Haven. Boston: Lamson Wolfe, 1897. The spine decoration is by TBH.


Farnol, Jeffery. My Lady Caprice, ... dec. by TBH. New York: Dodd, Mead, 1907. Snd.


Fraser, Mrs. Hugh. Italian Yesterdays. New York: Dodd, Mead, 1913. Snd. Two volumes.


Harrison, Mrs. Burton. A Son of the Old Dominion. Boston: Lamson Wolfe, 1897. PTLA (1897), p. 42, "Cover design by TBH."


Kipling, Rudyard. Certain Maxims of Hafiz. Boston: Badger, 1898. The page borders are by TBH.


Long, William J. Beasts of the Field. Boston: Ginn, 1901. Snd


McClelland, Ella Gale. A Daughter of Two Nations. Chicago: McClurg, 1897. Snd. The monogram is so tiny that at first it seems invisible.

McCutcheon, George Barr. The Alternative, ill. Harrison
Fisher, dec. by TBH. New York: Dodd, Mead, 1909. Cover, half-title, title page, verso, contents page, ill's page, first page of text and running margins, all by TBH. Cover snd H.


-----. The Husbands of Edith, ill. Harrison Fisher. New York: Dodd, Mead, 1908. These three are in the style of The Alternative, but the covers are not signed.


Meredith, Owen. Lucile. New York: Crowell, 1899. The cover is not snd nor by TBH, but the title page is snd.

Moore, Thomas. Lalla Rookh. New York: Crowell, n. d. [c 1884, 1888]. but the design must date from around 1900


Parker, Gilbert. The Pomp of the Lavillottes. Boston: Lamson Wolfe, [c1896]. Cover unsigned, but is by TBH.


Patty, Virginia C. Hats and How to Make Them. Chicago: Rand, McNally, [c1925]. Snd.

Perry, Frances Foster. Their Hearts' Desire, dec. by TBH. New York: Dodd, Mead. Unsd.


Rau, Herbert. The Tone King. New York: Dodd, Mead, [c1899]. Snd.

Read, Helen Leah, Miss Thedora. Boston: Badger, 1898. Snd.

Rivers, George R. R. Captain Shays A Populist of 1786. Boston: Little, Brown, 1897. Snd. An early masterpiece by TBH. The cover decoration is repeated on the dust jacket, and the book appears in different colors of cloth, most commonly pale green, dark green, or beige.

ibid., 1899. Ill. Finlay, 43. On the verso of the title of the Robinson it is stated, "The cover design is by Mr. T. B. Hapgood, Jr."


DECORATIVE DESIGNERS serial bibliography: M


MACKENZIE, William Andrew. *His majesty's peacock*. - PAQ ("The item is not bibliographically identifiable. There is a London, 1904, edition by Grant Richards, but no American edition appears.")


MANNIX, Mary E. *In quest of adventure*. New York: Benziger Bros. [nd, c1914] - Signed - CSUF #2511


MARDEN, Philip S. *Sailing south*. Boston: Houghton, Mifflin, 1921. - Signed - Ogle


MARSH, James R. *The charm of the Middle Kingdom*. Boston: Little, Brown + Co., 1922. - Signed - Dery


MARTIN, Helen Reimensnyder. *Barnabetta (erstwhile Susan).* New York: Century Co., 1914. - Signed - Benko

MARTIN, Helen Reimensnyder. *Barnabetta (erstwhile Susan).* New York: Grosset + Dunlap [nd, c1913, 1914] - Signed - CSUF #2513


MARTYN, Wyndham. *All the world to nothing.* Boston: Little, Brown + Co., 1912. - Signed - Munzer + Ohio


MC CUTCHEON, George Barr. From the housetops. New York: Dodd, Mead + Co., 1916. - Signed - Benko + Ohio


MC ELROY, Lucy Cleaver. The silent pioneer. New York: Crowell Co. [nd, c1902] - Unsigned - Barringer ("attribution by me")


MC FEE, Inez N. Secrets of the stars. New York: Crowell Co. [nd, c1922] - Signed - Marks + CSUF #2506

MC HUGH, Hugh (George V. Hobart) I'm from Missouri (they had to show me) New York: Dillingham Co. [nd, c1904] - Signed - Ohio + CSUF #2507 (7th of John Henry books - "In ads, p.1, 30,000 copies.")

MC HUGH, Hugh (George V. Hobart) You can search me. New York: Dillingham Co. [nd, c1905] - Signed - Munzer + Ohio

[See TBR Newsletter #6/ Sept 1992/ page 17 for titles with variations on man in suit with long jacket: Skiddoo. (1906), Beat it. (1907), Go to it. (1908), Back to the woods. (1903) all unsigned; and Out of the coin. (1903 -signed "B"); and John Henry. (1901), Down the line with John Henry. (1901), It's up to you. (1902), and I need the money. (1904) all unseen]

MC NEIL, Everett. The lost treasure cave; or, Adventures of the cowboys of Colorado. New York: Dutton [nd, c1905] - ? - Thing (dust jacket with same design)


MERCHANT, Elizabeth Lidor (ed.) King Arthur and his Knights: based on Morte d'Arthur of Sir Thomas Malory. Chicago: Winston Co. [nd, c1927] - Signed - CSUF #3822


MERWIN-WEBSTER see Merwin, Samuel


MITCHELL, Silas Weir. *Dr. North and his friends.* New York: Century Co., 1900. - Unsigned - UCLA (Lee Thayer - "On this series of Mitchell titles, the lettering was done first and the ornamental frames [by Henry Thayer] added later") + Ogle


MORLEY, Christopher. *Where the blue begins.* Garden City, New York: Doubleday, Page + Co., 1922 [c1922] - Signed - Benko + Ogle + Kamen (1923) + Thing (1923 with dust jacket same as cover) + CSUF #2523A (cloth backed printed boards with dust jacket same as cover - small 8vo) + CSUF #2523C (1923)
MORLEY, Christopher. *Where the blue begins.* New York: Grosset + Dunlap [nd, c1922] - Signed - Ogle + Benko + CSUF #2523B (cloth backed printed boards - 8vo)


MORROW, W. C. *The ape, the idiot and other people.* Philadelphia: Lippincott + Co., 1910 [c1897] - Signed - CSUF #3974


MULOCK, Mrs. see CRAIK, Dinah Maria Mulock.

