Introduction (again):

We are verging on being overwhelmed! Thank you ALL for your response and comments. The Newsletter is on go! The last attached page will always give you a chance to comment and send copy and money. We will always appreciate hearing from you, even to pull us back into line. This is YOUR network at work.

An example of human error is the naming of #1 - it should be as above, but the editors got so involved in a fancy heading that "book" and not "bindings" crept in; and the #1 designation was left off entirely! We hope to do better, as we now can visualize PEOPLE actually reading it.

My co-editor has suggested that I keep this short. How she can think I could keep anything short is beyond me, for she has worked with me for years. The Notes + Queries in this issue will be used to comment more on things; so I can seem to comply with her request.

Again, we both wish to thank you for your generous greetings of this new effort; and hope that it will continue to interest you.

Linda

P.S. The concept of a subscription has not yet been resolved, by see N+Q for current guidelines.
Notes + Queries: Buy + sell

The editors have discussed how to use the Newsletter as a network for trades and selling of items between interested collectors. We will be noting catalogs (as received), which offer a substantial number of bindings for sale; and for individual needs we would like to suggest that (if you are willing to have us print your name/address) the Newsletter will note those who want to buy/sell/trade, and then let you correspond with each other. Please comment. Following dealers are known to be interested in trade binding:

The Book Broker
(Vesta Lee Gordon)
P.O. Box 1283
Charlottesville, VA 22902
(esp. Cat. #21 + 26)

Nelson Bond
4724 Easthill Drive
Roanoke, VA 24018

Lorson's Books + Prints
116 West Wilshire Ave.
Fullerton, CA 92632

The Antiquarian Archive
(David B. Ogle, Bookseller)
160 So. Murphy Avenue
Sunnyvale, CA 94086

Dinkytown Antiquarian Bookstore
1316 So. East 4th Street
Minneapolis, MN 55414
(esp. Cat. #45)

The Punkhorn Bookshop
(David L. Luebke)
672 Main Street
Brewster, MA 02631

Malcolm M. Ferguson
1409 Main Street
Concord, MA 01742

Winifred Jean Tillotson, Old-Books
215 Hunt Drive
Fayetteville, New York 13066

Gordon + Gordon Booksellers
P.O. Box 128
West Park, NY 12493
(new MA list rec'd 7/30/91)

Mosher Books
(Philip R. Bishop)
P.O. Box 111
Millersville, PA 17551-0111

Hilda Bohem, Bookseller
1629 N. Crescent Hts. Blvd.
Los Angeles, CA 90069

Marilyn Braiterman Books
20 Whitfield Road
Baltimore, MD 21210

Vincent Prestianni, Books
175 Lazy Trail
Penfield, NY 14526

Notes + Queries:  

This monogram's identity still eludes us, but a comment from Gordon Pfeiffer: "A suggestion on 8 designer. I have found some help on designers from post card collectors. At one time I think someone suggested to me that this was the monogram for Walter Crane. I don't think so but thought I should mention it." (Editors' comment: Thank you also Mr. P. for the articles on MA.)
"Modern book covers, from the designer's point of view" - by Charles E. Dawson

Part 2

The young designer who knows his work and something of printing methods, will stand back, rub his eyes and pinch himself when in the presence of some of the old Rip van Winkles of Paternoster Row or Bedford Street to realize that he is in a publisher's office in big boastful London in the year of grace nineteen hundred and eight.

Until the rapid mechanical production of books began to make its first great strides about a century ago, there was nothing like leather for the bindings. But with the cheapening of printing, a correspondingly cheaper material was required, ultimately forthcoming in the shape of cloth.

At first, as a material, it was not deemed worthy of any extensive effort in the way of design, hence the gloomy library shelves of our grandfathers with their rows of black cloth covers stamped with old-fashioned devices. Now, however, we can select our bindings from an amazing range of the most charming variety of tints and textures; imitation vellum, parchment, buckrams, etc., are all available. Some of the coloured linens and cloths yield interesting effects, owing to the manner in which the colouring fills the interstices between the threads, leaving them a shade lighter than the ground.

Novel effects can often be obtained by printing on the reverse side of the cloth. This, however, is a procedure that, like most innovations, is usually left to the designer to suggest.

For ordinary cloth-covered novels, four printings are, as a rule, the limit, but the artist who can scheme out a colour combination to secure the effect of three or four printings by only two workings, is likely to win the grateful affection of the publisher and an occasional lunch. For it effects an important saving in the cost of production, and he who saves the publisher money will never die young -- if the publisher can help it!

My own method of achieving this much-to-be-coveted result is to plan a pictorial or decorative design that consists of gradated effects. A change of colour is possible about every two and a half inches, and as the colours blend at the edges automatically, some very pleasant effects are possible. When, for instance, figures or objects are in silhouette, as in the case of the cover for Six Women, the silhouette figures are best shown by the surface and colour of the cloth, and the sky is represented by gradated body-colour ink. These colour gradations are effected by arranging the ink ducts so as to feed and convey the inks to the rollers in the manner of the old-style "Rainbow" printing, that was used for the posters of circuses, fêtes, and other country festivities.

Gold leaf should be used sparingly, although it is my practice to employ it for the title, out of consideration for the man who buys the book. Apart from aesthetic preferences for and against gold, the practical advantage of its use for lettering, especially on the back of the book, is, that anyone
seeking a volume from a crowded shelf can at once find it owing to its brilliant legibility. The use of gold on the front cover is mainly to lend a sumptuous and impressive finish to the book.

It is a great help to the bookseller to have a cover which shows at the back a small and attractive picture, preferably one embodying the idea of the design on the front in concentrated form.

It is sometimes possible to arrange a design so that it covers the whole of the "case" or binding, on front, back, and reverse sides, and when opened out flat it acts as a show-card or pictorial advertisement in the shop window. This method offers a good field for the designer's ingenuity. In this case, the problem is to make each of the three divisions more or less complete in itself, and yet blending into the whole design in as coherent a manner as may be, not forgetting, however, the importance of the back.

This importance is a matter of the bookseller's concern, because he knows that the probable buyer, browsing around the shop, is more likely to take down and examine from his shelves a book with a design on the back that has caught his eye and probably aroused his curiosity. And a book half examined is a book half sold.

Paper-covered bookstall books need to have the title placed high up on the front, because, like their magazine competitors, they suffer from overcrowding and overlapping, and as they are piled one upon the other, only an inch or two at the top of each being visible, those precious few inches at the top should bear the all-essential title.

The novel publisher, unlike his rival, the magazine manufacturer, has not the great revenue from numerous advertisements to help in the cost of the production, and therefore has to exercise economy at every step, often beginning with the designer! A cover that can be produced moderately well in two workings is more likely to fit in with his plan of expenditure, than a cover in three or more printings.

For some years I have been experimenting in designs for various two-printing methods, and so far two workings, in red and blue, as illustrated by the cover of Mr. Hubert Wales' book, "The Yoke," appear to be most satisfactory. During the winter, when most books are sold by artificial light, the absence of yellow is less noticeable, in fact, a yellow tinge is to some extent afforded by the light. Otherwise, this method would be improved if it were possible to procure a "duo-tone" red ink with a mixture of yellow, and a blue also with a small percentage of the same colour. But the ink-makers, although they cheerfully undertake to supply inks of this nature, have so far not produced any startling success. Their most promising efforts have invariably been mishandled by my printers, who are prone to regard any of my "duo-tone" adventures with an equanimity bordering on indifference, not to say suspicion.

With this two-colour work, and its range of super-imposed and single tints, the designer can reckon on four strong positive effects, or colours, i.e., the clear white of the paper when the screen tint and any part of the blacks are cut away, as in the white centres to the letters of "The Yoke"; the solid red and the solid blue, and lastly, both the inks solid and super-
imposed to form a dark brown or theoretical black.

An ivory-toned "art" paper yields the best effect, although the range of "cream" toned art papers available is more limited than might be supposed. The preference for white "art" for colour work is so very prevalent.

It goes almost without saying that good lettering is a cover designer's mental backbone. The further his style is removed from that of the cheap litho artist the better. The best lettering as a basis for study lies neglected on the tombstones and memorial tablets of our old churches. A wealth of "Old-faced" lettering of the seventeenth and eighteenth centuries can be tapped in almost any old church, and amid all the eccentricities of the modern designer's genius, it remains supreme for its dignity and shapely legibility. Lower case lettering is more quickly read than a word of crowded caps. Words drawn in curved, sloping or vertical formation should be avoided, as they usually require to be spelt out a letter at a time before the word is realized, whereas the horizontal lines to which the eye is accustomed are at once recognised.

The price of the book, author's name, and even a press notice may have to loom large upon the cover, and the manipulation of these essentials needs more than mere happy chance to satisfy the needs of all concerned.

With paper covers, it is advisable to let the printing cover the entire front, in fact, the blocks should be a trifle larger on the three sides to enable the book to be trimmed flush. The absence of the white margin prevents any apparent soiling by handling, and also leaves the greatest prominence to the white lettering.

Some day an enterprising publisher will send out his paper-covered books in transparent paper or wax-tissue envelopes, which as with certain chocolate boxes and toothpicks, will enable the book to reach its destination in its pristine spotlessness, and provide a further allurement for the shy buyer.

The artist's prerogative is to indulge in ideals, and there are many designers who pray for the day when the publisher will bow down and worship and lavishly pour out gold for their covers. Having done so, he will command his fictioneers to construct their stories to fit the design, and to live up to its merits -- in so far as they are able!
Notes + Queries:

British book cover designers: from Winifred Tillotson a request for information on any publications, works-in-progress, articles on 20th century English decorators identities, especially for A.+C. Black editions.

Goodhue: Letter from Malcolm Ferguson mentions that B.G. Goodhue was his grandfather's partner in the architectural firm of Cram, Goodhue and Ferguson. (Editors' comment: Sounds like you have just committed yourself to an article about Mr. Goodhue Mr. F. !)

Illustrators: Rita Faulders brings up the concern about the relationship of the illustrations in the book to the cover design. When can one guess that they may have been the same hand? (Editors' comment: Sound like another good subject for an article.)

Preservation: From Mary Marks, "I'm vitally interested in preservation. For the last several years I've paid increasingly higher prices for MA's and would like to protect my investment!" (Editors' comment: Hallelujah, you have hit one of our nails right on the head. Who can help Mary, and us all, with hints, tips on how to protect and preserve our books and dust wrappers?)

Falls: Received article on this designer from Wayne Hammond. Look for it in a future issue. (Editors' note: Chapin Library, Williams College, Williamstown, MA. has a collection on C.B. Falls.)

Cover design reuse: From Jean-Francois Vilain, "Was it common practice for commercial publishers to commission different artists to design covers for the same book?" (He also sent xerox of two different covers for Naclaren's Beside the bonnie brier bush. Editors' note: we have seen same cover on different editions by different publishers, as well as different covers on same publishers reprints. Anyone care to define reprint traditions re page plates reuse, cover considerations, typical practices? What about England/US use of same (or different) sheets + covers?)

Monograms: There is work being done on both coasts of the U.S. Word from Marian Munzer notes her work on a 45 page guide to symbols and the Charles Gullans/John Espey unpublished list has been of great value to us here at CSUF for a long time. Is there anyone out there who would like to underwrite a publication? The TBR Newsletter will be pleased to forward any offers to these concerned researchers. (Look in MA Corner for information re new publication from Gullans + Espey. Thank you very much, gentlemen!)
John Feely,
An Early American Trade Binding Designer

By

Gene G. Freeman

American artists who designed trade bindings during the initial growth of this segment of the book arts (c 1825-1861) have not been studied in the depth as have their British counterparts. Douglas Ball’s Victorian Publishers’ Bindings is typical of the attention given to work done in England for which there is nothing comparable concerning American craftsmen. American trade binding practices have been the subject of several monographs, with Joseph Rogers discussing techniques but not the artists. Descriptive catalogs of binding collections are also sources of some information, with the Maser and Papantonio studies being representative of the better catalogs.

Visual comparisons of British and American books from the beginning of cloth trade binding, until approximately the Civil War, show little originality in the United States. Many of the more attractive books from this period were imports, with American title pages. Book illustration was beginning to assume an American identity before the midcentury but bindings continued to be dominated by designs either imported, or copied from their transatlantic peers. American publisher’s bindings exhibiting the most originality were the printed paper "illuminated" wrappers lithographed by Elisha W. Bouvé in Boston in the mid to late eighteen forties, some of which capture the qualities found in the best British work. Bouvé did not credit the artist, as seems to have been the practice with most decorative or ornamental work of the period. An example of Bouvé’s work can be seen in McLean’s book on paper “Victorian” bindings. A mix of indebtedness and originality can be seen in the work of Benjamin Gaskill of Philadelphia who used what appears to be original designs on the boards and a British design.

3 [Dooley, John and Tanis, James (editors)] Bookbinding in America 1680-1910 From the Collection of Frederick E. Maser ... Bryn Mawr, Bryn Mawr College Library, 1983
on the spine of an embossed binding executed for Herring's National Portrait Gallery in 1837. Examples of Gaskill's work can be found in Dooley and Tanis (entries 43a and 43b) and in McLean\(^6\).

Signatures of binding designers are scarce during the period discussed in this note. One of the earliest is a signed gilt drawing of St George's Church on the cover of Milnor's biography.\(^7\) The cover drawing was signed "Hoole", who was either Edmund or John Hoole, both of whom were engravers working in New York when the book was published. John later became a wholesale dealer in bookbinding supplies. Milnor's biography is also interesting because the engraved frontispiece portrait of Rev. Milnor is taken from a daguerreotype.

American had few or no commercial decorative artists of the stature of Owen Jones, John Leighton, William Tymms, and M. Digby Wyatt who not only were excellent ornamental designers, but wrote extensively on the use and history of the decorative arts. Most American examples of bindings, attractive enough to collect, were reworks of illustrations found within the book, or copies of British designs. A partial exception can be found in the work of John Feely, who usually made slavish copies of British designs but inserted his own monogram in place of the British artist's original signature. One of his more interesting reworks can be found on the cover of an 1867 printing of Joseph Rodman Drake's Culprit Fay.\(^4\) Feely removed the moon from a round vignette illustration in the book but left its reflection in the water. It is true that if Feely had used the moon as was done in the book illustration it would have been too much gold near the delicate fairy figure. One can only wonder why Feely forgot the laws of physics and left the reflection.

John Feely is recorded as an engraver and die sinker in the New York city directories beginning about 1846. With the exception of his name in the city directories nothing else could be found concerning John Feely in the usual records of American artists and craftsmen associated with the book trades. Feely sometimes signed the bindings with his last name and also most frequently used the monogram \(^\text{\ddagger}F\), which is similar to number 101 in the Gullans and Espey unpublished (?) list derived from the collections at The University of California at Los Angeles. It is probable the monogram identified by Gullans and Espey is a different person. The John Feely who


\(^7\) Stone, Rev. John S. A Memoir of The Life of James Milnor, D.D. ... New York, American Tract Society, [1848]
was active in the mid eighteen forty's would have been very old when the silk screened bindings popular at the turn of the century were produced. The $F$ monogram is found on two books in the California State University at Fullerton collection and these are dated 1898 and 1899, which is thirty two years after the most recent of the earlier works. Some of Feely's work can only be classified as plagiarism, as when he copies a John Leighton binding for Cowper's *The Task*³. Leighton's version is signed JL on the spine and Feely used his monogram in the same place on his version of the design.

Feely used his full last name on bindings designed for a James Miller imprint of Rudolph Raspe's *Adventures of Baron Munchausen*⁷ and Captain Mayne Reid's *The Wood Rangers*⁸. His monogram, in addition to *The Culprit Fay* and *The Task*, can be found in designs representing a wide range of styles and appears on both covers and spines. He contributed, or used, very simple designs on the spines of *The Dictionary of Love*⁹ and *Ten Thousand Wonderful Things*⁶. Elaborate designs can be seen on Bunyan's *Pilgrim's Progress*¹, Byron's *Poetical Works*² and Headley's *Sheridan*⁵. Feely signed the *Sheridan* by placing his full last name as part of the depiction of a dropped dispatch pouch in the military scene he created to decorate the spine of the book.

The first half century after the introduction of a new technology is generally a period of experimentation and aggressive attempts to exploit the resulting products to their fullest potential. Cloth bindings were introduced as the norm for regular trade editions of almost all categories within the commercial book trade in the early eighteen twenties. At first decoration was the exception, but was becoming commonplace in the eighteen thirties and became very ornate and expensive to produce in the forties and fifties. The sixties, possibly because of the Civil War, was not a heyday for American artists as it was England and cheaper processes rapidly replaced the costly embossing and gilt decorations applied from die cuts worked at high temperatures. Printed and silk-screened cloth became the binding norms in the seventies and eighties with gold used sparingly for text and border decoration. These changes were not abrupt, but a practiced eye can guess to which nineteenth century decade a book was published after the most cursory inspection of the binding.

Craftsmen, such as John Feely, who worked during several decades can reveal much about commercial and social history. Since American bindings from this period are rarely signed, Feely must have been an independent, or was respected enough by his employers to allow his signature on their products. The purposes of this note are: to introduce an American binding designer who has not previously been identified; solicit help in expanding a
catalog of Feely's work; and to identify other designers working in the pre-
Civil War period.

Checklist of Trade Bindings Signed or Identified as by John Feely


3. Cowper, William. *The Task A Poem Illustrated by Birket Foster.* New York, Robert Carter and Brothers, 1856. The British edition was published a year earlier in London by James Nisbet and Company. There are small differences between Feely's rendering and the Leighton original which indicates a new die was made to apply the gilt pattern.


7. Raspe, Rudolph E. *The Travels and Surprising Adventures of Baron Munchausen.* Illustrated by Alfred Crowquill. New York, James Miller, 1865


THE MARGARET ARMSTRONG CORNER

The response to this newsletter has been enthusiastic and we, the editors, have enjoyed your many letters and comments on the work we have undertaken. It became increasingly clear as we looked over your response that a significant percentage of our readers are primarily collecting and studying the works of Margaret Armstrong. (Now we know why the cost of good quality Margaret Armstrong covers has increased!) It is in response to all of the MA collectors that we have decided to have a column each issue especially devoted to Margaret Armstrong and her work. She was an interesting person, with a great number of identifiable covers, and her work certainly deserves study. We welcome and encourage your input.

Cynthia Bruns

We have received from James Davis, UCLA Special Collections, and from Charles Gullans, well known researcher on book bindings, some news which all Margaret Armstrong collectors will greet with delight:

The Department of Special Collections at UCLA has gone to press with a revised and enlarged edition of Charles Gullans' and John Espey's Margaret Armstrong and American Trade Bindings. This new version is to have 313 entries, 13 color and four black and white illustrations. It will run about 144 pages. The volume is about 6" x 9" and will be sewn and bound in flexible paper covers.

The work includes a long essay on the trade bindings of Margaret Armstrong and their place in the development of decorated cloth in the United States, 1890-1915. There is also an updated checklist of her design work. Some titles which were earlier included, but are now rejected, still stand as unnumbered items in the alphabetic checklist, but with the reasons for rejection of the item given. There is also a chronological list, and a list of designs tabulated by publisher.

The book will be available in early September and will retail for $35.00, tax and handling included. Orders can be sent to the Department of Special Collections, UCLA Research Library, Los Angeles, CA 90024-1575. FAX 213-206-1864. Copies will be distributed as soon as they have been printed.

AN INTERVIEW WITH CHARLES GULLANS AND JOHN ESPEY

The UCLA Librarian (volume LXIII no.2, pages 7-11) recently published an interview with Charles Gullans and John Espey, authors of the Margaret Armstrong bibliography. The interview was prompted by their newest gift of 2,000 volumes to the UCLA Special Collections. The donated collection consists mainly of examples of American decorated book covers. In the interview Gullans and Espey discuss how it was that they came to start collecting and researching book covers. Below is a brief reprint of a few paragraphs from the interview:
GULLANS: Since I had to teach bibliography for years and years and years, I was interested in doing something in the history of book publishing in America that would be new, and didn't involve the usual traditional forms of bibliographical notations. In second-hand book stores, I began to see volumes bearing the monogram "MA". On the average they were running about 50 to 75 cents, they were in good condition, and before very long they made a nice little group of 18 to 25 very handsome, small bindings. One day John walked into my office and took one look, admired them and...

ESPEY: Well, I can say that I'm a born scavenger anyway, and at that time I was haunting second-hand bookstores as well as thrift shops. I was particularly interested in building our American fiction collection before Mr. Wright over at the Huntington published his next volume, automatically shooting up prices on things. And, as it happens, I have a digestive problem, which means I have found, without the benefit of doctor, that one of the things I could do was to stay on my feet for an hour or so after eating. So, after seeing these wonderful examples of Charles's with the monogram "MA" (I was sure I had seen that monogram), I just went over to the Research Library and began reading the shelves, staying on my feet. I recognized a number, and carted them over to my office.

GULLANS: Later that same day, it must have been towards five o'clock, I wandered into his office and found (them) on his desk, and lo and behold, we were launched. We finally had about, I think, sixty titles, and discovered through what means I have now forgotten, that Margaret Armstrong (MA) had a younger brother, born when she was 26, who was still alive in New York, and still edited a magazine he founded, Foreign Affairs. He wrote back to us with some skepticism, but sent us a list of 125 titles which he had noted some years before in his own library in the house where his sister had lived and worked most of her life. And we shared, I think, only 25 titles. So that means that there were a great number for us to go out and hunt, with known titles and authors. And what shocked us, of course, was the quantity that this suggested; with very little difficulty we had accumulated about 150 titles.

The authors went on to discuss the development of the American book cover starting in 1880 + 1890s. They also spoke of the Decorative Designers and how it was that they were able to identify the monogram. It is an interview that all collectors and researchers will find interesting, at times humorous, and very informative. It is well worth the effort of finding a copy for the complete article. UCLA Special Collections may still have a few copies available.
The most recent information (from Dr. Gullans) is that there is an estimated 25,000 covers created by this design firm. 25,000! In his interview with Lee Thayer (artist, wife of firm's founder, Henry Thayer, and later successful mystery writer) she noted that she, herself, was responsible for over 8000. This is daunting information; but once a special collections librarian, always a special collections librarian and the daunting part becomes a challenge! There is -- obviously -- an increased need for input from you all. The CSUF collection holds only 388 titles of DD identified holdings. A start, but an awfully small start, now that we know the potential. Even guesses from you are acceptable. As we will let future researchers use our quick-and-dirty listing as a springboard, only, the following citation format should be good enough. In other words, do NOT take this listing as anything but a lead which should be further checked. After the citation "DD" means that the item is signed; "Unsigned" when it isn't; "?" means that it might be either way. The source of information will be cited where possible. Here are books with DD covers arranged by authors B:

BAKER, Cornelia. The court jester. Indianapolis: Bobbs-Merrill Co. c1906 - DD - CSUF #2401
BARBOUR, Ralph Henry. Harry's island. New York: Century Co., 1909 c1907,1908 - DD - CSUF #2402
BARTON, George. The Bell Haven five. Philadelphia: Winston Co. c1915 - DD - CSUF #3992 (with dust jacket probably by DD, same for all Bell Haven, except for title lettering)
BARTON, George. The Bell Haven eight. Philadelphia: Winston Co. c1914 - DD - CSUF #3993 (with dust jacket)
BARTON, George. The Bell Haven nine. Philadelphia: Winston Co. c1914 - DD - CSUF #2908
BARTON, George. The Bell Haven eleven. Philadelphia: Winston Co., nd, c1915 - DD - CSUF #3994 (with dust jacket)

BEDELL, Mary Crehore. Modern gypsies: the story of a twelve thousand mile motor camping trip encircling the United States. New York: Brentano's, cnd, c1924 - DD - CSUF #2404


BENNETT, Arnold. From the log of the Velsa. New York: Century Co., 1914 - DD - CSUF #2560 + UCLA 1970 exhibit list


BOOTHBY, Guy M. "Farewell, Nikola." Philadelphia: Lippincott, 1901, - ? (Charles Buckles Falls) - DD 1915 article of covers


BOWER, B.M. Cabin fever. New York: Burt Co., nd, c1919 - DD - CSUF #2408

BOWER, B.M. The Parowan bonanza. New York: Grosset + Dunlap, nd, c1923 - DD - CSUF #2409

BOWER, B.M. Rim o' the world. New York: Grosset + Dunlap, nd, c1919 by Little, Brown - DD

BOWER, B.M. The trail of the white mule. Boston: Little, Brown + Co., 1922 c1923 - DD - CSUF #3390


BROWN, Caroline. On the We-a Trail; a story of the great wilderness. New York: Grosset + Dunlap, nd, c1903 by Macmillan - DD - CSUF #2412


BRUSH, Christine. The colonel's opera cloak. Boston: Little, Brown + Co., 1904 c1879, 1903 - DD - CSUF #3995 + Lehner coll. (1921 - "early dust wrapper designed by Decorative Designers, probably in 1903.")
BUNYAN, John. The pilgrim's progress: from this world to that which is to come delivered under the similitude of a dream. New York: Winston Co., c1913, "Tercentenary edition" - DD - CSUF #3789
BURLAND, Harris John Burland Harris-Burland. The Princess Thora. Boston: Little, Brown, 1904. - DD (Jay Chambers) - DD 1915 list of article covers
BUTLER, Ellis Parker. The cheerful smugglers. New York: Century Co., 1908. - DD - CSUF #2413

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Notes + Queries: Database

I have adapted (unfortunately rather badly) a software program I have for my pc. It can list about ten points only re each binding, but it can alpha and search for several key components. I use a seventy point list for describing each binding (also unfortunately, still evolving), which I will share, for what it's worth, in a future issue of the Newsletter.

I would like to propose the following steps to consider toward a national database: 1) clean up 70 pt. list with input from network 2) inveigle someone to create software to alpha and allow for retrieving by as many points as possible 3) make this software available reasonably to 4) those who have enthusiasm + time to input information (It takes me an half hour per binding to describe using a pencil!) 5) have a computer network established for ongoing work 6) offer a printed format of some bindings in some form, upon request 7) rule the world! Comments, please. Linda


When so commonplace a binding material as cloth was selected, artists and binders and publishers considered that ornamentation on such a material was almost a waste of time and money. So the libraries of our grandfathers contained rows of gloomy and unattractive books, bound in black cloth stamped in old-fashioned designs, with a back title of lemon gold, and it is only comparatively a few years ago that binding in cloth began to be considered worthy of the attention of the designer and the artist, but since then the demand for a more varied assortment and a wider choice of colors and patterns has been steadily growing."
Only covers illustrated by DD, 71 of them, but no text.

Basic. Cover designers (with illustrations) by geographical surveys. Sometimes listed as by Esther Wood (et al).

American cloth bindings historical sketch (1836-1933).

American technology in 1899. She says publishers need more attention to binding standards.

Basic. British beginnings. Good survey of the history and technology from mid 19th century, especially of blind stamping.

Published as revised by Wayne G. Hammond and Robert L. Volz. American book cover decoration college exhibit guide of 87 pages with notes on decorators, covers illustrated on pp.69-80, and a bibliography.

Almost basic. Pamphlet of 23 pages covering known decorators of the period.

Basic. Recommended.

Recounting bindings (1890-1915) re the Cary Collection at the Massachusetts Institute of Technology.