Are you asking why this newsletter? I hope so, for research on trade bindings from the short period of 1890 to the 1920s, which are now commanding special attention from collectors, dealers, librarians, and others, is a must. Information does need to be made available to help evaluate categories and specific pieces. The escalating costs and the demands for preservation and conservation also focus on this need for study and communication. These commercial, mass-produced, items are NOT really in unlimited supply and fine pieces will continue to be in demand. They are truly worth researching.

Let us define our meaning of trade bindings for the mentioned period. These bindings were produced for commercial sale, decorated, mainly dye stamped cloth, although fine examples of paper, boards, onlays of paper or cloth, printed, combinations, and such were also produced. The increased use of the dust jacket or wrapper is also of interest. Researching the minute points is most timely.

If we are asked why not 19C, but only the rather arguable dates of 1890 to the 1920s, as a Golden Age upon which to focus; we must admit that the collection on which we will be basing our own involvement, at CSUF, emphasizes the later period. If many of you contribute information, and such, on Victorian bindings, that will be included.

The newsletter will try to:

- Help solve problems through a Notes + Queries column.
- Share information about trade bindings (particularly English + American).
- Build bibliographies of production around certain designers.
- Promote informational and critical writings for serious publication (especially for a larger audience elsewhere).
- Form a network of individuals and institutions for mutual benefit.
- Influence the saving and appreciation of trade bindings through education, preservation, and conservation.
- Help build reference collections to support more understanding of the field.
- Publicize public collections.
- Enjoyment.

As mentioned, it is hoped that this newsletter will become the voice of a network. The idea behind it is to create a clearing house or coordinating center for our mutual benefit. It will be constructed from input from its readers. Articles, notes, queries, reports on exhibits, sharings, public collection overviews, etc., will be compiled and distributed to those requesting each issue. It will not be a money making publication! Book dealer catalogs pertinent to trade bindings will be mentioned upon receipt of a review copy. The newsletter will be issued four to six times a year depending on amount of copy. There will be no payment for copy/material submitted. It will encourage the publication of important information concerning trade bindings to wider audiences. Your ideas are requested
It is suggested that, at the time of requesting the next issue, the reader takes the time to submit questions, answers, and such. If no copy/material FROM you, then no newsletter FOR you! The continuance rests on input. Please contribute.

The first issue is being sent free to you to test your interest, and it is requested that you overlook the over emphasis on our own experiences. We hope that you find it a successful idea. When you send us a note about issue two, a small donation will be requested, to keep you on the mailing list. (It is hoped that this will cover typing expenses, copy costs, and postage. We'll try it.)

Linda Herman
Cynthia Bruns

c/o California State University, Fullerton, Library. Box 4150, Fullerton, CA 92634 (714) 773-2508 answering machine

Not a publication of CSUF, all responsibility is that of the editors.

This issue includes:

Introduction 1
Reference work excerpt/reprint: #1 (Part 1) "Modern book covers:
From the designer's point of view", by Charles E. Dawson (1908/09) 3
Public collections overviews: #1 - California State University,
Fullerton (Library/Special Collections Section) 7
Margaret Armstrong bibliography (by author) proposed 8
Decorative Designers bibliography by author: A 9
Notes + Queries 10
Designer biography/bibliography of covers: #1 - George
Wharton Edwards 11
Reference bibliography 14
Order blank + information submittal form 15
"Modern book covers, from the designer's point of view," by Charles E. Dawson

Part 1

The popular development and economy of the half-tone process have during the last ten years been the causes of many significant changes in modern literature.

They have made possible the existence of the cheap magazine, thus opening up a new field for the production of light literature on an extensive scale. Certain kinds of fiction which, ten years ago, would scarcely find a publisher willing to handle them on commission, are now demanded to meet the needs of a magazine-made body of readers.

Never before were so many books published, never before was the bookstall book so rampant. A small army of writers are busy keeping pace with the demand, and the printing trade is made brisk, if not prosperous, by this latter-day development.

The habit of reading in the train is still growing, whilst those who regularly travel by tube find it too noisy for conversation, and also thanks to the improved lighting, have developed the reading habit. The excellent example of the Tubes has been followed by the other railways, so that the dark ages of the old Underground and South-Eastern remain with us only as the memory of a bad dream.

The light literature industry, which to the grief of the ultra-literary person, causes the bookstalls to groan beneath their burden, and the booksellers to increase their turnover to an undreamed-of extent, is the direct outcome of the development of the half-tone process, the popular magazines and the Tubes.

The person who never bought a book, often buys a magazine, primarily to look at the pictures and to be thrilled or startled by some elaborately illustrated article on the "Footprints of Royalty," "Some strange places for birds' nests," or other topic of equally profound import. Having exhausted his curiosity on these matters, he usually drifts on to a short story or a serial instalment. It is probable that some amazing phenomenon therein interests him and he buys the magazine regularly, to follow the vicissitudes of the fair heroine, and to sob softly with her in the hour of her triumph in the last chapter.

The taste for this kind of thing being started, he becomes a ready purchaser of any other work by the same author, and enters the noble army of book buyers.

Before the present vogue in light literature, book-cover designs could be divided roughly into two classes. The first embraced the serious bindings of books of quality, the beautifully designed and hand-tooled leather work, in harmony with the best traditional work of William Morris and the old
master-craftsmen of the middle ages. The second class consisted mainly of the covers of school prize books, and was necessarily bright and gaudy, whilst the liberal use of gold and colours was a sine qua non. The style of design was trivial, and as often as not the motive was a spray of flowers with a portrait or view in a panel super-imposed. The lettering was usually of the "rustic" variety, possessing about as much form and character as the "rustic" garden woodwork of a riverside hotel. More recently, figures in action--illustrations from the story--have to some extent ousted the spray and view motives, but otherwise the prize book has been less affected by recent influences than any other. It still suffers from the same lack of originality and style as the scriptural text in colours and gold that flutters on the walls of the seaside boarding-house bed-room. Prize books were among the first to have coloured cover designs, and threaten to be the last to yield to the wave of improvement that is affecting the designs on all other books.

There is still a demand for the hand-bound book, but it is necessarily limited. For every Bibliophile who is willing to pay a few pounds for the binding of a favourite volume, there are a thousand to whom four and six-pence or half a crown is the limit of their spending powers. And as fortunes are more likely to be made from big sales at small prices, it is not surprising to find that the majority of publishers are interested in the light literature industry. Under the impression that the magazines were injuring the book market, and also in retaliation on the newspaper men's excursions into the book trade, a few publishers ventured on the bookstalls in the form of paper-covered novels printed somewhat in the style and size of the magazines. These bold publishers and their imitators are still reaping the rewards of their enterprise. They discovered that a sixpenny novel, instead of annihilating the six-shilling version of the same book, helped to promote its sales. There was also the occasional revenue from the advertisements in the sixpenny book, all of which helped the publisher for once to get "a little of his own back," and to wipe off a few old scores against the machinations of the powers behind the halfpenny press.

The two classes of covers which call most for artistic designs are those for cloth-bound books and those for sixpenny paper-covered novels. Other books also bear pictorial covers, but more or less as the result of the publisher's sense of the fitness of things, rather than the imperative necessity of clamouring for attention among the jostling piles of competitors on bookstall and in book shop. But in the present article I am dealing mainly with those designs intended to help the sales of the book.

It was left to the Magazine Editors to discover the value of a pictorial cover as a selling force. Until the last few years, it was regarded more as an appropriate finish--a sort of artistic overcoat--for the book, rather than a sales-promoting poster. Now, however, the circulation managers of the biggest magazines are able to trace the fluctuation of sales as the direct result of certain cover designs, and it has been determined by analysis that the closer a design approximates to a typical artistic poster the bigger the resultant sales.
The two all-important factors of subject and treatment have, of course, to be reckoned with. From the magazine point of view, the subject with the strongest selling force are pretty women, children and humorous incidents. And the most popular treatment of the design is in the effective method of flat masses and decorative lines and shapes.

The paper-covered novels that have invaded the bookstalls have achieved the greatest success when the design has been more or less based on the experience of the magazine manufacturers, but with rather more particular and dramatic interest. So many and varied are the publications displayed on a bookstall that only the most distinctive can claim attention, and the book cover that strikes the eye pleasantly, arousing interest or curiosity, is already more than half sold. For a number of years, I have tried to ascertain, so far as possible, the circulation results of each of the hundreds of books and special numbers bearing my designs, and the conclusions arrived at are overwhelmingly in favour of the pretty woman, full length or head. And my conclusions all point to the possibility that novel covers in the near future will be very slightly distinguishable from magazine covers or posters in miniature.

The artist who seeks a grievance would find in cover designing the following drawbacks:—

1. That the publisher's idea of remuneration is not enough to enable the artist to more than barely skip the MS. or "copy" of the book which is to bear his design.
2. The time allowed for the work rarely admits of the preparation of sufficient rough sketches or preliminary studies from the model.
3. The publisher is usually under the impression that since he "pays the piper," he can alter the colour of the cloths or inks to suit any old whim or caprice.
4. The most carefully planned cover design may be cut up by the label of the libraries with as little regard for its proportions as an old woman gives to the materials which she chops up to make a crazy patchwork quilt.
5. Lastly, the author is an obtrusive person with a definite idea as to what the cover should be like, and is invariably a cause of friction to all concerned.

The rate of remuneration for cover designs is fortunately on the up-grade, not because the supply of designers is running out, on the contrary, it is increasing, but because the publishers are gradually realizing the power of the cover as a selling force, and also, most wonderful to relate, the difference between one design and another!

Of all tradesmen, publishers have, as a rule, the slowest brains, though if they are slow, they are not necessarily sure, for they are as full of caprice, pride, prejudice and presentiments as any Gaiety girl. It has only just occurred to them that there are more and better ways of advertising than to repeat the name of a book at intervals of half an inch down the single column of a morning paper.
A glance at a group of the average publisher's advertisements will show just how much farther they are behind in this important -- not to say vital -- feature of their business than even the shoemaker or draper, although seeing that we are obliged to have boots and clothes, whilst books are not exactly necessities, they would seem to require the better advertising. As an American cousin has observed, doing good work without advertising is like winking at a pretty girl in the dark; no one knows what you are doing but yourself.

The author rarely has even the haziest views on art, or any decorative sense. From the nature of his profession his tendency is to judge all art according to the fidelity with which it illustrates a literary idea, and not as being in itself an independent means of expression. He is therefore prone to conjure up for his cover design a scene or incident which, although it might constitute a thrilling chapter in the book, would be quite impossible as a cover.

A well-known novelist once sent me the following quotation as a cover subject, to be rendered in black and gold on red cloth: --

"'Twas midnight and over the land there hung a thick, murky pall.
The moon had not yet risen. Suddenly, stealing across the plains could be heard the muffled steps of a thousand men," etc., etc.

The impossibility of such a subject -- *such an author -- left me no alternative but to draw the usual "Girl Reading"; presumably the heroine absorbing the story of "the thousand armed men" from the evening paper. I have yet to meet the author who can evolve a suitable idea for a cover from the salesman's point of view. The designer's duty, providing he knows his business, and has studied the peculiar requirements of the profession, is, in the best interests of all concerned, to ignore any of the author's instructions likely to clash with his conception of what the cover should be. For it is his first problem to provide the book with a "selling" cover, and if at the same time it is good in drawing, composition and colouring, so much the better.

It is useless to complain of the limited time allowed for the designing of a cover, such matters are nearly always left till the last moment. The author is invariably behind time with his copy, and the publisher, poor man, stands betwixt the printer and the binder, the author and the artist; everybody's troubles are his troubles, whilst his troubles, are, of course, his own.

Among the disillusionments that await the young designer is to discover that the publishers are merely human, that the formidable imprint of Messrs. So and So & Co., Ltd., really stands for a very ordinary middle-aged gentleman with the education of a grocer, and the outlook on life of a bookstall clerk. He is, in fact, an average tradesman, but differs from his fellows by the obsolete methods of his bookkeeping and publicity, and also by the fact that a certain mouldy mystery surrounds him and helps to conceal his ignorance by means of a few "property" bookcases of untouched volumes to lend a learned air to what he is careful to refer to as his "sanctum" or "den". Another strange thing about the average publisher is the fact that he knows no more about books, writers and publishing than other people. There are publishers in London to-day who are not even able to distinguish between a lithograph or a pull from a half-tone block, neither are they aware of any difference between the processes.

To be continued
Public Collections Overviews:

#1 - California State University, Fullerton

In the Special Collections Section of the Library there is a fine collection of over 4000 volumes. It was slowly built over a period of eighteen years (1967-1985) by the then Special Collections Librarian, whom I can vouch for has had a lifelong interest in trade bindings. The holdings include approximately 110 titles decorated by Margaret Armstrong (totaling 172 volumes) and 220 known Decorative Designers examples. Many of the estimated 250 book cover designers are represented, as are covers not yet identified. It was through Drs. Gullans and Espey (UCLA) that we were introduced in depth to Margaret Armstrong and Decorative Designers. Thanks go also to Carey Bliss (late of the Huntington Library) and several book dealers, especially Mike Thompson and Will Dailey, for most valuable information and help. Examples are mainly, but not limited to, American bindings, from the mid-nineteenth to mid-twentieth centuries. The collection is exclusively trade bindings and supplements the history of binding examples found in the Rare Book Collection.

The collection was acquired with research in mind, so mint condition or expensive highpoints were not crucial, although we were lucky to add a good selection which satisfy both points. To supplement the collection are as many reference works as was known at the time. There is now a need for us to become current in this area. Lists and indexes were compiled to allow for service points of author/title, designer (if known), and publishing house.

Since the beginning it was hoped that this collection could be part of a national data base of binding points to aid research. Even more so than for Modern Firsts in their own field, it will be the minor points that will solve the major problems in trade binding history. With this need in mind a seventy point form has been developed to describe each item inside and out. Only about three hundred covers at CSUF have as yet been put through the process due to unavoidable changes at the Library, but a new concentration is projected as a side result of this newsletter. If there are other public collections wanting to join in this idea, please contact Linda Herman (714) 773-2508 (answering machine).

Two exhibits with catalogs were mounted in the Library lobby on Margaret Armstrong and on the history of binding, stressing the Golden Age of trade binding. A third exhibit was contributed to at the neighboring Fullerton College. Lectures and talks centering on trade bindings have also been given. An outline history of trade binding will be printed in one of the next TBR Newsletters. All these activities would have been made almost impossible if it hadn't been for the accessability of the fine collection at CSUF. Special thanks go to our University Librarian Emeritus, Mr. Ernest W. Toy, Jr., for supporting its creation.

Linda Herman
Margaret Armstrong continuing bibliography proposal:

Even though we have not taken a pole, our mailing list notes, and dealer prices, indicate that Margaret Armstrong is probably THE most collected book cover designer. It has been twenty-two years since the bibliography by Drs. Gullans and Espey was first issued. (Please correct me if there is something more current available!) It seems timely to begin adding to it with notes, variants, and new titles. As an ongoing project it is proposed that this newsletter nibble through a new author bibliography, based on the pioneer work mentioned. If there is enough input the TBR Newsletter will start by listing all known authors ("A" only) with Margaret Armstrong covers. Variants will have A,B,C after the Gullans number and new authors/titles will be inserted, as needed, using decimals between the Gullans numbers. Please send comments and changes for this listing. How extensive should the physical descriptions be?

Here are a few titles we did not find listed in Gullans which may be of interest to you:

- Signed - CSUF #2702

Crawford, Marion F. Constantinople. New York: Scribners’, 1895
- Signed - CSUF #2711


You will notice that the newsletter is constructed to be taken apart or recopied, so you need save only the pertinent parts for your reference.
Decorative Designers (1896-1932) continuing bibliography: A

The thousands of covers produced by this company, according to the interview with Lee Thayer by Charles Gullans, is an awesome challenge. Although this bibliography will probably take years of work to find all the titles and variants, let's begin with authors "A" and see how we can progress. (The Alger series is going to be complicated and give problems right away.) The following titles have been noted:

   New York: Century Co., 1915. - Unsigned - UCLA list
Abbot, Willis John. The nations at war: A current history.
   New York: Leslie-Judge Co. cc1917a - Signed
Abbott, Eleanor Hallowell. The stingy receiver.
   New York: Century Co., 1917. - CSUF #2391
   New York: Putnam's, 1899 (also 1909) - Unsigned - UCLA list + CSUF #2561
Aitken, J.R. The sins of a saint.
   New York: Appleton, 1903. - Signed - CSUF #2392
   New York: New York Book Co. end - Unsigned (boy sailing)
Alger, Horatio, Jr. A cousins conspiracy.
   New York: New York Book Co. end - Signed (boy climbing with gun)
Alger, Horatio, Jr. Forging ahead.
   New York ? - Unsigned (two boys sitting reading) - mention in magazine
Alger, Horatio, Jr. Jack's ward; or, The boy guardian.
Alger, Horatio, Jr. Phil the fiddler.
   New York: New York Book Co., 1912. - Unsigned (boy fishing)
Alger, Horatio, Jr. The young adventurer.
   New York: New York Book Co., 1910 - Signed (boy climbing with gun)
Alger, Horatio, Jr. The young adventurer.
   New York: New York Book Co. end - Signed (boy climbing with gun)
Allen, James Lane. A cathedral singer.
   New York: Century Co., 1916. - Signed
Antrobus, Suzanne. The king's messenger.
   New York: Harper, 1902 - Unsigned ?
Austen, Alfred. A tale of true love and other poems.
   New York: Harper, 1902. - Signed (DD=Jay Chambers) - UCLA list
TBR Newsletter #1

Notes + Queries

? We have had absolutely no luck in finding out the name of the very prolific designer who used the sign below for his/her signature. We have about twenty-two different covers with various states at CSUF. He/she worked for Macmillan, as well as Appleton, Barnes, and Doubleday.

Linda/Cynthia

! There are books of which the backs and covers are by far the best part.

Charles Dickens (1812-1870)

! Through and through the inspired leaves, Ye maggote, make your windings;
But oh, respect his lordship's taste, And spare the golden bindings.

Robert Burns (1759-1796)
(on a margin of a book)

! Man builds no structure which outlives a book.

Eugene Fitch Ware (1841-1911)

! March 1980 study found that many books published in American since 1850 were in poor condition due to high acid content. Experts predicted that 97% of all books published between 1900 and 1937 will have limited use after fifty years or less.

(I lost the citation! LEH!)
George Wharton Edwards was known as a portrait artist, a muralist, an illustrator, and possibly best known, at least in the art field, as a painter of the European landscape. Edwards was also an author of short stories, articles and travel books. His work on book cover design, which would be of interest to readers of this newsletter, was never mentioned in the literature about him. However, it was very much a part of a life devoted to books and art.

Edwards was born in Fairhaven, Conn. in March of 1859 to William A. and Margaret M. Edwards. In 1882 he traveled to Antwerp, Belgium, to study painting and from there to Paris where he was a student of Eugene Peyron. The next few years he spent traveling through Europe where he developed a love of the European countryside which would provide inspiration for his books and paintings for years to come.

In 1886 he married Annie Johns, daughter of General C. Cox. In 1898 Edwards became director of the art department of Colliers Weekly. In 1904 he left this position to become manager of the American Bank Note Company.

Edwards exhibited his paintings in Europe and received extraordinary recognition in the form of numerous awards and honors for his landscapes. He also received silver and bronze metals at the American Expositions in Buffalo and Charleston.

He was also an illustrator of books. Edwards illustrated *Last leaf* by Oliver Wendell Holmes (1885), *The sun dial* by Austin Dobson (1892), *The Epithalamion* by Spencer (1885), *Letters from my mill* by Alphonse Daudet (1893) and others.

Edwards started publishing travel books about Europe as early as 1886. These books were illustrated by the author and it would be difficult to say which was more important, the text or the illustrations. These travel books were widely popular in their time. The last one *Constantinople*, was published in 1930 when the author was 71 years old.

George Wharton Edwards died on January 18, 1950, at the age of 90 in Greenwich, Conn.

Edwards started designing book covers as early as 1889, shortly after his return from his European studies. I have found covers that he had designed up until 1915. He had worked with at least nine different publishers, all based in New York City. Edwards style on the covers varies greatly, but always a strong masculine hand comes through. Some of the covers reflect his experience with European landscape such as in *Somewhere in France* by Richard Harding Davies (1915) and *Hans Brinker* by Mary Mapes Dodge (1915). Many of the covers reflect an Art Nouveau style such as *The destroyer* by Benjamin Swift and Friendship village by Zona Gale (1910). Always you will find his work decorative, varied, and lots of fun, though the quality of the work can be uneven. Edwards' book covers are easily recognized by the initials "GWE" tucked away in the design, generally in the lower right hand quarter of the cover.
Here is a bibliography of some thirty books with covers by George Wharton Edwards. As this list must be obviously incomplete I invite the reader to send us information on any more covers or illustrations which may have been discovered.

Cynthia Bruns

1) Allen, James Lane. Summer in Arcady; a tale of nature.

2) Anonymous: The book of Easter with an introduction by the Rt. Rev'd
   W.C. Doane and imaginative drawings by George Wharton Edwards.
   New York: Macmillan Co., 1910 (c1910) - Unsigned - CSUF #

   New York: Grosset + Dunlap (after 1906, c1896) - Signed: GWE, also
   internal cuts by GWE - CSUF #1612

4) Barr, Robert. Tekla: a romance of love and war.
   New York: Grosset + Dunlap (nd, c1898) - Signed: GWE - CSUF #1614

5) Bellaigne, Camille. Musical studies and silhouettes. Translated from
   the French of...by Ellen Orr.
   New York: Dodd, Mead + Co., 1900 (c1900) - Signed: GWE - CSUF #1615
   (same as CSUF #3759 except for lettering)

6) Bellaigne, Camille. Portraits and silhouettes of musicians. Translated
   from the French of...by Ellen Orr.
   New York: Dodd, Mead + Co., 1897 (c1897) - Signed: GWE - CSUF #3759
   (same as CSUF #1615 except for lettering)

   New York: Macmillan Co., 1898 (c1897) - Signed: GWE - CSUF #1616

   New York: Macmillan Co., 1897 (c1897) - Signed: GWE - CSUF #2937

9) Croly, George. Tarry thou till I come: or, Salathiel the Wandering Jew.
   New York: Funk + Wagnalls Co., 1901 (c1901)
   Reprinted: New York: Grosset + Dunlap (nd, c1901) - Signed: GWE -
   CSUF #1617 and #1617A

    New York: Charles Scribner's Sons, 1915 (c1915)
    Reprinted: New York: A.L.Burt (nd, c1915) - Signed: GWE - CSUF #1618
    and #1618A

11) Dodge, Mary Mapes. Hans Brinker; or, The silver skates.
    New York: Charles Scribner's Sons, 1915 (c1865,1875,1893,1896,1915)
    - Signed: GWE - CSUF #1619

12) deKuy, Charles. Bird rods...with an accompaniment of decorations by
    George Wharton Edwards.
    New York: A.S.Barnes + Co. (nd, c1898) - Signed: GWE (in script) -
    CSUF (in stacks)

13) Dunbar, Paul Laurence. Folks from Dixie.
    Toronto: G. Morang, 1898/New York: Dodd, Mead + Co., 1898. - Signed:
    GWE, but with paper onlay by E.W.Kemble? - seen on display

14) Dunbar, Paul Laurence. In old plantation days.
    New York: Dodd, Mead + Co., 1909. - Signed: GWE - seen on display

15) Dunbar, Paul Laurence. The uncalled.
    New York: Dodd, Mead + Co., 1898. - Signed: GWE - seen on display
New York: Frederick A. Stokes Co., MCMIV (c1914) - Unsigned: internal illustrations by GWE - CSUF #22

New York: Dodd, Mead + Co., 1896 (c1896) - Signed: GWE - CSUF #1620

New York: Dodd, Mead + Co., 1903 (c1896,1902,1903) - Signed: GWE - "With cover and decorations by George Wharton Edwards" (title page) - CSUF #1621

New York: Macmillan Co., 1910 (c1908) - Signed: GWE - CSUF #1622A (same as CSUF #1622 and #1622B, except for lettering)

20) Gale, Zona. The loves of Pelleas and Etarre.  
New York: Macmillan Co., 1909 (c1907) - Signed: GWE - CSUF #1622B (same as CSUF #1622 and #1622A, except for lettering)

21) Gale, Zona. Mothers to men.  
New York: Macmillan Co., 1911 (c1911) - Signed: GWE - CSUF #1622 (same as CSUF 1622A and #1622B, except for lettering)

22) Higginson, Ella. From the land of the snow-pearls: tales from Puget Sound.  
New York: Macmillan Co., 1902 (c1896, 1897) - Signed: GWE - CSUF #1623

New York: Frederick A. Stokes Co., c1897,1898, - Signed: GWE - CSUF #1624 and #1624A (with different color cloth)

New York: Century Co. (nd, c1889,1890) - Signed: GWE - CSUF #1715

New York: Dodd, Mead + Co., 1895 (c1894) - Signed: GWE - CSUF #1625

26) MacLaren, Ian. A doctor of the old school.  
New York: Dodd Mead + Co., 1895 (c1894,1895) - Signed: GWE - CSUF #3295

27) Meldrum, David S. Holland and the Hollanders.  
New York: Dodd, Mead + Co., 1898 (c1898) - Signed: GWE - CSUF #1756

New York: Dodd, Mead + Co., 1897 (c1896,1897) - Signed: GWE - CSUF #1626

29) Shelton, Louise. Continuous bloom in America, where, when, what to plant with other gardening suggestions.  
New York: Scribner's Sons, 1916 (c1915) - Signed: GWE - CSUF #1627

30) Swift, Benjamin. The destroyer.  
New York: Frederick A. Stokes Co., (nd, c1898) - Signed: GWE - CSUF #1628

New York: Longmans, Green + Co., 1898 (c1891,1897) - Signed: GWE - CSUF #3554
Bibliographic information on reference works mentioned:


This bibliography of reference works relating to book covers will be continued until it includes at least the over ninety citations already known to CSUF, as support documentation to items mentioned in the newsletter.