



THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

NEWSBOY



Horatio Alger, Jr.

1832 - 1899

A magazine devoted to the study of Horatio Alger, Jr., his life, works, and influence on the culture of America.

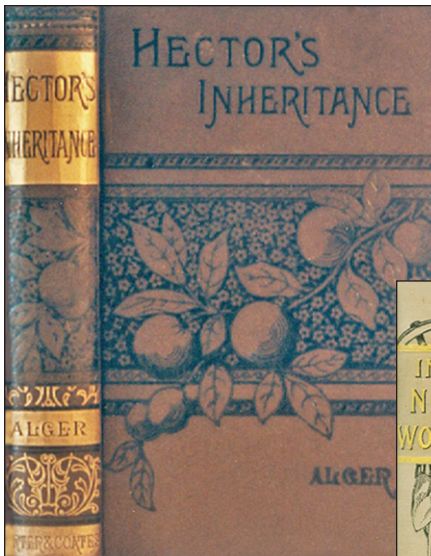
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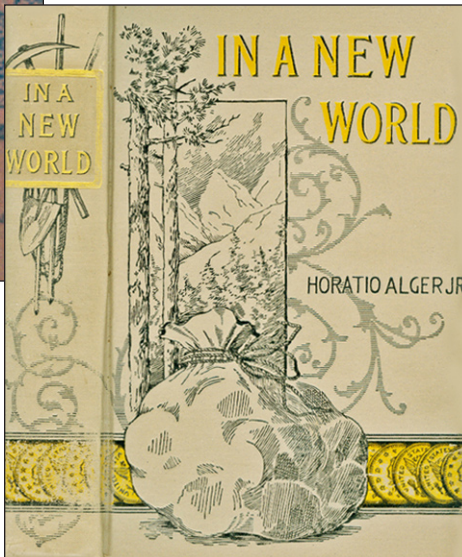
NUMBER 6

First look at the 2018 Fort Lauderdale convention

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Porter & Coates Algers revisited



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Happy holidays from the Horatio Alger Society!

President's column

More than 2½ years ago, our then President, Jeff Looney (PF-903), sent out some thoughts toward a strategic plan for our Society, titled *"Doing and Daring at the Horatio Alger Society: First Thoughts on a Strategic Plan."* Jeff began his eight-page analysis by noting what has been obvious for some time: both overall membership and attendance at our annual conventions has declined.

His recommendations (supported by careful analysis) focused largely on our website, as follows:

- "(1) Identify our core strength, and use it.
- (2) Put a large and growing body of excellent, reliable material about Alger on the web.
- (3) Increase our range by expanding our focus to other juvenile authors.
- (4) Put a large body of reliable material about other juvenile authors on the web.
- (5) Provide for the permanence and increasing reliability of this digital material.
- (6) Make all or most of this digital material available free to the user.
- (7) Form useful and mutually advantageous alliances, while preserving our brand."

Thanks to the intensive and deeply appreciated efforts of several members, the content of the website has been expanded, especially with respect to better information about all Alger editions. Getting material on our juvenile authors and related topics will require more input from the membership as a whole.

Perhaps one possible approach might be to encourage members to select an author whom they have either collected or in whose work they have held a strong interest and for them to prepare authoritative presentations for the website of these authors' life stories and works, in the same way as has been done for much of Alger's work.

Jeff's vision of the website serving as a source for collectors and those interested in American juvenile literature, especially of the second half of the 19th Century and the first part of the 20th, is certainly realizable, based on what has already been accomplished in making the website a meaningful spot for everything related to Alger.

In contrast, we have not done much about forming useful alliances nor has much been done to change the format or anything else about the annual conventions. Plans are in motion for the next convention in Fort Lauderdale this coming spring — an article by convention

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HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of Strive & Succeed that for half a century guided Alger's undaunted heroes. Our members conduct research and provide scholarship on the life of Horatio Alger, Jr., his works and influence on the culture of America. The Horatio Alger Society embraces collectors and enthusiasts of all juvenile literature, including boys' and girls' series books, pulps and dime novels.

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Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176**.

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Newsboy ad rates: Full page, \$32.00; one-half page, \$17.00; one-quarter page, \$9.00; per column inch (1 inch deep by approx. 3 1/2 inches wide), \$2.00. Send ads, with check payable to Horatio Alger Society, 1004 School St., Shelbyville, IN 46176.

The above rates apply to all want ads, along with ads offering non-Alger books for sale. However, it is the policy of the Horatio Alger Society to promote the exchange of Alger books and related Alger materials by providing space **free of charge** to our members for the **sale only** of such material. Send advertisements or "Letters to the Editor" to **Newsboy** editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047. E-mail: hasnewsboy@aol.com

Sunny south Florida awaits the H.A.S.!

Get ready to 'dip your toes' in Fort Lauderdale!

By James King (PF-1126)

Introduction: I understand that last spring, in a moment of utter madness, I was heard to agree to host the 2018 annual convention. Having no prior experience in the matter and unable to abscond, I have taken to the task as one would dive into an empty pool.

I therefore submit for your preliminary consideration the following details which have been cobbled together for this preview installment. More details, including registration form and schedule, will be included in the January-February *Newsboy*.

* * *

Pack your sunglasses and suntan lotion as we head to sunny south Florida for the 54th annual Horatio Alger Society convention, "Falling in with Fort Lauderdale," to be held as he title states, in the greater Fort Lauderdale area. Those of you unfamiliar with the city may at least know of it from earnest portrayals in either the 1960 CinemaScope classic "Where the Boys Are" or Elvis Presley's celluloid masterpiece, "Girl Happy."

Fort Lauderdale has much to offer the adventure-some tourist, with parasailing, scuba-diving, paddle-boarding, roller-blading, jet-skiing, indoor sky-diving and beach blanket bingo all on display. However, the most popular attractions have proven to be such pastimes as the Jungle Queen river cruise, air-boat rides through the Everglades, antique car museums, heritage sites such as the Bonnet House and pioneer Stranahan House, Butterfly World (yes, that's right!), horse/dog tracks and casinos, parks and various unusual museums, such as the Swimming Hall of Fame, the Naval air station museum and the Stonewall museum.

Of course, there are plenty of shopping choices to be had, with charming Las Olas Boulevard and shopping malls of all types and sizes, not to mention the infamous "Swap Shop," one of the nation's busiest flea markets.

The nearby community of Dania Beach is renowned for antique shops, and there's even the odd used-book store or two. Lest I forget, Fort Lauderdale is apparently also quite well known for her white sandy beaches and



Fort Lauderdale Beach Boulevard is one of many scenic places to visit during the Horatio Alger Society's first visit to the Sunshine State since 1985.

warm turquoise waters, attracting "snowbirds" for nearly a century now.

The convention will take place May 3 through May 6, 2018. We have been fortunate to secure accommodations at the lovely Hampton Inn & Suites, Fort Lauderdale Airport-Cruise Port South, located at 2500 Stirling Road, Hollywood, Florida 33020. Phone: (954) 922-0011.

Our convention group rate is \$109 per night (plus state/local taxes), for rooms with either one king or two double-sized beds, all non-smoking, as is the entire hotel interior. A very limited number of accessible rooms are available, but those with such needs are urged to book as early as possible.

The hotel also has suites, so upgrades are certainly available, if desired. Regular check-in starts at 4 p.m. with check-out at 11 a.m. The director of sales, Joanne Mercado, graciously arranged the group rate and can offer the rate for extended stays up to two days prior and two days after our convention dates.

The hotel provides a complimentary shuttle to and from Fort Lauderdale/Hollywood International Airport, which is located less than four miles away, a mere 10-minute drive by car, if you so choose. Parking at the hotel is free for guests during their stay, and other amenities include fitness and business centers, an outdoor pool, free Wi-Fi and daily complimentary buffet breakfast.

Reservations must be received by **April 5, 2018** to guarantee both the room rate and availability. By the

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Editor's notebook

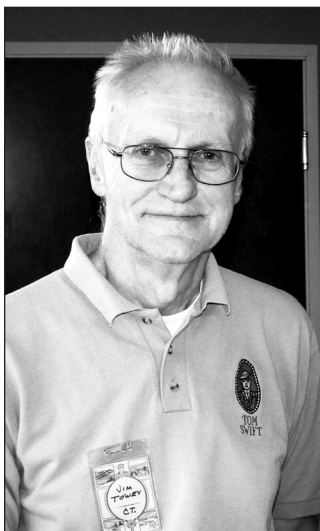
Whenever a longtime collector dies, it leaves a void both personally — and as a fellow member of our hobby — which is impossible to replace.

The Horatio Alger Society has lost several Partic'lar Friends over the past year whose passing hit close to home, because I knew all of them personally. Legendary series book researcher Jack Dizer, of course, left us last January; we also learned of the deaths of Rev. Ronald Murch, Maybelle Yarrington and Gordon Huber. They had attended our conventions over the years, which means the losses were much more personal than knowing them only by phone calls or postal and email addresses.

Now, we add Jim Towey (PF-975) to this list of departed friends and bibliophiles. Jim, who passed away on October 16, was a Connecticut neighbor of Brad Chase (whose tribute to Jim is on Page 15), and he was a regular attendee at Brad's near yearly fall backyard cookouts, where book collectors from the area would get together to sell, buy, trade or simply "talk books."

Because Brad and Jim lived in neighboring northern Connecticut towns, they were able to go "booking" throughout New England and upstate New York for some two decades. Brad would often kid me about he and Jim having "cleaned out" all of the out-of-the-way bookstores before I would leave for my twice annual trips to New England. Of course, as the stores and creaky old book barns began closing their doors mainly because of the onslaught of Internet giants eBay and Abebooks, the Chase-Towey "excursions" became less and less frequent.

The last time the three of us got together was at the 2009 Tom Swift "99th anniversary" book collector's meeting at Hammondsport, New York, which also featured Jack Dizer's audio-visual talk, "How Tom



Jim Towey (PF-975) at the 2009 Tom Swift convention in Hammondsport, N.Y.

Swift Invented Everything." Brad and Ann Chase drove down that Saturday from their summer place outside Rochester to take part in the events held at the Glenn Curtiss Museum, located just off Keuka Lake in Hammondsport.

In his tribute letter, Brad mentions the work Jim did over the years to reproduce dust jackets and scarce books in order to get those elusive titles into the hands of collectors, selling the books online as "...The Adventure Continues."

One of Jim's greatest contributions to our hobby was his republication, starting in the late 1990s, of several of the early books written by the husband-wife team of Sam and Beryl Epstein, who lived on Long Island. He and Brad once traveled by ferry across Long Island Sound to visit the Epsteins at their home in Southold, New York.

The Epsteins' books put back into circulation by Towey included the ultra-scarce **Roger Baxter Series** titles *Stranger at the Inlet* (1946, co-authored as by "Charles Strong"), *The Secret of Baldhead Mountain* (1946) and *The Secret of the Hidden Pesos* (1948, both with the "Martin Colt" pseudonym). Also reissued were the **Tim Penny Series** (Revolutionary War adventures, under the Epsteins' real names) — *Jackknife for a Penny* and *Change for a Penny*. Towey also reissued several of the scarcer titles in their famous **Ken Holt Series**.

I have the Roger Baxter and Tim Penny books in my collection, along with several other Towey reissues, including the final two titles in the eight-volume **Larry Dexter Series** in hard-cover editions with dust jackets. Those titles are *Larry Dexter and the Ward Diamonds* and *Larry Dexter's Great Search*, both written by Howard R. Garis under the Stratemeyer Syndicate house name "Raymond Sperry." Those two titles had previously been issued only in softcover by the Garden City Publishing Company in 1927.

Jim also helped Randy Schulkers (grandson of Robert Franc Schulkers) in launching his project of reprinting several of his grandfather's early Seckatary Hawkins

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MEMBERSHIP

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Fort Lauderdale set for a warm welcome

(Continued from Page 3)

way, the hotel's free shuttle also goes to Port Everglades for those thinking of adding a Caribbean cruise to your itinerary.

Other air travel options are Miami International Airport, about 30 miles to the south, or West Palm Beach International Airport, about 50 miles to the north. However, both are much less convenient and certain to cost more when shuttling costs are taken into consideration. Amtrak offers east coast corridor service to the nearby Fort Lauderdale depot for those considering traveling by rail.

The hotel is situated close to a large shopping center (The Oakwood), which sports a variety of reasonable, family-type dining establishments. They will certainly prove convenient for lunches and Thursday's on-your-own dinner plans. The Friday dinner and Saturday night banquet venues are still in process at press time, but will be announced in the next issue of **Newsboy**, along with further particulars, such as the registration form, convention registration fee and schedule. No surprises here, as I fully expect the costs to come in at or below last year's convention in Sacramento. Updates will also appear on the Society's website as available, so check there between **Newsboy** issues.

As in previous years, you can look forward to lively and informative presentations, a must-attend book



The Hampton Inn & Suites, Fort Lauderdale Airport-Cruise Port South, will host the 2018 Horatio Alger Society convention, "Falling in with Fort Lauderdale."

auction, as well as the traditional Saturday book sale. Although Alger remains central to our interests, the Society's philosophy and scope encompasses other period authors of juveniles, series books, dime novels, and the like, and hopefully, some of the books and presentations will reflect that.

In addition to the festivities being planned for Friday and Saturday nights, I am pondering an optional group outing for Saturday afternoon. Members are invited to contact me with their interests, suggestions, or any inquiries about the town (or the greater area) and its amenities. Spring will be here before you know it, so start your preparations now for a trip that will get sun on your face and sand in your shoes!

Editor's notebook

(Continued from Page 4)

books, along with additional Schulkers manuscripts finally turned into book form.

Of special interest to Horatio Alger collectors was Towey's last major project – becoming the publisher of Brad Chase's two books on the Hurst Publishing Company, in 2012 and 2014, respectively. Brad knew that Hurst was the last of the major Alger reprint publishers remaining to be treated to a bibliography, but he hesitated for years because of the huge scope of the project. Jim eagerly stepped in and scanned dozens of book covers and jackets and took charge of the books' physical production, including designing and laser-printing the color dust jackets.

As Brad states eloquently in his Preface to *Thomas D.*

Hurst and his Publication of Horatio Alger Books:

"The printer that originally produced my earlier books worked from typed text and graphics that I had prepared. This current book was created on a computer; it was then saved to a flash drive from which the printer produced book copies. This magic required expertise that still mystifies me, but was capably supplied by my friend, neighbor and publisher, Jim Towey of West Granby, CT."

The second Chase-Towey collaboration, *Small Horatio Alger Books Published by Thomas D. Hurst*, followed in that tradition of excellence.

While Brad's letter of tribute on Page 15 is all it should be and more, the ultimate tribute to Towey's contributions to our hobby and the Horatio Alger Society, are these two Alger-Hurst bibliographies, along with all the other scarce books he republished for collectors over the years.

President's column

(Continued from Page 2)

host James King in this edition of **Newsboy** will update you on the details. This is an opportunity to visit Florida when spring has not completely arrived, much less summer (and blessedly, without the prospect of hurricanes!), in the rest of the United States.

Forming alliances with other groups probably will require us to expend some more effort on the website to increase our attractiveness to potential partners. But it may well be the time for us to consider linking our annual convention to a large gathering such as the Popular Culture Association's annual conference. Several of our more active members are either involved in PCA or attend this meeting, which usually is held in late March or early April, and would not require that much adjustment in the time of year when we meet.

Our recent conferences have been rewarding in terms of both the substantive content and the opportunity for maintaining and renewing friendships along with discussing and exchanging information about the whole field of American juvenile literature in which we share our interest. Amazingly, we have either broken even or come close for these last few conventions, owing largely to the dedication of the hosts in planning ahead — even when, as was the situation last year, we had to switch hotels late in the game.

Nevertheless, attendance has been disappointing. We have had really good items available for the auctions,

because several estates have relied on us on a consignment basis to secure the best prices for them. Some of the decline in prices, of course, relates to the changing vicissitudes of the collectibles market generally, but the situation at our annual auctions — where there is scant interest in many items that would have elicited strong competitive bidding some years ago — is clearly also the inevitable result of the smaller convention attendance.

For 2019 and years to follow, then, it makes sense for us to explore scheduling our convention either immediately before or after the Popular Culture Association conference. Placing this on the agenda for our Board meeting in Fort Lauderdale is intended to stimulate thought by the directors as well as the membership as a whole as to what direction we should take with respect to preserving the convention, possibly in somewhat altered format, in future years.

Any alternatives that may be proposed to the PCA linking should of course receive fair consideration. In that the recommendation the Board will be presented as always to the membership at the convention, this is yet one more reason for you to come to Fort Lauderdale. We will profit from as much input across the Society's membership as can be obtained.

Your partic'lar friend,
Richard Hoffman (PF-570)
2925 28th St., N.W.
Washington, DC 20008
Email: derhoff@yahoo.com

LETTERS TO THE EDITOR

Dear Bill:

The big news for me is that recently I finished the Cubs book. Oh, there is some editing/proofreading to do, but the worst is over. It's been rather grueling at times, as I use only original sources. Thought you'd enjoy the attached letter from Gary Mitchem (a Cubs fan and baseball authority) at McFarland. See last sentence. The Book should be out by the summer or fall of 2019. Gary has already seen the entire book in draft form (before all the proofreading going on now).

I think it is important to have a good preface to detail the purpose of a book, the methodology, etc. etc. I have started taking notes for mine. I think it was the June 2004 issue of **Vine Line** (the Cubs magazine) that had a letter to the editor in which a Cubs fan said that a friend had told him that the Cubs haven't always played at Wrigley Field. The fan was pretty much outraged that his friend

said that and basically asked **Vine Line**, "Say it ain't so." Well, I thought I would recount that and use it to say that the Cubs do indeed have a history before black cats in the 1969 season, fictitious curses and finally, the 2016 World Series championship, the team's first in 108 years.

I spent a whole weekend proofreading the last chapter. VERY slow going, as I checked every single detail. I only got to page 9, and by Sunday night got to page 10.

This has been a monumental project, but the light is indeed at the end of the tunnel — 155,000 words and about 350 typed pages. A LOT of end notes. The tentative title is *Before They Were the Cubs: A Documentary History of Baseball in Old Chicago, 1868-1902*. Then, in the Epilogue, I jump forward a bit to succeeding years and comment on the dynasty of those early years in the 20th century.

Sincerely,
Jack Bales (PF-258)
422 Greenbrier Court
Fredericksburg, VA 22401
Email: jbales@umw.edu

Porter & Coates Algers revisited

Part I: A bite of the 'Apple'

By Bradford S. Chase (PF-412)

We all realize that Alger first editions were published by many different companies. Some of these publishers produced many Alger firsts, often in several different formats. One company in this latter category was Porter & Coates of Philadelphia.

This article is the first of three parts. It examines certain Alger first editions published by Porter and Coates and gives some history about the development of that firm and its successors. Discussed specifically in **Part I** are the Alger books contained in a series known to many of us as "Brown Apples." This series contains 28 titles, eight



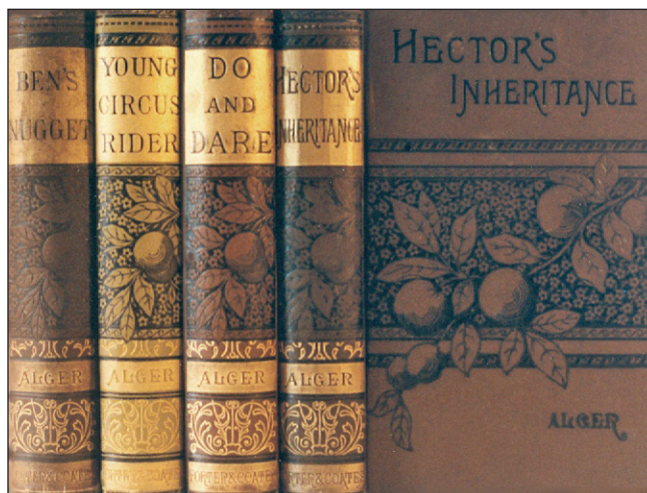
of which are Alger first editions. Part II will describe three other first-edition formats by Porter & Coates and Part III will cover the first editions published by its successor firm, Henry T. Coates. [Part II begins on Page 10].

When Henry T. Coates in 1866 joined the publishing firm of Davis and Porter, little did he realize that he would have a substantial interest and financial effect on me more than 100 years later. I'm sure he was at that time more concerned about supporting himself, continuing his publishing career and doing work that was primarily profitable and perhaps only incidentally concerned about making a product having lasting quality.

Assuredly, he would be amazed to learn that his Horatio Alger books are of keen interest to many other collectors in 1993!

When Charles Davis retired in 1867, the firm was renamed Porter & Coates. Henry, together with Robert Porter, then built the firm into one of the largest publishing houses in Philadelphia over the next 30-plus years. The key for us as Alger collectors was the purchase by the firm in 1881 of the stock, stereoplates and copyrights

This article was originally published in two parts in the Newsboy issues of May-June 1993 and July-August 1993. Although Brad Chase's original research has not been superseded, a few editing style changes and upgraded images are included. Additional information on the Porter & Coates Alger formats is included in the Postscript on Page 13.



The first four of the eight Alger first editions published by Porter & Coates in the "Brown Apples" format, these titles appearing from 1882 to 1885.

of books written by Horatio Alger, Jr. from the bankrupt Boston publisher, A.K. Loring.²

A variety of Alger editions then flowed from the Porter & Coates firm. The volumes were usually well constructed, moderately priced and had some very attractive formats, many of which we collectors proudly display on our bookshelves today as nice-quality Algers. One of these formats is commonly called "Brown Apples."

Now, I'm not just sure how the "Brown Apples" name was given to this format. I guess I should credit my brother Rolfe, who has collected them from the start, for either coming up with the name himself or learning about it from some other collector. Anyway, the "Brown Apples" format is a sort of shorthand that Rolfe, I and some other collectors use when discussing whether or not this or that title is needed. [Ed. note: Ralph Gardner uses the term "branch of leaves and berries," while fellow bibliographer Bob Bennett describes the central image on the front cover as "fruit, leaves and small flowers." As Chase notes, this format was also issued by Porter & Coates in burnt-yellow cloth, which collectors often describe as "Gold Apples." See *Postscript* on Page 13].

When writing this article in 1993, I believed that the only true basis we had to determine the number of different Alger titles Porter & Coates produced in this format was to count the number of different titles found to date. The purpose of this article was (and still is) to explain what I know about this format.

Collectors may also find the information of interest and may want to think about collecting the Brown Apples format now that there is more detailed information about it available. I have found it to be a very nice format to

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Table 1

Titles in the "Brown Apples" format

(In alphabetical order; first editions in **boldface**)

Ben's Nugget	<i>Phil the Fiddler</i>
<i>Ben the Luggage Boy</i>	<i>Ragged Dick</i>
Bob Burton	<i>Rough and Ready</i>
<i>Charlie Codman's Cruise</i>	<i>Rufus and Rose</i>
Do and Dare	<i>Sam's Chance</i>
<i>Fame and Fortune</i>	<i>Slow and Sure</i>
<i>Frank's Campaign</i>	The Store Boy
Hector's Inheritance	<i>Tattered Tom</i>
Helping Himself	<i>The Telegraph Boy</i>
<i>Julius</i>	<i>The Young Adventurer</i>
Luke Walton	The Young Circus Rider
<i>Mark the Match Boy</i>	<i>The Young Explorer</i>
<i>Paul Prescott's Charge</i>	<i>The Young Miner</i>
<i>Paul the Peddler</i>	<i>The Young Outlaw</i>

Porter & Coates Algers

(Continued from Page 7)

collect and looks really impressive with all the spines (with the books' titles printed against a gold background) side-by-side in a row on my bookshelf.

Before I continue with the description of the format, however, I should finish the historical notes about the Porter & Coates firm. It produced Algers and other juveniles until Robert Porter retired in 1895. The firm then became the Henry T. Coates Company, which continued producing Algers, some of which we know are very collectible today as first editions.³ At some later point, the Henry T. Coates Alger plates became the property of the John C. Winston Company (also of Philadelphia), which reprinted Algers for many years. But that is another story; let's get back to "Brown Apples."

There are two main cloth covers for this format: dark brown and gold (a yellowish tan). Both are considered first-edition cloth. I collect the dark brown books because the brown is very attractive when contrasted with the black lettering on gold background and black apples and leaves depicted on the cover and spine. The front cover is 4¾ by 6 7/8 inches in size, smaller than the usual Alger, but similar in size to the Loring Algers from which they were derived.

According to the advertisements in the books themselves, the cost per volume was \$1.25. If you wanted four that were advertised as a series, it would cost \$5.00. It

FAMOUS ALGER BOOKS.

Illustrated, Cloth, Extra, Black and Gold.

- RAGGED DICK SERIES.** Complete in six vols. Price per vol., \$1 25.
Ragged Dick; or, *Street Life in New York.*
Fame and Fortune; or, *The Progress of Richard Hunter.*
Mark the Match Boy.
Rough and Ready; or, *Life among the New York Newsboys.*
Ben the Luggage-Boy; or, *Among the Wharves.*
Rufus and Rose; or, *The Fortunes of Rough and Ready.*
- TATTERED TOM SERIES.** A Continuation of the Ragged Dick Series.
 Price per vol., \$1 25.
First Series. Complete in four vols.
Tattered Tom; or, *The Story of a Street Arab.*
Paul the Peddler; or, *The Adventures of a Young Street Merchant.*
Phil the Fiddler; or, *The Young Street Musician.*
Slow and Sure; or, *From the Sidewalk to the Shop.*
Second Series. Complete in four vols.
Julius; or, *The Street Boy out West.*
The Young Outlaw; or, *Adrift in the World.*
Sam's Chance, and How he Improved It.
The District Telegraph Boy.
- CAMPAIGN SERIES.** Complete in three vols. Price per vol., \$1 25.
Frank's Campaign.
Paul Prescott's Charge.
Charlie Codman's Cruise.
- LUCK AND PLUCK SERIES.** Price per vol., \$1 50.
First Series. Complete in four vols.
Luck and Pluck; or, *John Oakley's Inheritance.*
Sink or Swim; or, *Harry Raymond's Resolve.*
Strong and Steady; or, *Paddle your Own Canoe.*
Strive and Succeed; or, *The Progress of Walter Conrad.*
Second Series. Complete in four vols.
Try and Trust; or, *The Story of a Bound Boy.*
Bound to Rise; or, *How Harry Walton Rose in the World.*
Risen from the Ranks; or, *Harry Walton's Success.*
Herbert Carter's Legacy; or, *The Inventor's Son.*
- BRAVE AND BOLD SERIES.** Complete in four vols. Price per vol., \$1 50.
Brave and Bold; or, *The Story of a Factory Boy.*
Jack's Ward; or, *The Boy Guardian.*
Shifting for Himself; or, *Gilbert Greyson's Fortunes.*
Wait and Hope; or, *Ben Bradford's Motto.*
- PACIFIC SERIES.** Complete in four vols. Price per vol., \$1 25.
The Young Adventurer; or, *Tom's Trip across the Plains.*
The Young Miner; or, *Tom Nelson in California.*
The Young Explorers; or, *Among the Sierras.*
Ben's Nugget; or, *A Boy's Search for Fortune.*

COPYRIGHT BY HORATIO ALGER, JR., 1882.

The verso of the title page from the first edition of *Ben's Nugget*, copyrighted by Alger in 1882, with this title shown at the end of a list of other Alger books originally published by A.K. Loring.

should be noted, however, that books in the **Luck and Pluck** and **Brave and Bold** series were advertised for \$1.50 each and, as I note later, the titles in these series were not published in the Brown Apples format. Overall, individual editions of the Brown Apples format are nice-quality books that any collector would be proud to own and display.

The front cover has the title and "Alger" stamped in black, above and below a row of dashes and connecting dots bordered by black lines above and below a rectangular pattern of small flowers against a black background. Superimposed diagonally over this is a branch of leaves and apples.

The spine has the title printed in black against a gold background on the upper third of the spine and "Alger" and "Porter & Coates" blind-stamped against gold strips interspersed with gold filigree on the lower third. In the middle third, the apples, leaves and flower design is

carried over from the front cover.

A variant edition of *The Store Boy* has been observed in which there is no gold in the lower-third area of the spine, with "Alger" blind-stamped against a black background and "Porter & Coates" in a different style of lettering printed on a black background at the base of the spine. All other first-edition points are identical with the gold-stamped edition (see photo, below).

During my original 1993 research, after informally surveying other collectors and closely examining all my copies, I concluded that a total of 28 titles were produced having this specific format. On the slightest chance that after all these years there are more Brown Apples titles, and if you have one, please let me know.

The 28 titles listed in Table 1 are essentially of two basic types: 20 titles originally copyrighted and published as Alger first editions by A.K. Loring and eight titles published by Porter and Coates as first editions. The eight that are described by Bob Bennett as true firsts are shown in boldface type in Table 1 and are listed separately with their P&C copyright years identified in Table 2.⁴

Porter & Coates published a new first edition each year from 1882 through 1889. In all of these first editions

except *Ben's Nugget* there is no advertisement listing Alger in the front of the book. The *Ben's Nugget* verso (reproduced on Page 8) shows that title, along with 32 titles originally published by Loring (titled **Famous Alger Books**). According to Bennett, the first edition is identified by the fact that the *Ben's Nugget* title is the last title listed in these ads.⁵

Why is *Ben's Nugget* unique? According to Gardner, this book, as the fourth and concluding title in the **Pacific Series**, had been planned for publication in October 1881 by A.K. Loring, who apparently already had the manu-

script in hand when his firm went bankrupt in June 1881. When the Loring assets went over to Porter & Coates, the latter firm deposited the book for copyright in 1882.⁶

Note in the listing of Alger titles on Page 8 that *Ben's Nugget* is copyrighted

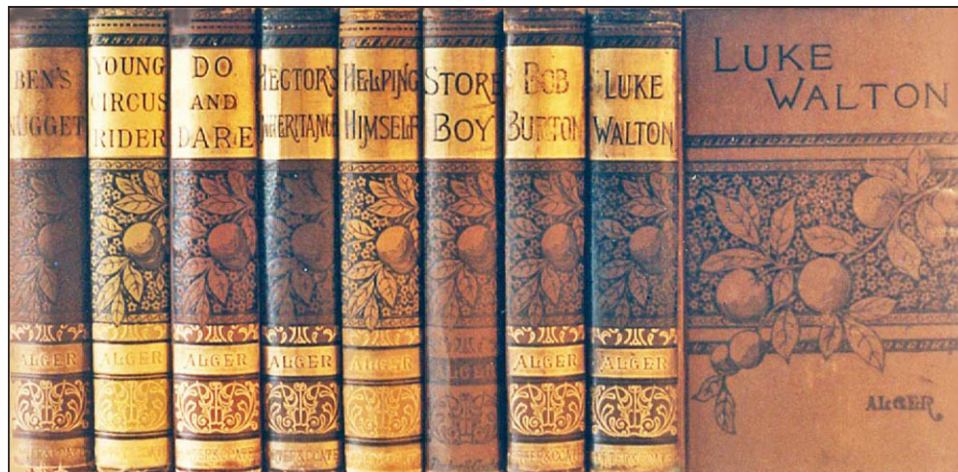
by "Horatio Alger, Jr." and not either of the two publishers, which probably reflects the state of transition between the two firms.

It is interesting to note that the advertising list of 33 Alger titles on the verso of the *Ben's Nugget* title page consists of that title (a new title in 1882); 20 other titles grouped into five series (**Ragged Dick**, **Tattered Tom** (First and Second Series), **Campaign** and three titles of the **Luck and Pluck** (First and 2nd Series) and **Brave and Bold Series**). I believe that due to the higher price per title (\$1.50 vs. \$1.25) and because none of these latter 12 titles have been found in the Brown Apples format, they were published in their own different formats. I have never seen a dust jacket for the Brown Apples format, so using that as a basis for making a conclusion of number of titles is also out.

[See the **Postscript** on Page 13 for Rob Kasper's comments on the 12 **Luck and Pluck** and **Brave and Bold** series titles being issued in the "Berry" format for \$1.50].

So that's it! To my fellow collectors, look over your Brown Apples copies to see if you agree or disagree about

(Continued on Page 10)



The eight Alger "Brown Apples" first editions. Note the variant binding (described by Chase) in this image of *The Store Boy*. The spine shows Alger's name blindstamped on a black background instead of the usual gold background.

Table 2

First-edition copyright years

Title	Date
<i>Ben's Nugget</i>	1882
<i>The Young Circus Rider</i>	1883
<i>Do and Dare</i>	1884
<i>Hector's Inheritance</i>	1885
<i>Helping Himself</i>	1886
<i>The Store Boy</i>	1887
<i>Bob Burton</i>	1888
<i>Luke Walton</i>	1889

Porter & Coates Algers

(Continued from Page 9)

the listing of the titles in this article. In the meantime, just enjoy this beautiful set of books, one of the nicest formats produced by any publisher of Alger's works.

Part II: *More than Brown Apples!*

The Porter & Coates name is very familiar to Alger collectors and, it brings immediately to my mind at least, really nice-quality books.

For example, I own the whole 28-title set of what is known as the "Brown Apples" format and I have it displayed alone on one bookshelf. The set always commands the attention of visitors to my library with its beautiful spines of dark brown and gold with black lettering.

As I have noted, there are eight Alger first editions produced in this lovely format by Porter & Coates with the remaining 20 titles reprints of books originally published by A.K. Loring of Boston. These were described in detail in Part I of this survey of Porter & Coates editions, originally appearing in the May-June 1993 issue of *Newsboy*.

However those eight titles were not the only first editions of Alger's stories that Porter & Coates produced. According to Bob Bennett⁷, between 1882 and 1895, the firm published 15 additional Alger first editions in four different formats. Each of these formats is very attractive and they are books of obvious high quality, designed, I'm sure, to entice purchase by the young readers of the day.

The Porter & Coates firm was formed in Philadelphia in 1867,⁸ but it was not until 1882 that it published its initial Alger first edition with the release that year of *Ben's Nugget*. A variety of Alger editions, both first editions and reprints, were made possible at that time because of P&C's purchase of the bankrupt A.K. Loring firms stock and printing plates. Alger first editions then flowed from Porter & Coates until Robert Porter retired in 1895.⁹

The firm then changed its name to Henry T. Coates & Co., which continued to produce Alger books, 11 of which appeared in four different formats and are considered by Bennett as Alger first editions.¹⁰

[*Ed. note: A description of these additional first editions under the Henry T. Coates imprint will be the subject of the concluding part of this series, which will appear in an upcoming issue of Newsboy.*]

It is interesting to note that the two Philadelphia-based Coates firms (Porter & Coates and Henry T. Coates & Co.) together produced 26 Alger first editions over a 21-year period between 1882 and 1903. There is little doubt that

Henry T. Coates, who was so much a part of both firms, had a major and direct influence on the number of Alger first editions produced. In this regard, these 26, added to the 37 Alger firsts published by A.K. Loring during prior decades, total 63 titles, which is more than half of all known Alger first-edition books. History reveals, therefore, that these two men — Henry T. Coates and Aaron K. Loring — had a major influence in bringing new Alger stories to millions of young readers during the latter part of the 19th century.

The Porter & Coates Company produced Alger firsts in four basic formats, which are shown in chronological order by date of publication in Table 3 on Page 12.

For easy reference purposes, I've used common names for these formats by picking out a prominent feature of the format. The four are **Brown Apples**, **Bee Hive**, **Coins** and **Sunburst**. It should be noted that Porter & Coates also produced Alger reprints in several other formats during this same time period.

Apparently as a matter of company policy, judging from the list in Table 3, Porter & Coates produced at least one first-edition Alger per year for the 14 years it published Algers, except in 1891. When the new firm of Henry T. Coates & Co. was formed in 1895, this policy of at least one Alger first edition per year was continued.

The four first-edition formats vary significantly from each other in size, color, style and general character. In fact, their covers have very little in common to indicate they were published by the same firm. Why Porter and Coates did this, we do not know. In the case of the Brown Apples format, we have already noted that there were 28 titles produced in that format, 20 of which have roots as Loring editions and eight first editions (listed in Table 1 on Page 8).

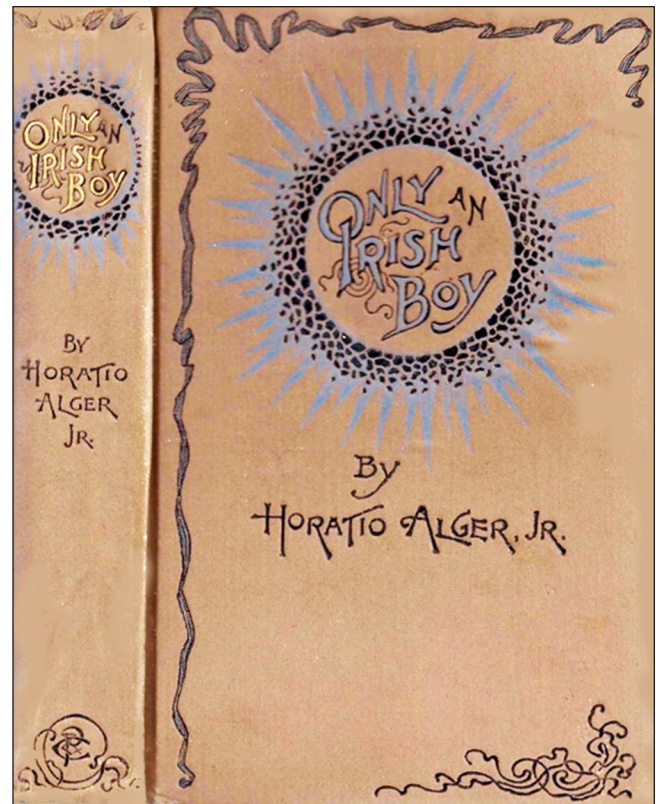
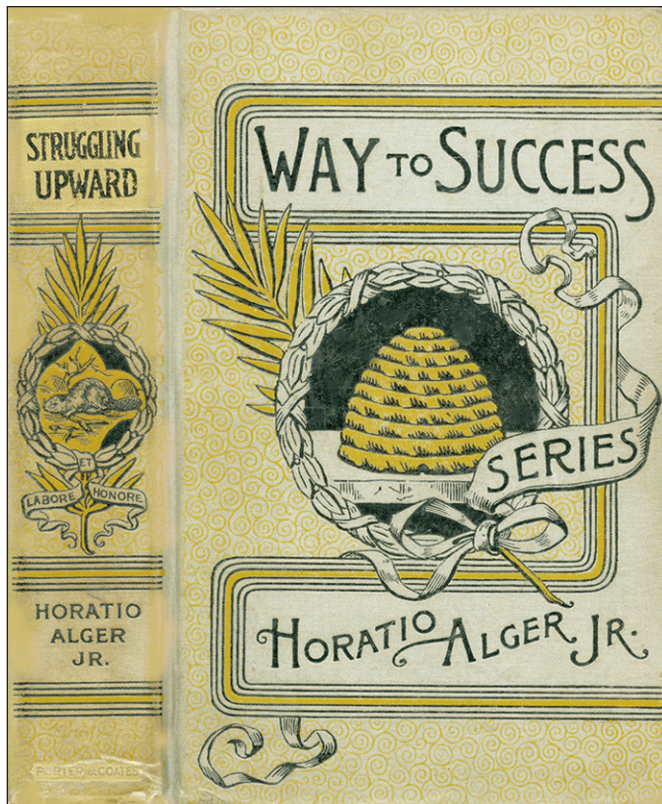
The four Porter and Coates first-edition formats, using Bennett as a source, are described as follows:

Brown Apples format

For a full description of this format, see Part I of this article, above. However, a brief recap follows to properly place the Brown Apples format within the total Porter & Coates Alger publishing history.

There are two main cloth colors for this format: dark brown and gold (yellow-tan). A first edition can be found in either color. I collect the dark brown books because the brown color is very attractive contrasted with the black lettering on gold background on the spine and the black-outlined apples depicted on both the front cover and spine.

[*Ed. note: A scarce "Green Apples" cover was produced by P&C for the six original **Ragged Dick Series** titles. These six books are part of the Jerry Friedland first-edition collection at the Horatio Alger repository library at Northern Illinois University. See **Postscript**.*]



***Struggling Upward* is the only first edition published by Porter & Coates in the firm's four-volume Bee Hive format, while *Only an Irish Boy* is one of three first editions appearing in the Sunburst format.**

The "Apples" front cover is $4\frac{3}{4}$ inches wide overall by $6\frac{7}{8}$ inches high, smaller and sometimes thicker and more compact than the later Algers produced by Porter & Coates and other publishers. According to P&C advertisements in the books themselves, the cost per volume was \$1.25. [Ed. note: The illustrated front panel of the cover is $4\frac{1}{4}$ inches wide].

The front cover has the title stamped in black, a row of dashes and connecting dots bordered by black lines with some fruit leaves and apples on a branch and many small flowers all against a rectangular black background. Near the bottom, the last name of the author is stamped in black. The spine has the title in black against a gold background and "Alger" and "Porter & Coates" blind-stamped on gold. The apples-and-leaves design, taking up the middle third of the spine, is wrapped around from the front cover. As in the other formats, the back cover is plain.

Bee Hive Format

There is only one first-edition Alger title in this format, *Struggling Upward*, published in 1890, with the Bee Hive format for the **Way to Success Series** also including three reprint titles.

The cover size is $5\frac{1}{4}$ by $7\frac{3}{8}$ inches, larger than the Brown Apples format and the traditional *12mo.* size of series books of the period. The cover is in gray cloth,

stamped in orange, black and gold. The cover and spine have an overall filigree design in orange. There are black and orange ruled lines and the words "Way to Success" at the top of the front cover and "Horatio Alger Jr." along the bottom. At the center of the cover is a vignette of a beehive in orange and black within a wreath, a palm frond behind and a ribbon tied at the bottom trailing off into the word "Series."

The spine has the title, "Struggling Upward," on a gold background, a vignette of a beaver, some black and gold ruled lines and blind-stamped against a gold panel are the words Porter & Coates. This format also has a plain rear cover.

Coins format

The three titles produced in this format as first editions were published in 1892 and 1893.

The cover size is $5\frac{1}{4}$ inches wide overall by $7\frac{3}{8}$ inches high, slightly taller than the Bee Hive format [the front panel remains $4\frac{3}{4}$ inches wide]. The binding is in a light-brown (beige) pictorial cloth, stamped in yellow and black. The title on the front cover is in yellow with the right edges of the letters outlined in black, and "Horatio Alger Jr." printed in black. The front contains an illustration of mountains, trees, a leafy vine-like fili-

(Continued on Page 12)

Table 3**The 15 Porter & Coates first editions**

Title	P&C pub. year
Brown Apples format	
<i>Ben's Nugget</i>	1882
<i>The Young Circus Rider</i>	1883
<i>Do and Dare</i>	1884
<i>Hector's Inheritance</i>	1885
<i>Helping Himself</i>	1886
<i>The Store Boy</i>	1887
<i>Bob Burton</i>	1888
<i>Luke Walton</i>	1889
Bee Hive format	
<i>Struggling Upward</i>	1890
Coins format	
<i>Digging for Gold</i>	1892
<i>Facing the World</i>	1893
<i>In a New World</i>	1893
Sunburst format	
<i>Only an Irish Boy</i>	1894
<i>Victor Vane</i>	1894
<i>Adrift in the City</i>	1895

Porter & Coates Algers

(Continued from Page 11)

gree. Near the bottom of the cover is a large filled sack superimposed over a horizontal row of yellow coins bordered by three rules top and bottom.

The title on the spine is stamped in gold with the right edges of the letters outlined in black. Behind the title block is an illustration of a group of tools (pick, shovel, road and rope) with the vine-like filigree below it. The yellow row of coins is continued over from the front cover with the same triple rules top and bottom. Again, the rear cover contains no illustrations or lettering.

Sunburst format

The three titles in this format were published in 1894 and 1895 and are among the harder Alger first editions to find. The cover size is 5½ by 7¾ inches, slightly narrower in overall width than the two previous formats [the front panel remains 4¾ inches wide].

The binding is also in light-brown cloth, this time stamped in blue, black and gold. The front-cover illustration is in blue and black and has a ribbon design along the top and left side and a smaller ribbon pattern in the lower right corner. In blue, bordered in black within a sunburst design, is the title. Alger's full name



These three titles made their appearance as first editions in Porter & Coates' attractive Coins format bindings.

is centered just below the sunburst.

The spine, in blue, black and gold, also has a sunburst surrounding the title, which is in gold, the first and last words of which are bordered in black. The top of the spine has a small decoration in black and the author's name is listed in the center of the spine in four lines as follows: By/Horatio/Alger/Jr. At the bottom of the spine is the "P&C" Porter & Coates logo in black within a ribbon design. As with the other formats, there are no illustrations or lettering on the back cover.

[*Ed. note: As noted above, the illustrated front panel of the covers of these three formats is actually 4¾ inches wide when the spine thickness is excluded. This is true for all subsequent P&C and Henry T. Coates editions.*]

The 15 Porter & Coates Alger first editions are books of high quality, they contain some tough titles for the collector to find and as a lot, they have very attractive formats. They were published almost annually over a 14-year period and were produced in four different formats, which vary substantially in binding color, design and size. Their striking cover colors, carefully crafted, imprinted cover illustrations, lettering and overall quality make these gems of antiquity an invaluable and impressive addition to any Alger collection.

NOTES

1. Tebbel, John H. *A History of Book Publishing in the United States, Vol. II*. 1978. New York: R.R. Bowker Co., p. 245.
2. Stern, Madeleine B. *Publishers for Mass Entertainment in 19th Century America*. 1980. Boston: G.K. Hall & Co., p. 246.
3. Tebbel, p. 423.
4. Bennett, Bob. *Horatio Alger, Jr.: A Comprehensive Bibliography*. 1980. Mt. Pleasant, MI: Flying Eagle Pub-

lishing Co., pp. 46, 49, 58, 70, 71, 81, 104 and 125.

5. Bennett, pp. 46-47. [Ed. note: There are many copies of *Ben's Nugget* which show that title as the last listed on the verso of the title page. However, there are many copies with this point that also have ads in the rear of the book that advertise *The Young Circus Rider* (1883), *Do and Dare* (1884) and even *Hector's Inheritance* (1885). In that case, you don't have a first edition, even though the ads in the front of the book conform to Bennett's description. However, Bennett is not really wrong, as he collates the true first edition as not having any ads in the rear of the book].

6. Gardner, Ralph D. *Horatio Alger or, The American Hero Era*. 1964. Mendota, IL: Wayside Press, p. 399.

7. Bennett, op. cit.

8. Stern, op. cit.

9. Tebbel, p. 423.

10. Bennett, pp. 41-128.

POSTSCRIPT

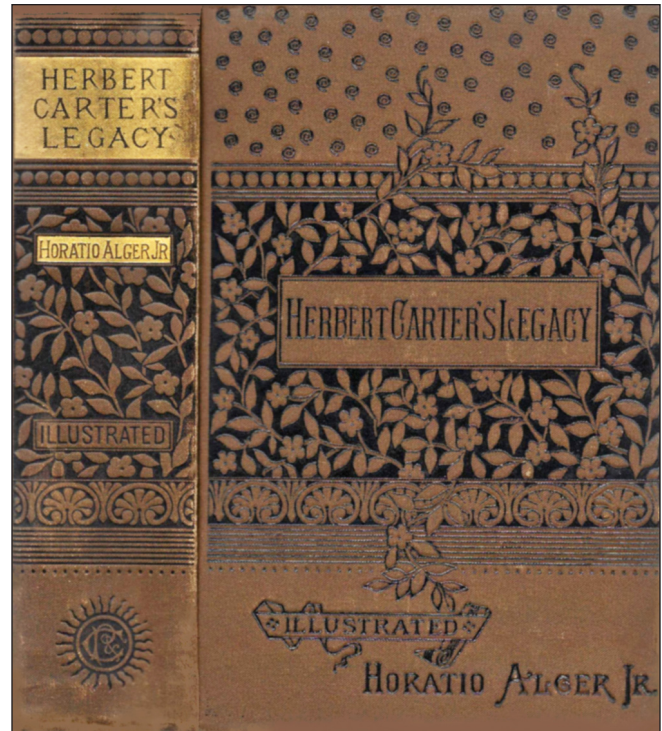
With author Brad Chase's blessing, former H.A.S. Executive Director Robert E. Kasper (PF-327) reviewed both parts of this article in case updated information emerged in the 24 years since their original publication in *Newsboy*. Several of his comments are summarized as follows:

- As Brad stated correctly in Part I of his article, there are only 28 titles in the "Brown Apples" format: 20 reprints from original Loring editions and eight new first editions issued by P&C. After all these years, we can safely conclude there are no other "new" titles in this format, Alger or otherwise.

- In addition to all 28 titles being issued in brown cloth, some were issued in gold/yellow cloth also, as Brad states. I can't say with certainty that all 28 were issued in gold also, but it seems probable. I have all 28 titles in brown, but have never tried to get all in gold (I have two or three).

- Jerry Friedland has speculated that his six **Ragged Dick Series** titles (now at NIU) in the scarce "Green Apples" format might have been some special printing, and I tend to agree with him. If any other titles had appeared in green cloth, they would likely have surfaced by now.

- The eight **Luck & Pluck Series** and four **Brave & Bold Series** titles had another binding design that we call the "Berry" format, with the same cover size as the "Apple" editions. All 12 titles (see Table 4) appeared in brown cloth and I have also seen them in green and red cloth. For some reason, these 12 titles were advertised at \$1.50 each (the "Apple" editions were \$1.25) but I don't know why they were priced higher. Certainly, there is nothing deluxe about this format when compared with the "Apples" format.



Porter & Coates' lesser-known "Berry" format featured reprint editions of the original **Luck & Pluck Series** (eight titles) and **Brave & Bold Series** (four titles), produced with the same cover dimensions as the more familiar "Apples" format. "Berry" edition Algers have been observed in dark brown cloth (above) and less common red or green bindings.

Table 4

The 12 P&C Algers in the "Berry" format

<u>Title</u>	<u>Loring copyright</u>
Original Luck & Pluck Series	
<i>Luck and Pluck</i>	1869
<i>Sink or Swim</i>	1870
<i>Strong and Steady</i>	1871
<i>Strive and Succeed</i>	1872
<i>Try and Trust</i>	1873
<i>Bound to Rise</i>	1873
<i>Risen from the Ranks</i>	1874
<i>Herbert Carter's Legacy</i>	1875
Original Brave & Bold Series	
<i>Brave and Bold</i>	1874
<i>Jack's Ward</i>	1875
<i>Shifting for Himself</i>	1876
<i>Wait and Hope</i>	1877

Cover stamping with brass dies

How accidental binding variations
can take place in book production

By James D. Keeline (PF-898)

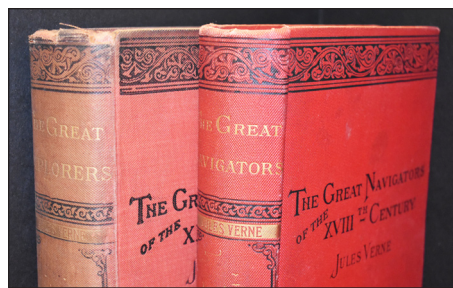
I have been asked by our editor to offer background information on the binding process for books in the late 19th and early 20th centuries, following Barry Schoenborn's recent discovery of an anomaly found on the cover of a Porter & Coates Alger book in his collection (see photo at right).

There are several stages in the production of a book during the printing and binding process. One set of steps concerns making the cover.

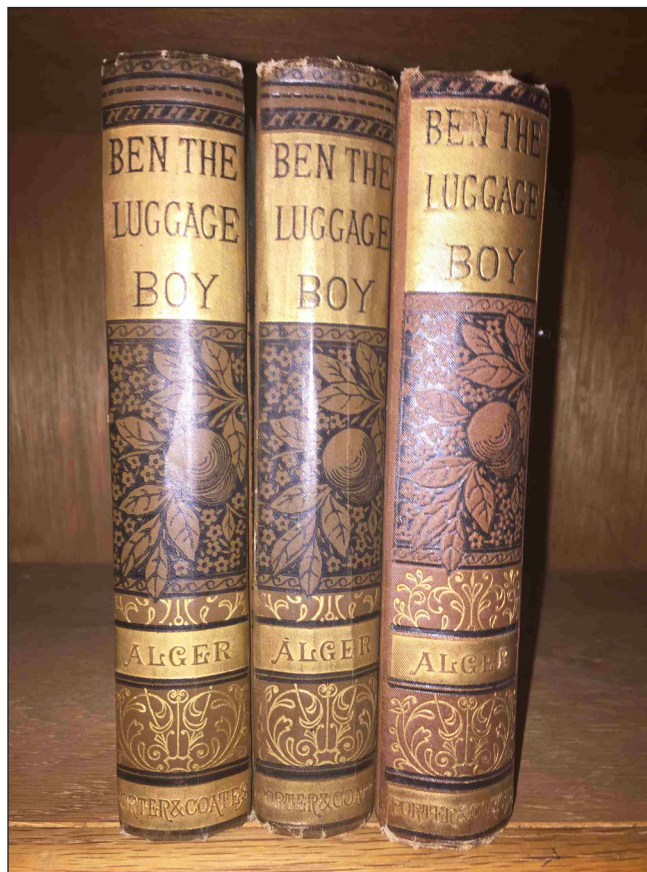
Cloth began to be used on some book covers in the 1820s. Initially, if a title was displayed on one of these, it was printed on a paper label which was glued to the spine. In time, methods were used to stamp titles, author names, and decorations on the cloth-covered boards.

The most common method was to create a brass die. This could be used in combination with gold leaf (either real gold or an alloy that gave the desired appearance) or colored ink. Depending on the amount of pressure used in the press, there could be an indentation that can be felt as a texture by touch. Other metals can be used, such as copper, but brass was the hardest in general use.

Because publishers had many different books to issue in a given year, and the materials were expensive, it was common to compose a cover die from several elements that could be locked in a chase (a printer's frame) together for the stamping process. This allows the same cover design to be used while author and title lettering can change. Of course, each color used needed to have its own setup and subsequent run through the process. This is why book covers with multiple stamped colors are less common and reprints tend to reduce this when possible in order to lower costs.



Jules Verne Scribner's editions in James Keeline's collection showing an inverted decoration at the top of the spine.



Porter & Coates "Brown Apples" editions of *Ben the Luggage Boy* in Barry Schoenborn's collection, showing an unusual spine design variation on the right.

When the elements for a given book were gathered from the inventory, it is always possible that the placement or orientation can vary from run to run. Among the Jules Verne books in my collection, some "Uniform Editions" from Charles Scribner's Sons have certain decorative bands that were sometimes inverted during a given run. Andrew Nash has illustrated these variations (See julesverne.ca/vernebooks/Sets/Uniform.html).

Such printing or binding details may be significant, or become "points of issue," if a change can be associated with the first issue or some other desirable printing. Often, it is simply a matter of workers in a printing and binding shop being in a rush with minimal attention to detail.

In the case of stamps and coins and currency, the reason for errors becoming significant is that the government agency tends to destroy flawed copies and not release them to the public. It is part of the way that forgeries are detected and counterfeiting is thwarted.

However, for books, quality control in the bindery is not always to the level of what an observant collector might detect. That was particularly true in the late 19th and early 20th centuries.

LETTERS TO THE EDITOR

A heartfelt tribute to a fellow collector — and a special friend

Dear Bill:

How sad it is that Jim Towey (PF-975) has passed. He was really a neat guy and a true bibliophile. Fortunately for me, he was also my very good friend and we had a lot of special times together over the years. Let me explain.

One day in the mid-1990s, I put down the phone thinking how pleased I was to receive the call. The caller was Jim Towey and he lived a couple towns away from me. He said that after many years he was getting back into collecting older series books as he did when he was a kid. He had just retired from Hamilton Standard, where he had spent a lifetime as an innovative electrical engineer and now wanted to resume his long neglected collecting interests. Jim had heard that annually I hosted a cookout for collectors of older children's books. He asked if he could attend our upcoming session that fall and bring some of his books for trade or sale. "Absolutely," I responded, and he did.

That call grew into years of delightful book-collecting trips, as together we virtually inhaled and denuded hundreds of East Coast used bookstores and antique shops of their older children's books. Numerous times we left Connecticut at 6 a.m. and returned at midnight for visits to Maine or other neighboring states, picking up other collectors along the way. Just let me say that you really get to know somebody when you're in a car with him for 18 straight hours! To me, now, trips with Jim seem just like yesterday; they were profoundly exciting, adventurous, informative and completely fulfilling. A real hobby high!

This, of course, occurred before the advent of eBay and during the heyday of discovering that special FIND for \$1.00 (or less!) in an old barn, dusty and dirty, a book with a title so rare it took your breath away. Jim never let on when he found something like that (which was often!) until we were in the car afterward. He would then crack that sly smile of his and casually whoop to me about the treasure he had just found. He'd haggled hard, too, like the seasoned trader he was! However, those episodes, and our trips, became fewer and fewer as the Internet interceded more and more, virtually killing booking by car. Just recently, Jim and I shared our longing for those wonderful old days; but they will never be again as Jim has passed, and finding treasures in old barns is about as extinct now as the heralded dodo bird.

Jim eventually built a very impressive and well-respected collection reflecting the work of many authors



Charlotte and Jim Towey at the October 2002 series book collectors' conference in Charlottesville, Virginia.

of older boys' books, but not much Alger, however. He just wasn't into Horatio, so he left Mr. Alger to me, which intensified our compatibility as collectors. Over time, Jim's interests in non-Alger books evolved into publishing re-created dust jackets, and then republishing many of the rarest titles; those that a collector usually just couldn't find. Jim felt strongly that all collectors of older boys' books should have an opportunity to read and display all titles of an author in dust jacket form, not just those that are the easiest to find. He was absolutely dedicated to that principle, and it became one of his main goals. Non-Alger collectors indeed, owe him a ton of gratitude for their complete collections after being able to obtain the rarest titles from Jim and his magic press.

Jim and I had traveled less often lately due in part to his health, but mostly due to the lack of really good places to find our kinds of books. One of our most memorable, recent collecting times was about two years ago when he and I visited Jack Dizer in Utica, along with the venerable Peter Walther. We were all close friends and spent an unbelievably enjoyable day just poking around places. We mostly talked books, book-tripping and book people. It was indeed heaven on earth for me and I know for Jim, too, as he spoke about it fondly many times since. Over the years, he and Jack cultivated a special bond as both were heavily involved as engineers with a plethora of other interesting projects, as well as old books. In fact, Jim was a great help to Jack several years ago when he traveled to Utica and spent many hours helping sort and pack Jack's vast collection of books and related materials for their ultimate destination at the University of South Florida.

Unfortunately, both Jim and Jack have now left us. But I'm absolutely sure they're somewhere sharing machine-fixing techniques as well as trading collecting stories about Ken, Oliver, Edward, Tom, Nancy, Frank Munsey, perhaps a little bit of Horatio Alger and a host

(Continued on Page 16)

LETTERS TO THE EDITOR

(Continued from Page 15)

of other characters, authors and publishers.

Time moves on, however, and the past is past; one must look ahead. Hopefully, there will be other fun book-collecting experiences and adventures ahead for me. But I will keep the hundreds of special, book collecting memories experienced by Jim and me in that special place in my mind where I can go, smile a little and enjoy again our times together. But, no matter how hard I try to remember the good times, I know that Jim's passing has left a permanent and deep void in my life.

Sincerely,
Brad Chase (PF-412)
10 Knollwood Circle
Enfield, CT 06082

Dear Bill,

After reading your latest **Newsboy** column, I checked to make sure I had a Mershon of *Lost in the Land of Ice*, which I do. It's a Mershon *after* Stitt, however (1906), according to the formats laid out by Jack Dizer. The book has the Stitt title page, with the border and the rules, along with the Stitt colophon, but Mershon is the credited publisher. The copyright page has an author's box for Bonehill, listing The Flag of Freedom Series and the Frontier Series, both complete. The G&D edition has nothing on the copyright page other than the original Wessels copyright.

The major difference between this book and the later G&D is (1), the front cover has white mountains depicted between the sled and the clouds; and (2), the penguin on the spine also has a white peak on either side. Your pre-G&D copy (copies?) likely have the same markings. My Mershon is in the pale green cloth, while my G&D is in the ivory binding. While the title pages are similar, the G&D has been reset to fit better in the slightly larger borders provided. As to the book's appearance prior to Stitt, I have no information. The *United States Catalogue of Books in Print* for 1905 lists only the Wessels issue; by the time the next volume was released, in 1912, we have only the G&D mentioned. Once again that hole in the publishing history has hurt our efforts to pin down the actual sequence of publication.

I also have a copy in wraps, Alger series #122.

I also enjoyed your article on Florence Kimball Russel. I once had two of the three, but Jeff Looney talked me out of them.

I hope all is well with you,
Bart J. Nyberg (PF-879)
4657 Mason St.
Omaha, NE 68104

An open letter to the readership

To all Partic'lar Friends:

I am greatly honored to have received the 2017 **Newsboy Award** at the recent Horatio Alger Society convention in Sacramento. I was sorry not to have been present. As you all doubtless know by now, my life has changed since I "retired" from my church work and so I have much more leisure time on my hands than heretofore, which I don't spend "leisurely," let me hasten to add. I was away all summer and only now am I getting my life squared back to rights again.

I am not sure I deserve this plaque but it meant so very much to me to have received it, to have been honored in your thoughts for whatever bit of this or that I have been able to accomplish. I will display it and show it proudly to friends and colleagues alike and want you all to know that I will continue to respond to the challenges of life with "Grit" and that I will earnestly "Try And Trust" to be worthy every moment of your faith in my limited accomplishments.

Since I don't like to shut-up much, I have a few tidbits to share with you. First of all, the Alger letter printed in the July-August 2016 issue of **Newsboy**. James D. Keeline contacted our editor about the letter Alger wrote to Evert Duyckinck. You might recall it. There was a portion of the handwriting Keeline could not decipher. Alger, like William T. Adams, often connected two words with a slur, and if we are not alerted to this we often conjecture that we are looking at one word when in fact we are actually looking at two. I think the first two sentences of Alger's script can be interpreted as follows: "I am very much obliged to you for introducing me into your Cyclopedia, of writers. [Alger abbreviates "of writers" as "ofwt"]. I have a copy of the new edition." ["I have" is elided]

I hope this clears up some of the mystery. I may be in error, so please someone correct me if you have found some fault with my interpretation.

Besides being a Brad Chase fan and enjoyed his tribute to Jack Dizer (should I really pay him back that 12 cents, I wonder? Actually it is 64 cents. It is so noted on my income tax form). I am also a Groucho Marx fan. Many of those wonderful old quiz programs of "You Bet Your Life" are on YouTube these days. You know, the duck that comes down with the secret word? George Fenneman as emcee and all of that? On one of these segments he hosts as his guest the author C.S. Forrester. Check it out when you have a spare moment and you might be very pleasantly surprised.

My best and continued thanks to you all, in all places and at all times.

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