



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.

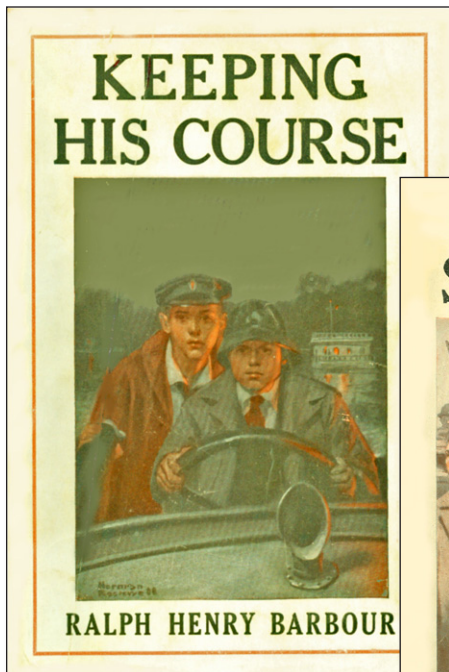
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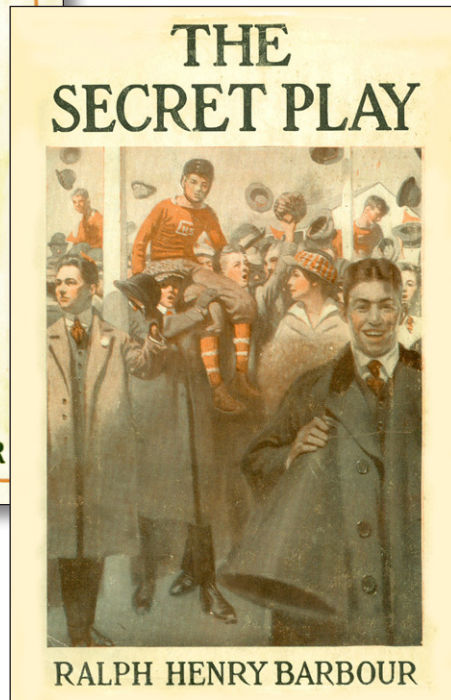
2019 convention plans announced

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More 'Falling in with Fort Lauderdale' photos

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'Living in the picture' of life

How boys' books helped launch the career of Norman Rockwell

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Horatio Alger, Jr. and **The Yankee Blade**

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President's column

Good morning from Houston.

I thought I would look up old columns to get an idea of what to write. It is fascinating to reread the old **Newsboys** but not very helpful. The subject matter in the President's Column ranges from personal vacation highlights to serious research topics.

Since my upcoming vacation to Green Bay to watch the Packers stomp the Bills has not yet happened, I will hold off on any personal activities. Instead I think today I am going to talk about research and the Internet.

I marvel at the old reference books I have that predate the Internet. Finding contemporaneous information about books, authors and publishers must have been a difficult and tedious chore. Now I can easily search an 1880 periodical for a key word. Even I can remember paging through an **American Bookseller** looking for anything about a particular publisher. Now I just put a key word in to the search box and see my matches in a second or two.

Find that Alger was on a school committee in Chelsea. It's there. Find an Alger story in the 1854 **Monumental Literary Gazette**, it's there. Find an article in 1910 that the publisher F. M. Lupton cut his throat with a pen knife and bled to death on his bathroom floor. It is there. Pictures of books, biographies of authors, and histories are all there if you know where to look. And the great thing is that much of the information is in contemporaneous journals and papers where there is little room for error.

That brings me to the double-edge sword of the Internet. It can make one question available reference material previously thought to be absolute.

For example, recently I have been working on the update for my 19th century bibliography (web based). I have been studying the history of the *Chatterbox* books. Originally published in England, reprints by authorized and unauthorized publishers abounded in the 1870's and 1880's. Finally, through a series of successful lawsuits, Estes & Lauriat became the only American publisher of the "English" *Chatterbox* and many other *Chatterbox* spinoffs.

As many know, the superlative bibliographer Raymond Kilgour wrote a monograph on Estes & Lauriat in 1957. I have referred to it many times over the years and did so again when researching the *Chatterbox*. Kilgour

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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**.

Newsboy is indexed in the Modern Language Association's International Bibliography. You are invited to visit the Horatio Alger Society's official Internet site at www.horatioalgersociety.net.

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

Shelbyville to host H.A.S. in 2019

By Bob Sipes (PF-1067)

The 55th annual Horatio Alger Convention will be held in Shelbyville, Indiana, on June 6-9, 2019. This is later than usual; however, the weather will be warmer, flowers will be in bloom and our children will be out of school for summer break. Additional logistics information (hotel, restaurants, etc.) will be provided in upcoming issues of *Newsboy*.

Wendy and I are planning an entertaining and interesting convention filled with many books, enlightening presentations, great food, and the camaraderie of old and new friends. We already have some auction items and I am working to acquire additional items for the book auction. I will provide information regarding additional local activities that may be of interest and the full listing of events in upcoming articles. Wendy



and I are planning to host an open house at our home for all interested attendees.

The June dates do break with tradition; however, the Board of Directors has given its approval for Robert Eastlack to host the 2020 convention in Gettysburg,

PA, in June due to planned events at Gettysburg College, so Shelbyville in 2019 will be a nice introduction to the later schedule. We hope this announcement will allow time to make any changes in possible personal or family plans for the June 6-9, 2019 weekend.

Indianapolis International Airport is just 40 minutes from Shelbyville, and Lyft or Uber are available for trans-

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He consumed a large piece of apple pie.

This illustration from *Keeping his Course* was typical of Norman Rockwell's work in five Ralph Henry Barbour books for Appleton between 1915 and 1918.

'Living in the picture' of life

How boys' books helped launch the career of Norman Rockwell

By William R. Gowen (PF-706)

I doubt there is any reader of this article who is not familiar with Norman Rockwell, most likely for his iconic cover illustrations for *The Saturday Evening Post*. Born six years before the turn of the 20th century, he became interested in painting and illustrating since his early teen-age years, and despite excellent schooling in art, struggled at first to get his professional career underway. But through hard work and perseverance, Rockwell eventually became an icon of American popular culture, with more than 4,000 original artworks to his credit over a span of some 65 years.

Perhaps the least known today are Rockwell's book illustrations spanning the early years of his professional career, from 1912 to 1920. Rockwell scholars have identified 24 original books from that period with Rockwell illustrations (not including later reprints of classics by Mark Twain and others). Among the 24 are 14 fiction novels and story collections for boys. Thus, the idea for

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Editor's notebook

This issue is a few weeks late for a simple reason: The Horatio Alger Society has been working on a location for the 2019 convention. It became obvious at our Board of Directors meeting in Fort Lauderdale that finding a site for 2019 would be a challenge. Although we were set for 2020 and possibly 2021, next year remained an open book. Executive Director Bob Sipes said that if all else failed, he and Wendy would be happy to host the 2019 convention in Shelbyville, Indiana, where they hosted in 2007. They also hosted two other conventions at other central Indiana locations in more recent years. Also generously stepping up twice was Bob Huber, who has hosted Ohio conventions in North Canton and Columbus.

In hosting multiple conventions, Huber and the Sipes have gone beyond the call of duty, and we should be very grateful. And one thing is certain: Bob and Wendy will have a very successful 2019 convention, with an interesting keynote banquet speaker, a good book auction and plenty of other activities. So, do plan to join us in Shelbyville, which is just southeast of Indianapolis. It is easy to get to by car, and Indianapolis International Airport is about 40 minutes away. And *please*, commit some books for the auction! Personally, I prefer donations rather than consignments, since that means more revenue for the Society. Since my interests are mostly non-Alger, I'll donate a bunch of books by other authors, including Stratemeyer and the Syndicate.

So, we hope to see you in Shelbyville on June 6-9, 2019. If you've skipped any conventions in recent years, we've missed you and would like to see you there!

Trials and tribulations on eBay: In recent months I've had some interesting experiences on eBay. I bought a Corning Ware baking dish, which arrived in a padded mailing envelope shattered into a thousand shards of glass. Shame on that seller! We hate mailing books in padded envelopes, and here was a person mailing fragile glass that way.

I have been doing research on an author about whom I will be making a presentation at the 2019 Popular Culture Association conference in Washington, D.C. I have been trying to upgrade several of his series books with dust jackets, but was stymied again and again by other bidders paying outrageous prices. This is not an overly prominent author, and the books are A.L. Burt editions originally selling for around 50 cents. But for some reason, people are willing to pay just about anything for copies

2019 convention

(Continued from Page 3)

port. If you would like to spend time in Indianapolis prior to traveling to Shelbyville, there are public transportation options from the airport.

Watch for additional information in the next issue of **Newsboy**. Wendy and I are working hard to make the 2019 convention a success and hope to see you all this coming June!

for these (and similar A.L. Burt series) in jackets.

Well, one night in early July I was searching this author's name, and three of the books I was seeking popped up on the seller's list just as I was looking at the screen. They had a Buy it Now price of \$45 plus a timed auction starting at \$15.95. I immediately snatched up the three books, gladly paying \$135 (plus shipping). While still logged in, the seller posted three or four other d/j books (titles I already owned) by the same author, and they lasted just a few moments as another buyer hit the "Buy it Now" button like a hungry bird of prey. If I had been just a few minutes late with my search request, I would have missed out on three nice books.

I noticed the seller only posted items at around 6 p.m. on Wednesday, but for some reason I forgot to check her activity the following week, and I missed out on three more titles I was missing (snatched up again for \$45 apiece). I've been kicking myself ever since.

For Horatio Alger and Norman Rockwell fans: The charcoal image by Norman Rockwell of Phil, the Fiddler on Page 11 is available as a framed or unframed canvas, or a framed art print, by visiting www.icanvas.com, and typing **Phil the Fiddler** into the search window. Sizes are 8x12, 12x18, 18x26 and 26x40 inches for the canvas or 16x24 and 24x32 for the framed print. Last week, I bought the framed canvas in the 18x26 size, which was on sale, ending August 19. **Icanvas.com** does offer periodic sale discounts of up to 50 percent, so visit the website periodically to get a good deal.

MEMBERSHIP

Are you moving or have other updates?

Please send any changes to your residential address, email address or telephone number to **Horatio Alger Society, 1004 School St., Shelbyville, IN 46176**.

Horatio Alger, Jr. and *The Yankee Blade*

Introduction: We know one John Brown from our history books. Here is another. This one, however, is not a militant; he simply steps into an emporium to have a shave and is encouraged by the barber to have his mop of gray hair dyed a glossy black. He complies, as he seeks to recapture something of his youth and is delighted with the result. And what transpires upon his arrival home you can discover for yourself in the sketch that follows, originally published in the 14 January 1854 issue of *The Yankee Blade*.

The portrayal of Bridget, girl of all work, is yet another instance of political incorrectness: so much in the news these days yet hardly a whiff of outrage to be reckoned with in Alger's time. Irish prejudices are often encountered in popular literature of a bygone age, and I can cite multiple examples in the "Frank Reade" stories as well as in the works of Edward Stratemeyer. I think it was a cultural identity that was accepted at the time and perhaps even taken for granted. A heavy Irish dialect and the use of such innocent expletives as "spalpeen" rarely deserved even passing comment, not to mention the negativism that would offend today's moral majority.

Alger uses a curious term: descend to the kitchen. As we know, in early America the kitchen in southern climes was often a separate building nearby, especially in the big estates and plantations of the south. I am unclear why Alger would have Mr. Brown "descend" to the kitchen. A colorful verb? Was the kitchen not on the same level with the rest of the house? Alger does not cite a locale as backdrop, so the sketch could have taken place I suppose in the south as well as in the north.

Also coded messages. I often contemplate this. Budding writers have been advised since time immemorial to write from a personal vantage point: that is, to write something based on experience. And so it is with veteran authors, no doubt. When Mr. Brown descends to the kitchen he prepares for himself some hot ginger tea: "a beverage of which he was uncommonly fond." We can't deduce this, but did Alger also like ginger tea? Was he "uncommonly fond" of it as well? I think I could imagine him as a tea drinker, given his genteel upbringing. I don't think it has ever been quite determined what food Alger was partial to (there's a hot topic for someone!) but I would like to think that he would not have refused a glass of ginger tea.

Growing older is not for sissies. Actually being "old" (I prefer "mature" or "informed") is now considered an anathema by many in our society. Hollywood and the public media promote youth and beauty, stylish clothes and an image exuding sex and vitality. Some portions



of the American public have been trained to embrace such ideologies.

This is nothing new. The process of aging is now often disregarded and marginalized. Everyone seems to want to capture something of the past. I recently came across a picture of a famous personality, now at age 72. And in my opinion the harder they try, the more it eludes them. I am avoiding any soapbox opinions here. But I might say that "70" is currently the new "40." Mr. Brown experimented with this in 1854, as do a wide range of people today. As a young man I never saw my grandmother in anything but a dress, a girdle and stockings. Or my grandfather in woolen slacks and a hat, regardless of the weather. Perhaps many of you have similar memories of grandparents.

However, now what I witness, in almost every daily experience as well as on my first cruise ever last January, is that grandmothers no longer want to be considered "old." What I frequently observed was a mixed bag of hot pants, provocative clothing, cakes of makeup, dyed hair, evidence of tanning salons, flashing rings, sparkling jewelry, tattoos, brand-name athletic shoe wear and so on: grandmothers or aunts in their seventies with young children in tow.

I guess Mr. Brown took a similar leaf from someone's book on the aging process. People have advised me to use Graecian Formula (ugh!) or even to shave my eyebrows. One woman even recently suggested "Shave those eyebrows. It will make you look much younger." To which I sneeringly riposted: "Now why would I want to do that?" I am reminded of Holy Writ: "Vanity of Vanities; All is Vanity" (Ecclesiastes 1:2). I have always believed that what is in the inside is much more important than what is on the outside, and maybe this Old Testament preacher agreed with me.

Our sketch ends with an amusing pun. I actually love puns and word puzzles, but it is an interest not shared by everyone. At least, though it merits the reputation of being clever as well as a *raconteur* in public settings. As the late comedian Fred Allen once remarked: "Anyone who engages in such practices should be drawn and quoted."

Peter C. Walther (PF-548)

17 July 2018

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President's column

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noted that the first American *Chatterbox* was published in 1870 by Pott, Young & Co. Unfortunately with a book in hand I know that the first American copy was actually published by Pott & Amery, Pott, Young & Co.'s predecessor. This is a small point but now, whenever I go to a Kilgour authored book for information, I feel I must corroborate any information with a second source. This is true of many classic references, including the *Dictionary of Literary Biography*, which is frequently quoted by "experts" in the field.

Thus, fast forward to the 21st century. Shouldn't all bibliographies be on line as opposed to in print? Sacrilege — perhaps, but why wouldn't an author want to be able to correct mistakes, add as many pictures as he/she wants and make it available to anyone who has interest? I give the following example to help make my point: I recently received a book about dust jackets by a very well respected bibliographer. In the appendix he notes a list of 19th century dust-jacketed books. Unfortunately, it was just a list but publishers included Lothrop, Lee & Shepard (post-1904) and Henry Altemus Company (post-1900).

These mistakes were just the obvious ones. When I contacted him with these errors, he said he had not

actually seen the books, but rather relied on a collector's word for the dating. If his book had been on line, corrections could have been made immediately, and because cost would not have been an issue, pictures of all the true 19th century jackets could have been shown.

As some of you know, my 19th century bibliography of juvenile sets, series and libraries redo is well on its way. Several sections have been completed, including the ones on Lee & Shepard, Estes & Lauriat, Walker, Wise, Gould & Lincoln, Porter & Coates and several others. More than 90 per cent of the formats have pictures. Interestingly, of all the publishers in the bibliography (several hundred), D. Lothrop has the most entries with more than 400 series, libraries and sets. If there is anyone who would like to do a little proofreading, let me know.

Anyway, that is all for my ranting. I want to thank all the people who contacted me about the future off the Horatio Alger Society. Well, I want to thank the one person who reached out to me with some constructive ideas. Friends, if we are going to do something about our book society, now is the time. Please contact me.

Your Partic'lar Friend,
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2019 Popular Culture Association conference: call for papers

The Popular Culture Association Children's/Young Adult Series Books and Dime Novels division is accepting proposals for presentations at the next PCA/ACA annual conference, to be held in Washington, D.C. from April 17-20, 2019. See <http://pcaaca.org> for more information on the conference, which will be at the J.W. Marriott-Wardman Park, near the National Zoo.

Papers may cover (but are not limited to) any aspect of the following topics: authors, publishers, major characters, themes, readership, bibliography or research methods, social commentary, early or noteworthy genre forms, print culture, special collections, and representation of gender, race, class, etc.

The division has two distinct but related areas of interest: juvenile series books of all types and eras, including 20th-century publications like those of the Stratemeyer Syndicate and its imitators (*Nancy Drew*, *Hardy Boys*, *Tom Swift*, etc.) as well as recent and ongoing series (*Harry Potter*, *Twilight*, *Choose Your Own Adventure*, etc.); and the series books' precursors: early popular publications for

mass audiences of all ages (dime novels, nickel weeklies, story papers, etc.). Papers addressing either or both of these areas will be considered. Several of the annual presenters at the PCA conference are members of the Horatio Alger Society.

Participants do not need to be PCA/ACA members, academics, or professional writers to submit proposals; however, membership in either the PCA or ACA and conference registration are required in order to present.

All participants are requested to submit a 250-word abstract with title. First-time participants with this division are encouraged to submit a 1-2 page proposal, including a bibliography, along with the abstract.

The deadline for paper proposals is October 1, 2018. Early submission is strongly encouraged.

Please send all inquiries to:

Demian Katz
Villanova University
Email: demian.katz@villanova.edu



Original Sketches.

[Written for the Yankee Blade.]

HAVING HIS HAIR DYED.

BY CARL CANTAB

John Brown, a worthy gentleman, who, having rounded the corner of the half century, was not without a plentiful share of that wisdom which is said to consist in grey hair; during a temporary absence of a few days from his native city, stepped into a barber's establishment with the intent of being shaved.

While this operation was being performed, the knight of the brush began to extol very highly the merits of a wonderful preparation which he averred would instantaneously — i.e., in an hour or so — transform the most inveterate grey hair to a beautiful glossy black.

"Sir," he remarked, "I couldn't begin to describe half the efficacy of this wonderful dye. It would take off twenty years from your appearance, sir, at the very least. Why, sir, only last week a gentleman of sixty tried it, and now sir, he's invariably mistaken for the brother of his own son. Fact, sir. Won't you try it? No cure, money refunded, that's my motto!"

Mr. Brown was finally persuaded by the loquacious barber, to subject his hair and whiskers to the trial.

The trial succeeded so far, that, when he came to survey himself in the mirror, he started back in amazement, hardly recognizing himself.

His business being dispatched, Mr. Brown took the cars for his homeward trip, congratulating himself on his renewed juvenility, and picturing to himself his wife's surprise at the metamorphosis.

It chanced that at the moment of his arrival, his wife had gone out to make a short call, and the servant was out in the back yard hanging out the clothes.

Finding no one in, Mr. Brown bethought himself to descend to the kitchen, and prepare a glass of hot ginger tea, a beverage of which he was uncommonly fond.

While he was preparing the drink with his back turned to

the door, Bridget, the fair maid of Erin, who presided over these precincts, entered the room.

What was her surprise to see a man whom she did not know, for so much was her employer altered, making himself perfectly at home.

Of course Bridget concluded that it was a thief who had broken in with intent to steal. But she did not scream! No, she was too brave for that. Armed with the broom she stepped up softly behind the supposed robber, and dealing him no trifling blow on the head, she cried out:

"There, you spalpeen, take that, and that, and see if it don't tache you to come again into a gentleman's house that's away, you bloody old, murderin' thafe of the world, that you are!"

On feeling the emphatic gesture which accompanied Bridget's speech, Mr. Brown turned in surprise, thinking that she had lost her wits.

"Bridget, what do you mean? Are you crazy, to strike me in this manner?"

As soon as Bridget heard and recognized her master's voice, the broom fell powerless from her hands, and she stared open-mouthed, and open-eyed at the speaker.

"Shure," said she after awhile, "it's the divil himself that has taken my poor master's form, and is trying to chate us all — get out, you ould divil, and don't you come here again, or I'll send the Praste after ye, I will."

"Why, Bridget, you are certainly crazy. It's your master, Mr. Brown, and not the devil at all. Where's my wife gone?"

"What! Is it you after all?" said Bridget, somewhat reassured.

"Certainly, what makes you think it isn't?"

"Because, my master's hair used to be grey, and yours is black."

"Well, well, couldn't I have it dyed, you simpleton?"

"O, and that's it, shure. And I have been layin' the broom on to your honor! O, murder, what shall I do?"

"I think the best thing you can do is to get me some supper, and mind in future, when I want my coat brushed, I'd rather you would use something else besides a club broom to do it."

Tradition does not say whether Mr. Brown's reception from his wife was as warm as that which Bridget bestowed, or whether dyeing the hair occasioned any more *hair-breadth* escapes.

Memories of 'Falling in with Fort Lauderdale'



Carol Nackenoff and "friend" during the Jungle Queen's tropical island visit. Photo by James King



Keith Thompson and Bob Huber. Photo by Bill Gowen



Cary Sternick shows his enthusiasm on Friday's opening session of the convention.
Photo by Barry Schoenborn

Bob Sipes checks his computer in preparation for the annual consignment/donation auction.

Photo by Barry Schoenborn





A beautiful Saturday along the beach in Fort Lauderdale.

Photo by Bill Gowen



The historic neon sign for the Tropical Acres Steak House, location of the Horatio Alger Society banquet.

Photo by James King



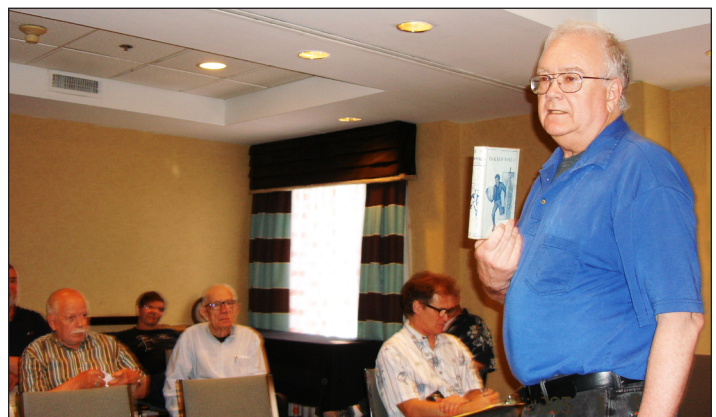
Jerry Friedland and Carol Nackenoff talk books.

Photo by Bill Gowen



Dick Hoffman and Bob Eastlack during Friday night's dinner at Grampa's Restaurant in Dania Beach.

Photo by Bill Gowen



Bob Huber asks for an opening bid on a dust-jacketed Hurst edition of *In a New World*.

Photo by Bill Gowen

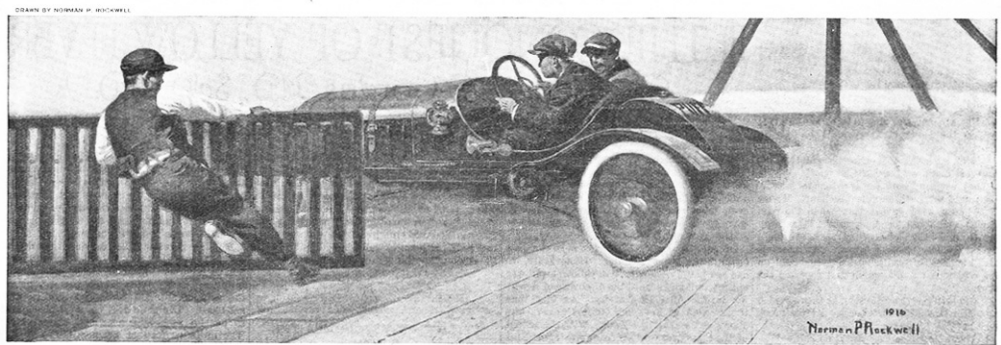
March 9, 1916 THE COMPANION FOR ALL THE FAMILY 131

some one person send all you need, instead of troubling so many for them? "Because," replied Mrs. Ford triumphantly, "the things are so heavy that it costs a lot to send them by mail; and I don't want any one person to have to pay for more than a pound."

exactly a barrelful of pebbles—more than enough for a lifetime of lilies. "But," said Mr. Ford, eying the barrel dubiously, "this family hasn't thought of anything except pebbles for five long months, and I really don't think they're worth it."

astonishment. "Haven't the bulls that cast those colossal shadows reached us yet?" "Perhaps," suggested Elisabeth, "he's forgotten us."

"All those pebbles and no bulbs!" mourned Mrs. Ford. "A whole barrelful!" "All that shadow and no substance!" moralized Mr. Ford.



THE BRIDGE TENDER HAD HALF CLOSED THE SECOND GATE, WHEN HE CHANGED HIS MIND AND HASTILY SWUNG IT OPEN.

TOM Burrill drew up in the shade at the side of the road, jumped from the car with a wrench in his hand and, lifting the hood, began to inspect the spark plugs. He was a healthy, well-built, intelligent-looking boy of seventeen, with a lean, sun-burned face. Clear gray eyes, a straight nose, a mouth that showed a sense of humor and a chin that indicated determination were his most noticeable features.

"PUFF" By Ralph Henry Barbour raise his head and look before a huge touring car roared past him in a cloud of dust. Yet it did not travel so fast that Tom failed to identify the make. It was a Spalding of the latest model—a big, six-cylinder car painted battleship gray, with bright red wheels.

man in the gray overcoat looked cross and irritated, and that the chauffeur was worried. It seemed rather ridiculous for him to offer assistance, he reflected, but, nevertheless, he stopped. "I don't suppose I can be of any help, sir?" he inquired.

can do thirty-five if you push it. I tell you I'll give you fifty dollars if you get me there. Isn't that enough?" "Plenty, thanks," replied Tom quietly. "But I'm not running very well to-day. Something's wrong with my plugs, I guess; or maybe it's the wiring. Anyway—"

Norman Rockwell created numerous illustrations for periodicals, such as this example for a Ralph Henry Barbour story in the March 9, 1916 edition of The Youth's Companion.

'Living in the picture' of life

(Continued from Page 3)

this article, because in most cases these are books by authors many of us read and collect.

Norman P. Rockwell (1894-1978), was a descendant of Englishman John Rockwell, who immigrated to the United States in the mid-17th century. Several generations later, Norman Percevel Rockwell was born to Jarvis Waring Rockwell and Anne Mary (Hill) Rockwell on Feb. 3, 1894 in New York City.

In his autobiography, *My Adventures as an Illustrator*, Rockwell describes his forbears as follows:

The Rockwells are distinguished by their lack of distinction: no millionaires in the family, but no poor starving wretches; no philanthropists or saints, but no horse thieves or swindlers. [page 15 from *My Adventures as an Illustrator*, by Norman Rockwell, as told to Thomas Rockwell. Doubleday, 1960 — citation is from revised edition by Harry N. Abrams, 1994. **Note:** *Rockwell's reminiscences to follow are also from this source*].

Rockwell recalled reading the Rover Boys and Horatio Alger as a young boy, mentioning *From Canal Boy to President* and *Phil, the Fiddler* among the latter. He also read the books of G.A. Henty, "... who was considered a peg above the rest because it always said 'Based on Historical Fact.'"

At age 14, Rockwell left high school to study at the Chase Art School, and went on to study at New York's National Academy of Design and the Art Students League, the latter where his teachers included the esteemed Thomas Fogarty, George Bridgman and Frank Vincent DuMond. Fogarty made a lasting impression on his young, eager student:

Thomas Fogarty — a little birdlike man, slim, dapper, and very polite — was practical about teaching illustration. In giving an assignment most instructors asked their students to make an illustration of a broad subject such as "Storm." It is extremely easy to do a picture with such a general title. If you draw houses well, you do a picture of a house with some black clouds behind it. If scarecrows are your specialty, you draw a scarecrow with his coattails flying in the wind. Simple. ...

Mr. Fogarty condemned all flights of fancy, insisting



This Norman Rockwell image of Phil, the Fiddler was drawn in about 1950 as one of an unpublished series of charcoal sketches of major characters from American literature. In his autobiography, Rockwell cited *Phil, the Fiddler* as one of the Horatio Alger books he read as a youth.

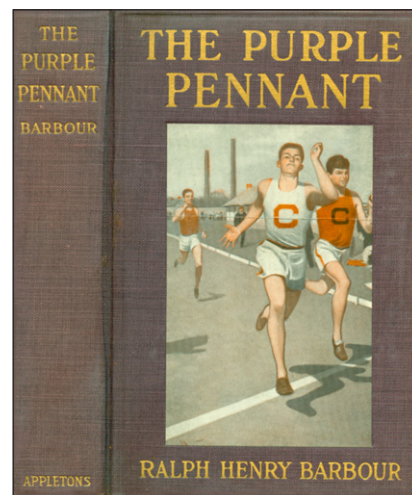
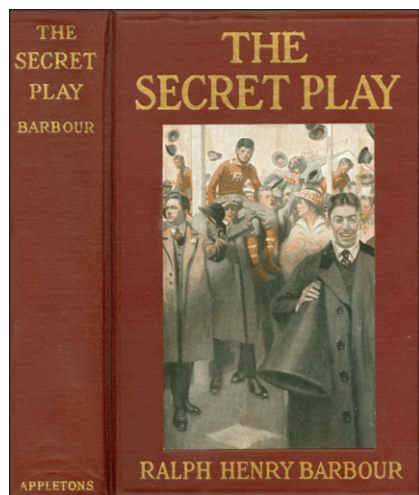
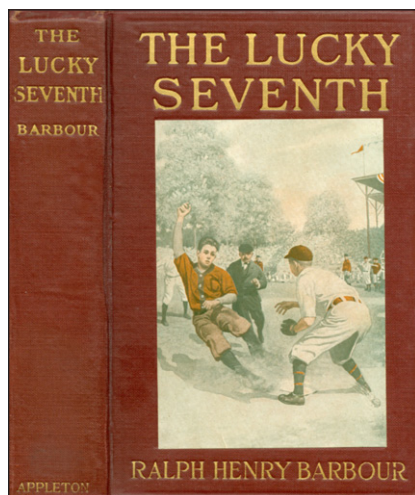
that our illustrations be faithful to the story in every detail. "An illustration," he used to say, "is an illustration. Quite simply that. Nothing less, nothing more. An author's words in paint, gentlemen and ladies, an author's words in paint."...

For the same reasons, Mr. Fogarty insisted on authenticity. If the author sat a character in a Windsor chair, the chair in the illustration had to be just that, even if it meant we all had to go up to the Metropolitan Museum to find out what a Windsor chair looked like.

His favorite dictum was that to paint a good illustration, you had to feel it. "Step over the frame, Norman," he'd say to me, "over the frame and live in the picture. Drawing? A distraction. Learn it and forget it. Forget yourself. Live in the picture, Step over the frame." [65]

Fogarty was instrumental in helping Rockwell get his first book illustration job while the future professional

(Continued on Page 12)



The Purple Pennant Series (D. Appleton, 1915-16) is Norman Rockwell's best-known work for boys' books.

Norman Rockwell

(Continued from Page 11)

artist was still enrolled at the Art Students League:

Mr. Fogarty knew I was having sort of a rough time staying in school and used to get me little jobs quite often. ... I picked up a few jobs on my own — a sign for a store down the street from the League, a few posters for church suppers. Every smidgen helped.

Then Mr. Fogarty sent me down to McBride, Nast & Company, which published books and a little magazine called *Travel*, and they gave me a children's book to illustrate. It was called "*Tell Me Why*" Stories. The child would ask his father or mother "Why does the sun set?" or "Why do rainbows appear in the sky?" Then the parent would explain by telling a little story. I did ten or twelve illustrations for the book and was paid a hundred and fifty dollars. [70]

Published in 1912, the non-fiction "*Tell Me Why*" Stories, by Carl H. Claudy, was the first of the 24 original books to be illustrated by Rockwell, and thus launched his career as a professional illustrator. With somewhat meager money in hand, he was able to rent his first studio, splitting the cost of the upper West Side brownstone attic with fellow student E. F. Ward. They soon moved to a larger studio along with a few additional students, located in a "a rickety, smudged old building," on the Brooklyn side of the Brooklyn Bridge. The artists' new home became known for its large central courtyard and numerous howling cats that kept everybody awake at night.

The publication of "*Tell Me Why*" Stories led to

Rockwell's first major career break when Rockwell's illustrations were seen by Edward Cole, the editor of **Boys' Life**, the monthly magazine published by the Boy Scouts of America. In late 1912, Cole asked Rockwell to illustrate a handbook on camping:

He liked the way I handled the assignment and began to give me other stories to illustrate for *Boys' Life*. Then he made me art director for the magazine, paying me fifty dollars a month. I had to do the cover and one set of illustrations for each issue. I went into the office once a week to interview artists, assign stories, and approve the finished jobs. The extraordinary part of it was that I had to okay my own work. That part of being art director wasn't difficult. With my illustrations for *Boys' Life* and *Tell Me Why* I felt I had a presentable portfolio of samples and began to make the rounds of other children's magazines — *St. Nicholas*, *Youth's Companion* — and the book publishers. [73]

Rockwell's association with **Boys' Life** and the Boy Scouts of America lasted 64 years. In addition to more than four dozen cover illustrations during that span, in the 1913-17 years alone he illustrated 96 stories for the magazine. Rockwell also illustrated the BSA's annual calendar for many years as well as the covers for numerous editions of the *Handbook for Boys*.

Rockwell's illustrations in **Boys' Life**, **St. Nicholas** and **The Youth's Companion** were for short stories or serials by many of the authors whose books we enjoy and collect today. They included Ralph Henry Barbour (example on Page 10), Leslie W. Quirk, Joseph A. Altsheiler, Ralph D. Paine, William Heyliger, Everett T. Tomlinson, Irving Crump, Hugh C. Weir and Frank H. Cheley.

The most prominent author found on the list of 14

boy's fiction books (pages 14-15) illustrated by Rockwell is Ralph Henry Barbour, whose five titles for D. Appleton & Co. were published between 1915 and 1918:

William Fayal Clarke, the editor of *St. Nicholas* magazine, gave me several stories by Ralph Henry Barbour, a famous children's author of the time. Then I illustrated a number of Barbour's books—*The Crimson Sweater*, for one. *The Youth's Companion*, *Everyland*, *American Boy* and the other children's magazines assigned me stories and articles regularly. [74]

That reminiscence needs clarification and correction. Rockwell did not illustrate Barbour's *The Crimson Sweater*, which was published by The Century Co. in October 1906 (Century was the parent company of **St. Nicholas**). In examining the book, the credited artist is C[harles] M. Relyea. I searched on-line and examined digitized copies of the 1905-06 issues of **St. Nicholas** containing the serialized story. All 28 illustrations from the book were there, definitely drawn by Relyea. So, it appears Rockwell had a memory lapse and likely confused *The Crimson Sweater* with the similar Barbour title *The Purple Pennant*, which he illustrated a decade later for Appleton. Besides, the time frame is way off base — Rockwell was only 11 years old in 1905!

One of the Barbour short stories for **St. Nicholas** illustrated by Rockwell was "The Magic Foot-ball," published in the December 1914 issue. The story's main illustration, one of Rockwell's most famous from his early period, is from a full-color oil painting whose light-and-shadow style is reminiscent of Dutch painter Rembrandt von Rijn, whom he stated was his favorite influence while studying at the Art Students League.

Rockwell's work for the eight Appleton books (including the five by Barbour, all with color plates) was original — four plates in each of the books. By far the best known are the three Barbour Purple Pennant Series books (1915-16); in fact, it is the only multiple-title series he illustrated in full. *Hitting the Line*, the third of three titles in The Grafton Series, followed in 1917.

Rockwell's last Barbour book was the single title *Keeping his Course*, which has an Appleton copyright of 1918. As explained in the following list, the artist was misidentified on the title page as Walt Louderback, with the attribution removed in subsequent printings. Also, *Keeping his Course* has an original 1916 copyright by The Commercial Advertiser Association, a known syndicator to large city newspapers. Further research is needed, because there is a chance the story was first published in some of those papers, with Rockwell later assigned the four color plates for the Appleton book edition.

As documented by noted Rockwell scholar Steven

Lomazow, M.D., there were 24 early books illustrated by Rockwell, including the 14 boys' fiction titles on the following list. Lomazow's research contributed to Laurie Norton Moffatt's monumental two-volume *Norman Rockwell, a Definitive Catalogue* (Stockbridge, MA, 1986: The Norman Rockwell Museum, www.nrm.org).

What are the other 10 books on Lomazow's list? "Tell Me Why" Stories by Carl Claudy, Rockwell's first book, has already been discussed. There were two Boy Scouts of America-sponsored nonfiction guides published by Doubleday, Page, written and edited by Edward Cave: *The Boy Scout's Hike Book* (1913), and *The Boy's Camp Book* (1914), both profusely illustrated by Rockwell.

Two books authored by Gabrielle E. Jackson were illustrated by Rockwell: the adult romance *The Maid of Middies' Haven* (McBride, Nast, 1912), listed as "extremely rare" by Lomazow; and the girls' series book *Peggy Stewart, Navy Girl at Home* (G.P. Putnam's Sons, 1920), a reissue originally published by Macmillan in 1912. Lomazow credits it as the final early-period book illustrated by Rockwell. The Peggy Stewart Series contained three volumes, published between 1911 and 1918, the final title *Peggy Stewart at School* (Barse & Hopkins).

The remaining five books are adult fiction, the most prominent among them *The Trail of the Hawk* by Sinclair Lewis (Harper & Brothers, 1915). It is a very scarce book due to its being Lewis's second book, plus Rockwell's contribution of the frontispiece. Other adult novels illustrated by Rockwell were *African Game Trails*, by J. Alden Lang (Charles Scribner's Sons, 1914); *A Voice in the Wilderness*, by Grace Livingston Hill Lutz (Harper & Brothers, 1916); *This Way to Christmas*, by Ruth Sawyer (Harper & Brothers, 1916); and *Jan, a Dog and a Romance*, by A.J. Dawson (Harper & Brothers, 1915).

On May 20, 1916, Rockwell's first cover for **The Saturday Evening Post** was published: "Walking the Baby." Another 322 **Post** covers followed, and Rockwell was destined to leave book illustrating far behind. But those early books remain a major part of his legacy. Over the years, he also did magazine advertisements for numerous food and household products, along with greeting cards and other commercial and personal work.

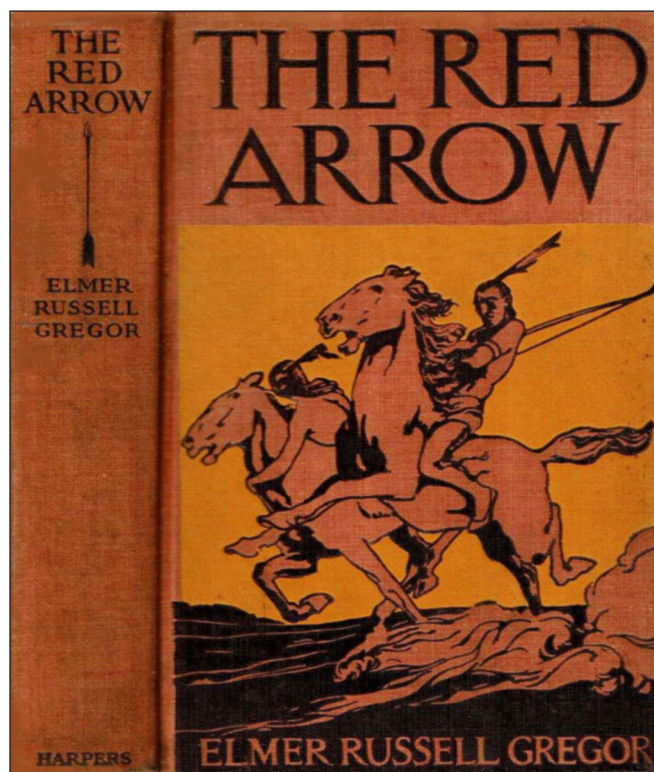
Late in life, Rockwell said, "I no longer believe that I'll bring back the golden age of illustration. I realized a long time ago that I'll never be as good as Rembrandt."

But he still lived long enough to entertain and inspire three-plus generations of Americans, with such classic illustrations as "The Four Freedoms" and other examples too numerous to mention.

* * *

Acknowledgements: James D. Keeline (PF-898) assisted in several areas, such as copyright data and links

(Continued on Page 14)



Norman Rockwell

(Continued from Page 13)

to several key Internet sources, including the complete listings of writers and artists for the issues of **Boys' Life** covered in this study. Bart J. Nyberg (PF-879) provided complete information on Rockwell's illustrations from Arthur Stanwood Pier's *The Plattsburghers* and caption details for the illustrations from *Don Strong of the Wolf Patrol* and *Scouting with Daniel Boone*.

SOURCES

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Rockwell, Norman, *My Adventures as an Illustrator, As Told to Tom Rockwell*. 1994, New York: Harry N. Abrams, Inc. (Revised edition, with Foreword and Afterword by Tom Rockwell. First edition ©1960, Macmillan & Co.)

Boys' books illustrated by Norman P. Rockwell

D. Appleton & Co.

By Walter Camp

School and College Series (6 vols., 1908-15)

6. *Danny the Freshman* (1915)

Frontispiece [page 235]; Internals, facing pages 62, 212 and 258

The cover appliqué (pastedown) is not by Rockwell, but by his future *Saturday Evening Post* colleague, J.C. Leyendecker. This book was Rockwell's first assignment for Appleton.

By Ralph Henry Barbour

The Purple Pennant Series (3 vols., 1915-16)

1. *The Lucky Seventh* (1915)

Frontispiece [page 86]; Internals, facing pages 54, 224 and 298

2. *The Secret Play* (1915)

Frontispiece [page 335]; Internals, facing pages 84, 170 and 272

3. *The Purple Pennant* (1916)

Frontispiece [page 318]; Internals, facing pages 18, 220 and 286

The Grafton Series (3 vols. 1916-1917)

3. *Hitting the Line* (1917)

Frontispiece [page 184]; Internals, facing pages 72, 164 and 304

Not in series

Keeping his Course (1918)*

Frontispiece [page 218]; Internals, facing pages 66, 122 and 254

* The first-edition title page incorrectly lists the artist as Walt Louderback; later printings show evidence that Louderback's name had been chiseled from the plate. Originally copyrighted in 1916 by The Commercial Advertiser Association.

By William Heyliger

Wolf Patrol Series (3 vols., 1916-1920) (aka Boy Scout Stories)

1. *Don Strong of the Wolf Patrol* (1916)*

Frontispiece [page 216]; Internals, facing pages 12, 84 and 244. This is the last of the Rockwell-illustrated fiction

books that used the artist's middle initial on the title page. He soon dropped it from his professional signature (which evolved over the years). The "P" stood for Percevel, his mother's maiden name.

* Story originally appeared in 11 parts in **Boys' Life** from May 1915 to March 1916. Later reissued by Grosset & Dunlap, and then included in G&D's *Every Boy's Library – Boy Scout Edition*, in 1931.

By Edward G. Cheyney

Scott Burton Series (6 vols., 1917-26)

1. *Scott Burton, Forester* (1917)

Frontispiece [page 53]; Internals, facing pages 116, 182 and 272

Barse & Hopkins

Below title contains 11 stories by various authors, selected and edited by Franklin K. Mathews

Boy Scouts Courageous (1918)

Frontispiece [none]; Internal, facing page 204, plus one internal each by A.O. Scott and Charles L. Wrenn

Doubleday, Page & Co.

By Everett T. Tomlinson

Pioneer Scout Series (4 vols., 1914-18)

1. *Scouting with Daniel Boone* (1914)*

Frontispiece [no page listed]; Internals, facing pages 10, 28, 76, 116, 126, 220 and 276

* Story was originally published in 8 parts in **Boys' Life** from June 1914 to January 1915. Reprinted in Grosset & Dunlap's *Every Boy's Library – Boy Scout Edition*, in 1931.

Harper & Brothers

By Elmer Russell Gregor

Not in series

The Red Arrow: An Indian Tale (1915)

Frontispiece [page 274]; Internals, facing pages 14, 36 and 228

Houghton Mifflin Company

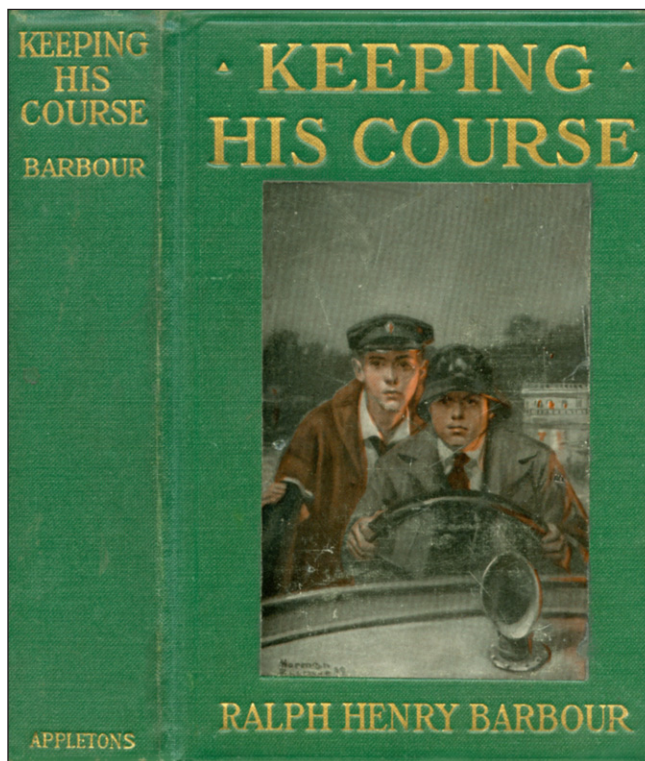
By Arthur Stanwood Pier

Not in series

The Plattsburghers (1917)*

Frontispiece [page 25]; Internals, facing pages 66, 80 and 118

* Story was originally published in 10 parts in **The Youth's**



The last of the five Barbour books illustrated by Rockwell.

Companion between April 19 and June 21, 1917. The book includes this acknowledgement: "Thanks are due to the publishers of *The Youth's Companion*, in which this story first appeared, for permission to reproduce the illustrations."

G. P. Putnam's Sons

By Raymond Comstock

Not in series

Lads Who Dared (1918)

Frontispiece [no page listed]; Internal, facing page 332

Sturgis & Walton

By John Fleming Wilson

Tad Sheldon Series (2 vols., 1913)*

2. *Tad Sheldon's Fourth of July: More Stories of His Patrol* (1913)

Frontispiece [page 169]; Internals, facing pages 56, 106 and 240

* Macmillan & Co. acquired Sturgis & Walton later in 1913, re-copyrighted this title and reissued it into the 1920s.

This is a collection of 9 short stories published in **Boys' Life**, using illustrations by Rockwell. Three of the four plates in the book were carried over from the **Boys' Life** stories.

H.A.S. award winners



Rob Kasper receives the 2018 Richard D. Seddon Award from Richard Hoffman.

Photo by Barry Schoenborn



Outgoing president Richard Hoffman presents the Carl T. Hartmann Luck & Pluck Award to 2017 convention host Barry Schoenborn.

Photo by Bill Gowen



Richard Hoffman holds the 2018 Newsboy Award, presented in absentia to longtime Horatio Alger scholar Gary Scharnhorst.

Photo by Barry Schoenborn

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