



THE HORATIO ALGER SOCIETY OFFICIAL PUBLICATION NEWSBOY



Horatio Alger, Jr.

1832 — 1899

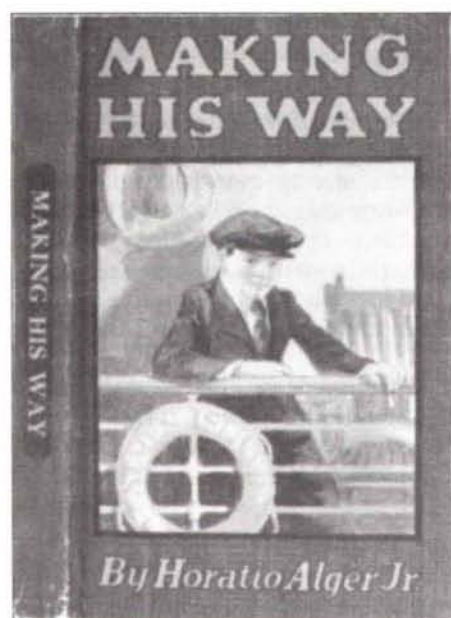
A magazine devoted to the study of Horatio Alger, Jr.,
his life, works, and influence on the culture of America.

VOLUME XXXI

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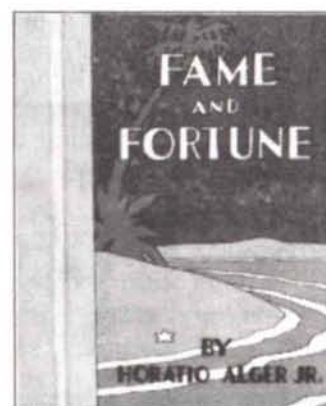
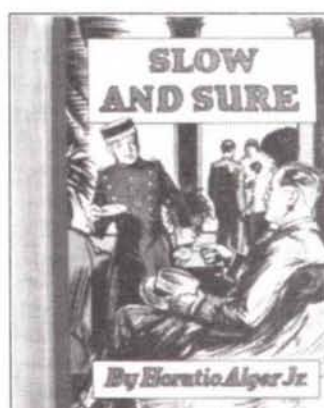
NUMBER 2

Whitman Algers, Part II:



Documenting a publishing pattern

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Tom and Franklin's strange journey

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President's column

Time is getting short . . .

By the time you read this the convention will be less than one month away. I hope by now you've made your reservations with the Ramada Inn in Fort Washington. Apparently, there are several other conventions taking place the same weekend and local hotel rooms seem to be at a premium. If you are unable to get a room at the Ramada, please call Murray Levin at (215) 886-4750 and he will assist you in finding alternate accommodations.

I met with Murray on March 3rd and went over some final details for the convention. He mentioned that only eight members had sent in their registrations by that time . . . and that included one member who sent his money in twice! Since many items must be purchased in advance, including the Saturday night banquet, it is important to send in your registration fee as soon as possible. If you are planning to attend, please don't wait any longer. Murray also mentioned that he had not received one single donation for the annual H.A.S. auction. Of course, if you are coming to the convention, you can bring your donation items with you, but if you are unable to attend, why don't you send Murray your donation now? We need the money!

During the convention we will be electing three individuals to the Board of Directors. Each director serves a three-year term. If you are interested in this position, or know of someone who is interested, please feel free to contact me anytime before the convention.

I look forward to seeing everyone at "Forging Ahead in Philly."

Your partic'lar friend,
Robert E. Kasper (PF-327)
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HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of Strive and Succeed that for half a century guided Alger's undaunted heroes -- lads whose struggles epitomized the great American dream and flamed hero ideals in countless millions of young Americans.

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Newsboy is indexed in the Modern Language Association's International Bibliography.

BOOKS RECOMMENDED BY H.A.S.

- "Horatio Alger, Jr., A Comprehensive Bibliography," by Bob Bennett.
- "Horatio Alger or, The American Hero Era," by Ralph D. Gardner.
- "Publication Formats of the 59 Stories by Horatio Alger, Jr. as Reprinted by the John C. Winston Co." Compiled by Bob Sawyer (PF-455) and Jim Thorp (PF-574).
- "Horatio Alger Books Published by A.L. Burt," by Bradford S. Chase (PF-412).
- "The Lost Life of Horatio Alger, Jr.," by Gary Scharnhorst with Jack Bales (PF-258).

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, to Carl T. Hartmann, 4907 Allison Drive, Lansing, MI 48910. The above rates apply to all want ads plus 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 such ads to Carl T. Hartmann or directly to editor William R. Gowen (PF-706) at 923 South Lake St., Apt. 6, Mundelein, IL 60060.

'Forging Ahead in Philly'

*A sightseers' guide for the 1993
Horatio Alger Society convention*

by Murray D. Levin (PF-851)
1993 convention host

Philadelphia, the city where the most significant events of 1776 took place, is continuing many of the projects and programs begun during the Bicentennial in 1976. Many buildings and areas that have been restored continue to be open to the public.

Along the Schuylkill River in May, the nation's leading scholastic, collegiate and club rowing and sculling crews compete in many regattas, including the Dad Vail. Free concerts at the Mann Music Center (formerly Robin Hood Dell West) feature world-renowned musicians and singers performing with the acclaimed Philadelphia Orchestra from June through July. At Robin Hood Dell East, top stars in jazz and popular music set the pace.

Philadelphia's shopping areas run the gamut from the glittery glass Gallery Mall on Market Street to South Philadelphia's Italian Market, an outdoor food mall. During weekends from late June through August, visitors are welcome to explore Head House Open-Air Craft Market, where antiques, arts and crafts as well as ethnic foods are displayed and sold.

Surrounding Philadelphia is an endless number of places to attract the sightseer. Following are a few that can be seen by taking a circle drive around the city.

*** Washington Crossing Historical Park**, north of Philadelphia between Yardley and New Hope on Pa. 32, commemorates the place where the general and his men stayed before they crossed the Delaware on Christmas night, 1776. A copy of the famous painting of this event is in the park's memorial building. Nearby is the Old Ferry, which has been restored and furnished and is open for tours. The visitors center presents the story of Washington's crossing through films and exhibits.

*** Valley Forge National Historic Park**, northwest of Philadelphia at the junction of Pa. 23 and Pa. 363, three miles west of Exit 24 of the Pennsylvania Turnpike, is the site of the turning point of the American Revolution. Bus and auto tape tours are available. This is a dramatically beautiful spot during the dogwood season.

*** New Hope**, on Pa. 32, is proud of its art galleries, unusual shops and the Bucks County Playhouse. It is also the site of a towpath landing of the Pennsylvania Canal, a historic waterway paralleling the Delaware River. Mule-drawn barge rides are available to tourists.

*** Doylestown**, the Bucks County seat, is located on

(Continued on Page 20)



The Betsy Ross House is one of many important sites located in "America's most historic square mile." See map on Page 20.

Things you'd like to know. . .

The 1993 Horatio Alger Society convention, "Forging Ahead in Philly," will be held April 29 - May 2 in Fort Washington, Pa., approximately 10 miles north of Philadelphia at Exit 26 of the Pennsylvania Turnpike.

Registration: To sign up for the convention, use the enclosed blue registration form and make your check (\$45 per person) payable to Murray D. Levin.

If you're driving: When you leave the turnpike and pay your toll, you get to the Ramada Inn as follows:

As you go down the exit ramp, disregard exits for Pa. Route 309 north and south. Instead, bear right at the end of the ramp and move along to the first traffic light. Turn right onto Commerce Drive, which will bend to the right. The hotel is on the right side of Commerce Drive, about a quarter mile from the traffic light.

Public transportation tips: The Southeastern Pennsylvania Transportation Authority (SEPTA) runs commuter trains from downtown Philadelphia to Fort Washington. Take the R5 line, riding a northbound train marked "Doylestown-Lansdale." The trains leave approximately every half hour Monday-Friday from AMTRAK's 30th Street station (more often during rush hours) and the ride takes approximately 40 minutes. The one-way fares are \$3 (off-hour) to \$3.75 (rush hour), with the cost 75 cents higher if purchased on the train.

For more information call SEPTA at (215) 580-7800.

If you want to take a cab to or from downtown or Philadelphia International Airport, call Montgomery Cab at (215) 572-6100.

Editor's notebook

An Alger collector's dream . . .

Anyone attending recent Horatio Alger Society conventions could not help but notice the bronze statues of Alger heroes owned by former president Will Wright (PF-639) that he displayed at the annual banquet.

Just last spring in Waco, Texas, Will was presented the third such statue for his collection by his family; as we all know, Will passed away less than three weeks following the convention.

Now, Will's son Stephen is making the three bronzes (pictured at right) available to members through the Society's estate service. "They meant a lot to Dad and I know he would like his friends in the Society to have an opportunity to own them," Steve said.

As a result, the three statues will be auctioned at this year's convention in Fort Washington, Pa. An insert enclosed in this issue of *Newsboy* will explain the ground rules of this auction (including minimum bids) and also will include mail-bid slips so that any members not able to attend the convention can submit bids in advance to Executive Secretary Carl Hartmann.

The descriptions of the statues are as follows: "Newsboy," 14 inches tall; "Bootblack," 13 1/2 inches tall; and "The Whistler" (Wren Winter), 9 inches tall.

When you look at the minimum bids (the statues will be offered individually, not as a group), be advised that although they may seem high, these amounts are well below the going market value for bronzes of this vintage. Steve has had them professionally appraised at around



Left to right: "Bootblack," "The Whistler" and "Newsboy" (photo courtesy of Stephen Wright).

double the minimum bids he's asking. Ironically, the smallest statue ("The Whistler") is at least equal in value to the larger two.

However, instead of taking the dealer's offer, Steve has stuck with his commitment to make them available to the Society under the minimum-bid guidelines.

This is a special opportunity not only to own antique bronze replicas of some of our Alger heroes, but to have a remembrance of Will Wright, who served the Society with great distinction as convention host and president.

Remember, if you cannot be at the convention to bid in person, you can submit mail bids. However, because the convention is less than a month away, please submit your bid slips right away to Carl Hartmann, 4907 Allison Drive, Lansing MI 48910. Carl and Jean plan on leaving early for the convention and we want to ensure that all bids will reach him in time.

I've also been asked about the Friday morning convention seminar which I am organizing. Plans are well under way, with several presentations on Alger and other authors, enhanced with slides. A complete run-down will be included in the final convention agenda to be handed out in the hospitality room at registration.

In this issue: Brad Chase completes his two-part study of the Whitman Alger reprints, starting on the next page. Also, we have the second in our new series on Alger first editions, covering "\$500" (or "The \$500 Check") starting on Page 12, and John Dizer describes the complex publishing history of two of Edward Stratemeyer's most enduring heroes (Page 15).

BOOK MART

William J. McCord (PF-360)
207 Spring St.
Catskill, NY 12414-1052

For sale: The following Hurst Alger miniatures:

Jed, the Poorhouse Boy	Strong & Steady
Risen from the Ranks	Sink or Swim
Tom the Bootblack	Do and Dare
The Tin Box	Luke Walton
Bertha's Christmas Vision	Strive and Succeed
Frank's Campaign	

Also: Work and Win in New Werner Co. edition

Most are in good to very good condition. \$10 each plus \$1 postage, or take 'em all for \$100. Refund if not satisfied.

Whitman Algers, Part II: *Documenting a publishing pattern*

by Bradford S. Chase (PF-412)

During the early decades of this century, the Whitman Publishing Company reprinted books written by Horatio Alger, Jr. These "Algers" are very distinctive, being much smaller than the usual Burt, Hurst or Loring editions and have several different colorful formats. They were very cheaply made and were usually sold through a variety of retail outlets to reach the juvenile reading mass market, including 5-and-10 cent stores, retailing in the 10- to 50-cent range.

Few people seem to collect these nice little pieces of antiquity today, even though they are usually inexpensive to buy, relatively available in used-book stores and flea markets and can often be found in excellent condition—some still in their original dust jackets. There were only 20 Alger titles actually produced by Whitman and their brightly colored covers are readily identifiable.

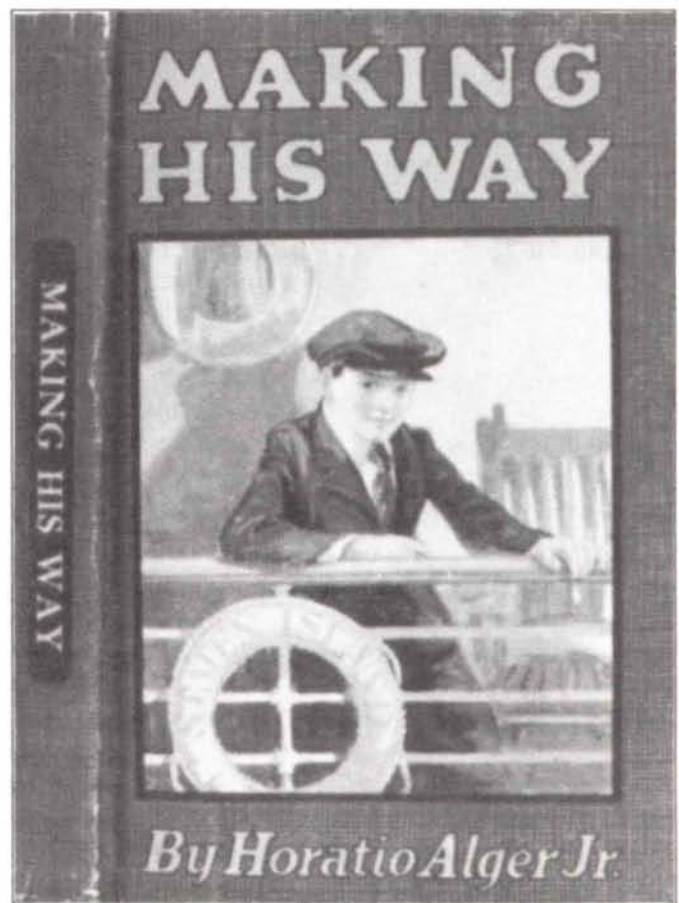
Collecting Whitman Algers is a nice place for a new Alger collector to start, for it is relatively easy and inexpensive to collect an example of all 20 Alger titles Whitman produced. Advancing to complete all four Whitman formats, however, is a somewhat more difficult challenge.

Part I of my Whitman study printed earlier in *Newsboy* covered the rise of the Whitman Publishing Company of Racine, Wisconsin and featured its founder, Edward H. Wadewitz. Under his guidance starting in 1916, Whitman produced millions of juvenile books featuring many different authors. Over the years, the company grew into what has now become a multimillion-dollar worldwide business known as The Western Publishing Company. Whitman is now a subsidiary of Western.

In doing some of this research I have developed a very pleasant relationship with the people at Western Publishing Co. Recently they have been splendid in providing catalog information from their files that is directly related to this Alger research. Some of the relevant Whitman catalogs, however, have not been found as of this point, so basic research still depends upon obtaining actual copies of the published Whitman books.

What follows are the specifics of the Whitman Algers as I have found them at this stage of my research. It

Editor's note: This article continues *Newsboy's* study of the Whitman Publishing Company and its production of Horatio Alger reprints. In Part I in the March-April 1992 issue, Brad Chase examined the history of Whitman and its evolution into today's Western Publishing Co., Inc.



The Whitman Algers appeared in four main formats. This is the "Our Famous Alger Series" format (Format 1) showing an illustration of a boy ship passenger.

covers the number of titles produced, the approximate publication dates of the different formats, and a presentation of examples of the different formats Whitman published. Hopefully, this information will stimulate additional interest in collecting these colorful little gems by offering new opportunities for Alger collectors.

Titles

Twelve of the 20 Alger stories published by Whitman (Group A in Table 1 on Page 6) were printed in three different formats. Hundreds of thousands of Alger Whitmans were produced during what appears to be a 13-year period. The remaining eight stories (Group B in Table 1) were printed in only one format. Table 1 lists all 20 titles produced by Whitman.

I haven't found a really good reason why Whitman published these particular titles as yet, but I suspect it has something to do with the company's copyright or ownership of the printing plates. I should note here that 18 of these titles have the same words as the first editions, which were originally published before 1900

(Continued on Page 6)

Table 1**Alger Titles Published by Whitman**

(In alphabetical order)

Group A

Bound to Rise
Do and Dare
The Erie Train Boy
Making his Way
Risen from the Ranks
Sam's Chance
Shifting for Himself
Slow and Sure
Strive and Succeed
Strong and Steady
Struggling Upward
Try and Trust

Group B

Fame and Fortune
Frank and Fearless
Frank Hunter's Peril
Luck and Pluck
Ragged Dick
Rough and Ready
Tom Temple's Career
Work and Win

Whitman Algers, Part II:*(Continued from Page 5)*

(the subtitles for over half of them are different, however). The two reprint titles, "Work and Win" and "Making his Way," each was published after 1900 as a first-edition book under a different title ("Wait and Hope" and "The World Before Him"). There is no copyright date printed in any of the Whitman Alger books leading one to surmise that the copyrights on these titles were not in force when Whitman published them.

All of the Algers Whitman produced can be grouped into four different formats, some of which have distinct variations. If one were to collect an example of every different Alger book for each of the four Whitman formats, he or she would have to find a minimum of 104 actual books. If one goes farther and differentiates by overall format color, an additional 36 books can be added (See Table 2 on Page 7). If the various colors are considered individual formats, then the total number of books to collect becomes 140.

Publication Dates

None of the four formats had publication dates printed either on the title page or elsewhere. One can derive the time of publication either from inscription dates sometimes handwritten into the front part of the book or from the dates of early Whitman catalogs which list Algers.

An inscription date is not an accurate reflection of the actual publication date but can be considered a rough approximation. One thing we know is that an inscription date was not written in **before** the book was published. It is very common to see a Christmas date as Algers were

often given as gifts to youngsters by parents, teachers and relatives. In this case, it is very likely that the book was new when it contains such a date.

I own, or have seen (most of them in the extensive Alger collection of the late Will Wright), 47 Whitman Algers with inscription dates, many of which refer to Christmas. The dates run from 1922 to 1933. Within that time frame, I have enough dates to provide approximate years of publication for each of the four formats.

Just recently I inspected several Whitman catalogs and have concluded that the publication of Algers by Whitman started in 1921 and ran through 1933. The 1921 catalog shows a copy of Format 1 with the name "Our Famous Alger Series." Since this is only one year before any of the written inscriptions that I've been able to find, I intend to use that date as the starting point.

In order to shed more light on publication dates, it would be extremely helpful if collectors could send to me **any** inscription dates that they may have, particularly if such dates refer to years prior to 1921 for any Whitman Alger. The ideal situation would be to review all actual Whitman catalogs. In the meantime, as my research continues, I submit the dates below which can be used as a working publication time period for each of the formats.

Whitman Alger Formats

Format 1 -- Our Famous Alger Series	1921-1929
Format 2 -- The Military Format	1923-1925
Format 3 -- The Boy Worker Format	1927-1933
Format 4 -- The Stylized Format	1932-1933

The 12 titles in Group A (Table 1) were published by Whitman in the first three formats. The eight Group B titles (Table 1) were published in Format 4 only. In almost each case for each format, a title carries only one cover picture. In other words, for Format 1, "Bound to Rise" always shows the shoemaker picture, and so on. The one exception is "The Erie Train Boy" in Format 2. There are two Whitman Alger titles which I have found to show two different cover illustrations for the same title. It should be noted here that the cover illustrations used in Formats 1 and 3 have the same subject matter but the drawings differ. For example, "Bound to Rise" in Format 1 is the shoemaker. "Bound to Rise" in Format 3 also shows a shoemaker but in a different drawing. I'd guess that Whitman decided to update its cover drawings when it reissued Format 3 a few years after Format 1 was first published.

This similarity is true for most of the books in the first and third formats, but as usually the case, there is an exception. The subject matter for the cover drawings for "Slow and Sure" is quite different for the two formats.

(Continued on Page 7)

Whitman used a numbering system for its books. For example, I've found the number 803 on the back cover of all copies of Format 4 and W-803 on the front cover of all copies of Format 3. No such number appears anywhere in Format 2. According to the catalogs, Format 1 has two numbers, W-573 and W-450.

An interesting sidelight concerning these books is the length of the stories. Whitman designed its Alger books (as was probably true for other childrens' books as well) to be a certain length, usually advertised in catalogs as 192 pages. A comparison between the Whitman Alger title "Bound to Rise" with the same title as originally published by A.K. Loring of Boston in 1873, finds Chapters 25, 26 and 27 deleted completely by Whitman. In addition, full paragraphs and sentences were taken out in Chapters 24, 34 and 35.

Also, the Loring editions have four illustrations and the Whitman editions have none. It is indeed difficult to determine the impact these deletions had on the original story, but apparently Whitman felt keeping the books to a certain length was more important than maintaining the integrity of the originals as authored.

Format 1 – Our Famous Alger Series

This is the most prevalent Whitman series and can be readily found today by collectors. According to inscription dates only, this format was published over an eight-year period from 1922 through 1929. However, I have a copy of a page showing this format in the 1921 (hand-written) Whitman catalog. Pending further research, I will conclude now that this format was published from 1921 through 1929.

These books were made of very poor paper materials. For them to survive in any recognizable shape these last 60 to 70 years, knowing that youngsters read them over and over, is nothing short of a miracle. They were produced for the mass market and sold for 10 to 50 cents, depending upon the edition and the year produced.

There are 12 Alger titles available in this format (Group A, Table 1) and 12 different cover illustrations. The imprinted cover picture is within a black-bordered rectangle 3 5/8 by 4 1/4 inches which looks like an applique, but isn't. In every case, the title and the picture are distinct and different from the other 11. They all show young men busy doing something active and may (or may not) reflect the subject matter of the story. Shown on Page 8 are three examples of Format 1 covers and a complete list of the 12 titles with their corresponding cover illustrations.

Format 1 Cover Variations

There are four different editions in Format 1 that were produced during the nine years between 1921 and 1929. The illustrations on each cover, for each title, are the same for all four editions and are contained in a black-lined large rectangle on the cover. The back cover is

Table 2

Whitman Alger Books to Collect

Format	Titles
1 Variation A	12
1 Variation B	12
1 Variation C	12
1 Variation D	12
2 Pebbled (orange/blue/green)	12 (+24)
2 Cloth (green/blue)	12 (+12)
2 Green paper/smooth	12
3	12
4	8
Total	104 (+36) = 140

blank. For all four variations, the title is at the top of the front cover and the name Horatio Alger Jr. appears across the bottom. The spine contains the title in yellow lettering against a black stripe with no other lettering except as noted in variant (c) below. Each book contains 192 pages and, according to the Whitman catalogs, they were bound in "KLOTHLYK," presumably a "cloth-like" weave pattern imprinted into the cover (see photo on Page 5).

The specifics of the four variant editions are as follows:

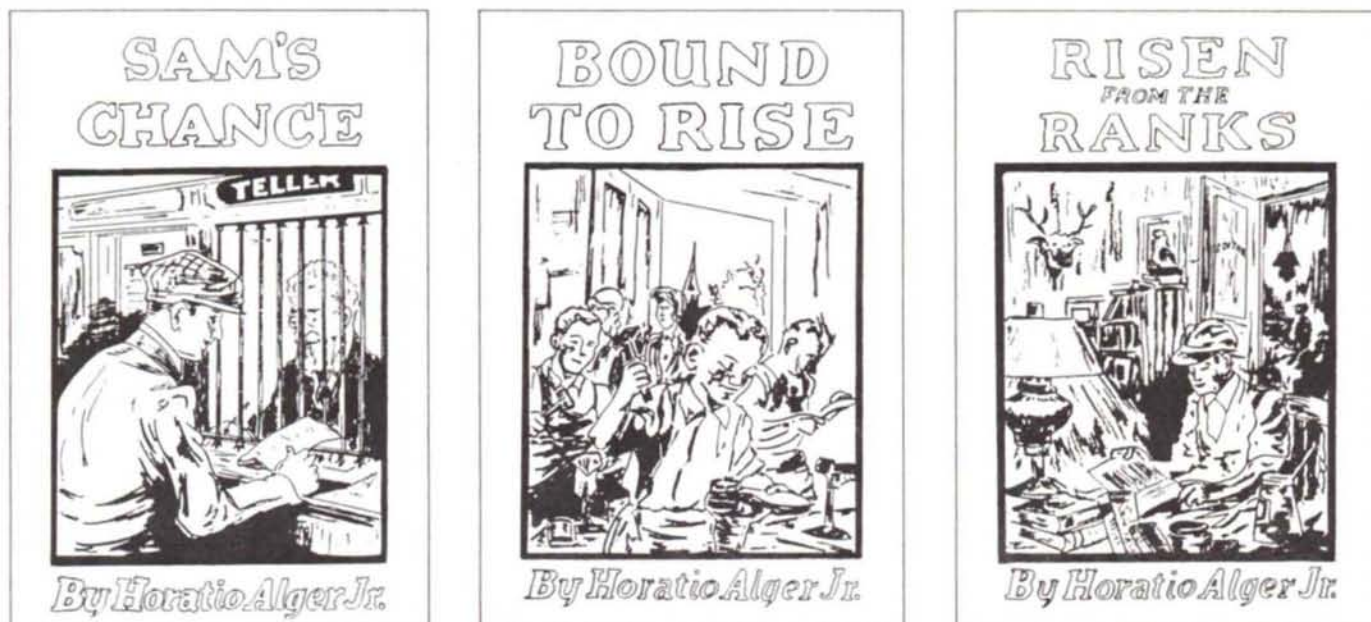
(a) **Green Covers (small size, Cat. No. W-573)** – These books measure 4 5/8 by 6 7/8 inches (16mo.) and are much smaller in size than most other Algers. These have paper-covered cardboard covers. The lettering on the front cover is yellow and the cover is dark green set on a background of darker green cross-hatched fibers (hence, the cloth-like appearance). I have never seen a dust jacket for this variation.

This is by far the most available Whitman and it is easily found today. One reason for their availability is likely because they were bought by the public over a nine-year period (1921-29), much longer than any of the other Whitmans. Apparently they were continually restocked over that period, which over the years resulted in a large quantity produced and sold.

(b) **Green Covers (larger size, Cat. No. W-450)** – These books measure 4 7/8 by 7 1/4 inches (12mo.). They look very much like the smaller books as described above, just larger. But there are some differences besides size. The cover has red lettering and the cross-hatched fibers printed on the dark blue-green cover background are sharper and black in color.

These books were issued in dust jackets which were identical to the cover and spine of the book. According to the Whitman catalogs, this 12mo. size sold over the

(Continued on Page 8)



Ex. 1: Three illustrations found on Format 1 covers, from left: "Banker," "Shoemaker" and "Reporter."

Whitman Algers, Part II:

(Continued from Page 7)

years for 25 to 50 cents each. I have found two copies of this cover in a small size (16mo.) as in variation (a) above, but consider these printer's oddities, not an entirely new format or variation. This edition also has paper-covered cardboard covers.

(c) **Gold Covers (small size, Cat. No. W-573)** -- These books are the same size as variant (a) above. They are gold in color and have paper-covered cardboard covers with red lettering on the fronts. I have seen no dust jackets for this variation.

(d) **Tan Paperback Covers (small size)** -- These books are 4 1/2 by 6 5/8 inches (16mo.), by far the smallest of the Whitmans because the paper covers are the same size as the pages. The outside covers are tan, made of paper and are not the harder cardboard covers of the other three variants. The lettering on the front covers is green. The word ALGER appears at the bottom of the spine. I doubt very much if dust jackets exist for this variation because it is a paperback.

Format 2 -- Military Format

This is probably the rarest of the four Whitman formats. I'm guessing there were 12 titles produced in this format. All I've managed to find to date are seven of them and for one title I have three different textured covers with a difference in the cover picture as well. According to inscription dates, this format was published for three years, 1923 through 1925. This format is shown in the 1923 Whitman catalog. These books sold for 35 cents per copy.

The illustrations on the front covers of Format 2 titles

Format 1 Covers

Title	Cover illustration
Bound to Rise	Shoemaker
Do and Dare	Stage Coach
The Erie Train Boy	Train Boy
Making his Way	Ship Passenger
Risen from the Ranks	Reporter
Sam's Chance	Banker
Shifting for Himself	Messenger
Slow and Sure	Boy Climbing Rope
Strive and Succeed	Delivery Boy
Strong and Steady	Salesman
Struggling Upward	Boy Cooking
Try and Trust	Office Boy

(see examples on Page 9) have simple line drawings usually depicting military people (soldiers, sailors, etc.) doing something and each illustration is contained within a rectangle (3 1/8 by 4 3/8 inches) bounded by a black line. The cardboard covers measure 4 3/4 by 7 inches. The title of the story is at the top with Alger's full name set across the bottom of the front cover, both in black lettering. The back cover and spine are both blank.

An interesting sidelight is that I found a copy of a Whitman Ted Marsh book which has the same cover picture as one of these formats (Soldier Mounted), but is in full color, not line-drawn like the Alger. Apparently, Whitman interchanged covers between books by different authors and added a color cover, depending on the

(Continued on Page 9)

MAKING HIS WAY



By Horatio Alger Jr.

THE ERIE TRAIN BOY



By Horatio Alger Jr.

SLOW and SURE



By Horatio Alger Jr.

Ex. 2: Three illustrations from Format 2 covers, from left: "Sailors," "Pony Express" and "Soldier on Rope."

series.

According to samples of this format I have been able to obtain, there are three cover variations which I have differentiated by the type of cover stock used, as follows:

(a) **Pebbled** -- These are paper-covered cardboard covers that have a deeply pebbled texture. I have found six different titles in three different colors: orange, blue and grass green.

(b) **Cloth (green and blue)** -- This variant has dark green or blue cloth stretched over cardboard covers.

(c) **Green Paper/Smooth** -- This is also dark green, but the covering is smooth paper on cardboard covers.

I'm assuming that these three variations were separate publishing runs since the composition of the cover material differs. I assume each run included all 12 titles.

An interesting similarity between formats is that the subject of the "Slow and Sure" title drawing in this format is the same as for that title in Format 1 (a boy climbing down a rope), only for Format 2 the picture is redrawn showing a soldier using the rope.

Format 3 -- Boy Worker Format

This format was produced from 1927 through 1933 judging from the inscription dates and is also shown in the 1930 and 1933 Whitman catalogs. Format 3 has the same 12 titles as the two previous formats and the picture drawings and overall character of the covers, however, are completely different.

These covers are brightly colored in yellow, blue, red, green, black and orange. The title is set in a large rectangle at the top of the front cover and a second rectangle contains Alger's full name at the bottom.

Colors used for the words and the rectangles vary from title to title. The cardboard covers measure 4 3/4 by

Format 2 Covers

Title

Cover illustration

Bound to Rise	Soldier Mounted (PO)
Do and Dare	Indian Scout (PO)
The Erie Train Boy	Interrogation (PO)
Erie Train Boy	Pony Express (GS, PG)
The Erie Train Boy	Interrogation (PB)
Erie Train Boy	Pony Express (GC)
Making his Way	Sailors (PO)
Risen from the Ranks ..	Pony Express (PG)
Sam's Chance	Hailing a Train (PO)
Shifting for Himself	?
Slow and Sure	Pony Express (BC)
Slow and Sure	Soldier on Rope (PG)
Strive and Succeed	?
Strong and Steady	?
Struggling Upward	?
Try and Trust	?

Key to cover composition: PO=pebbled orange; PG=pebbled green; PB=pebbled blue; GS=green smooth; GC=green cloth; BC=blue cloth.

Note: The green covers showing the pony express rider picture have "Erie Train Boy" as the title, dropping the word "The."

6 7/8 inches. There is an imprinted drawing on the back cover as well as the front cover creating, in effect, a wraparound illustration.

Probably the most distinctive points of these covers are:

(1) The spine, which contains no lettering and is of

(Continued on Page 10)



Ex. 3: Three illustrations from Format 3 covers, from left: "Train Boy," "Boy Cooking" and "Messenger."

Whitman Algers, Part II:

(Continued from Page 9)

plain cloth material of a single color that varies from book to book with no apparent color correlation. This spine cloth wraps around about one-half inch onto the front and back covers.

(2) The illustration encompasses both the front and back covers as mentioned above.

(3) The drawing takes up the full cover area and is not contained within a rectangle as in Formats 1 and 2.

In Format 3, each title has the same picture unique to it as is the case in Formats 1 and 4.

Three examples of Format 3 covers and a list of titles are shown above and at right. Note that the same title-illustration correlation is used as for Format 1, although the pictures have been redrawn, except for "Slow and Sure," which depicts a bellhop in Format 3 and a boy climbing a rope in Format 1.

Format 4 – Stylized Format

This format is fairly common and can be readily found today in used-book stores and flea markets. Its most distinctive feature is that it has no illustrations of people doing things on the front and back covers (except for "Ragged Dick," which shows a silhouette of a boy sitting under a sign).

This format includes only eight titles, all of which are completely different from the 12 titles seen in the previous three formats (see examples, plus a list of Format 4 titles, on Page 11).

The written inscriptions on my copies of this format show 1932 and 1933 dates; it appears that this was the last Alger format that Whitman produced.

Format 3 Covers

<u>Title</u>	<u>Cover illustration</u>
Bound to Rise	Shoemaker
Do and Dare	Stage Coach
The Erie Train Boy	Train Boy
Making his Way	Ship Passenger
Risen from the Ranks	Reporter
Sam's Chance	Banker
Shifting for Himself	Messenger
Slow and Sure	Bellhop
Strive and Succeed	Delivery Boy
Strong and Steady	Salesman
Struggling Upward	Boy Cooking
Try and Trust	Office Boy

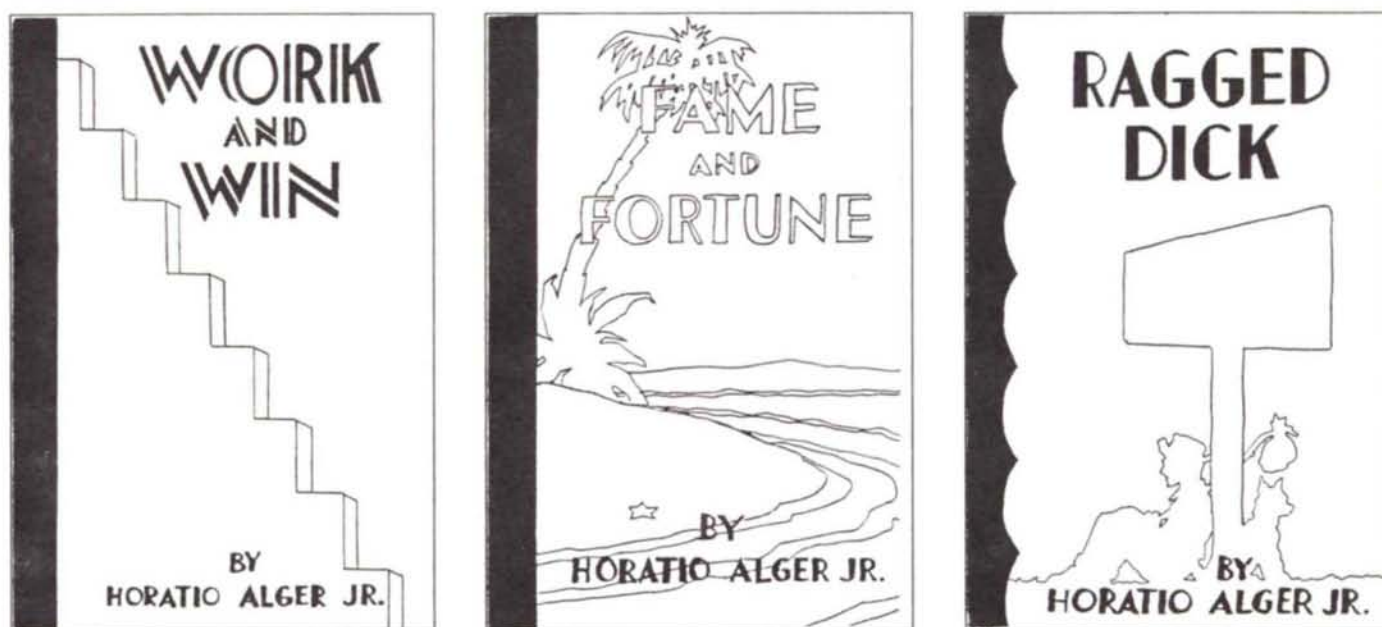
At the Western Publishing Company, I found Whitman Catalog Number 32 showing a 1933 handwritten date on the cover, which seems to agree with my inscription dates.

This reference page also calls this Format No. 803 (which correlates with the number "803" printed on the back of each book) and shows other children's books such as Nick Carter, Lucky, Dick Tracy, Mary Lee and Joe Strong.

The Alger books found in Format 4 are much thicker than the other formats (7/8 inch vs. 5/8 inch) and the front covers measure 4 3/4 by 7 inches.

Each of the eight stories is 192 pages in length. The books have paper-covered cardboard covers that have

(Continued on Page 11)



Ex. 4: Three illustrations from Format 4 covers, from left: "Stairs," "Palm Tree" and "Boy Under Sign."

stylized drawings in various colors on both the front and back. The cloth wrapping around the spine is a carryover feature from Format 3.

In my list of the eight titles for Format 4 on Page 11, I have arbitrarily assigned names to the cover designs, such as "Stairs," "Zig-Zag," "Palm Tree," "Boy Under Sign" and the like.

Conclusion

My research to date has uncovered that there are four distinct formats for Algers produced by Whitman Publishing Company. From inscription dates as well as Whitman catalogs owned by the Western Publishing Co. that I inspected it appears that Whitman produced Algers for 13 years from 1921 through 1933.

Format 1 has four cover variations and the cover pictures are unique to each of the titles. Three of the variations are small and thin books, while the fourth is larger. The variations are due to size, color of the binding and weight of the cover, as one is a paperback edition.

Format 2, the rarest of the Whitman Algers, has essentially three distinct covers: pebbled, paper and cloth. To my knowledge, very few copies of this format have been found to date.

Formats 3 and 4 can be very easily found by collectors. They both have brightly colored paper-covered cardboard covers. Format 3 has the same 12 titles as the first two formats, but also has distinct differences. Format 4 has eight titles unique from the earlier three formats, while the covers depict brightly colored stylized illustrations on both front and back.

So there lies my research on Whitman Algers at this point. Clearly, more needs to be done, particularly in tying down the dates of publication of the different

Format 4 Covers

Title	Cover illustration
Fame and Fortune	Palm Tree
Frank and Fearless	Triangle
Frank Hunter's Peril	Zig-Zag
Luck and Pluck	Mountains
Ragged Dick	Boy Under Sign
Rough and Ready	Waves
Tom Temple's Career	Scalloped Edges
Work and Win	Stairs

formats. This will consist not only of research in the library, but ideally in finding and inspecting all relevant Whitman catalogs as well.

In the meantime, many of you can help me with this Whitman research by scanning your individual collections to see if you have any Format 2 covers, for example. Please send me a photocopy of those covers I haven't been able to find; also, I'd appreciate knowing any inscription dates you may have in any of the Whitman formats, especially those prior to 1921.

The more dates I have, the more solid is evidence of publication timing. And, of course, I'd love to have you provide information which differs from what I have found to date.

Let me hear from you. In the absence of actual publisher documentation, it is only through our combined efforts by using the Whitman books in our respective collections that we will be able to more fully document the Whitman/Alger publication pattern.

THE ARGOSY

Vol. VII., No. 4.

SATURDAY, DECEMBER 22, 1888.

WHOLE No. 316.

\$500;

OR,

JACOB MARLOWE'S SECRET.

BY HORATIO ALGER, JR.

CHAPTER I.

A NEW ARRIVAL IN LAKEVILLE.

SLOWLY through the village street walked an elderly man, with bronzed features and thin gray hair, supporting his somewhat uncertain steps by a stout cane. He was apparently tired, for, seeing a slight natural elevation under a branching elm tree, he sat down, and looked thoughtfully about him.

"Well," he said, "Lakeville hasn't changed much since I left it twenty years since. Has there been any change among those who are near to me? I don't know, but I shall soon find out. Shall I receive a welcome, or not? There ought to be two families to greet me, but——"

Here a boy appeared on the scene, a boy of fifteen, with a sturdy figure and a pleasant face, whose coarse suit indicated narrow means, if not poverty. Seeing the old man, with instinctive politeness he doffed his hat and with a pleasant smile bade him good morning.

"Good morning," returned the traveler, won by the boy's pleasant face and manner. "If you are not in a hurry won't you sit down by me, and answer a few questions?"

"With pleasure, sir; my business isn't driving."

"This is Lakeville, isn't it?"

"Yes, sir."

"I used to know the place—a good many years since. It hasn't grown much."

"No, sir; it's rather quiet."

"Chiefly a farming region, isn't it?"

"Yes, sir, but there is a large shoe manufactory here, employing a hundred hands."

"Who is the owner?"

"Squire Marlowe."

"Ha!" ejaculated the old man, evidently interested. "Albert Marlowe, isn't it?"

"Yes, sir; do you know him?"

"I haven't met him for twenty years, but we are acquainted. I suppose he is prosperous."

"He is considered a rich man, sir. He is a relation of mine."



"WAS YOUR MOTHER MARY MARLOWE?" ASKS THE STRANGER.

"Indeed! What then is your name?" asked the old man, eagerly.

"Herbert Barton—most people call me Bert Barton."

Bert was surprised at the keen scrutiny which he received from the traveler.

"Was your mother Mary Marlowe?" the latter asked.

"\$500"

Checking out an Alger rarity

by Robert E. Kasper (PF-327)

This is the second installment of a series of articles exploring first editions and rare reprints by Horatio Alger, Jr. This segment will examine the Alger title "The \$500 Check" and its copious number of editions by various publishers.

Horatio Alger, Jr.'s "\$500; or, Jacob Marlowe's Secret" made its first appearance in Volume 7 of *Argosy*, commencing with the Dec. 22, 1888 issue and continuing through the issue dated March 23, 1889. The first page of text of the initial installment is reproduced on Page 12.

Alger at first glance

This story was serialized a second time in 1897 in Volume 15 of *Street & Smith's Good News*, running from May 1 to June 12. *Good News* ceased publication after the June 12 issue and the last two installments of the story appeared in Volume 1 of *Army and Navy Weekly*, ending on June 26, 1897.

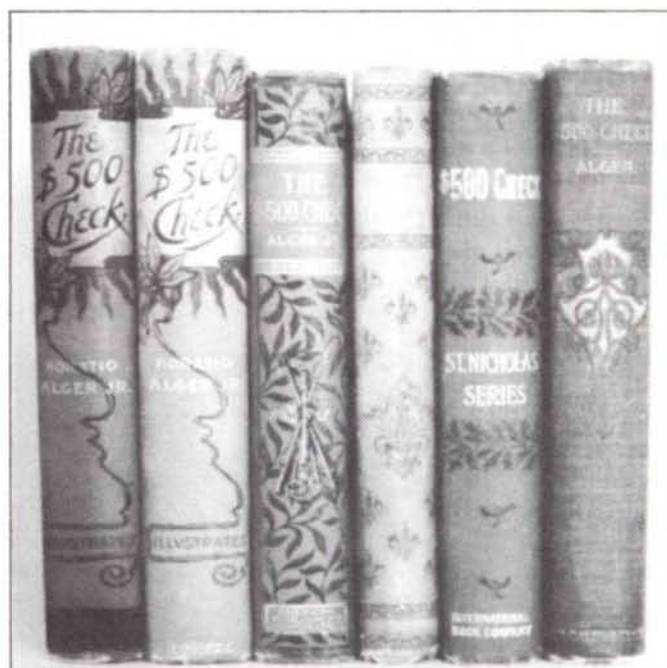
The first appearance of this story in book form is, of course, the supremely rare Leather-Clad paperback edition published by the United States Book Company of New York. The book was published on May 10, 1890 as No. 23 of the Leather-Clad Tales of Adventure and Romance. This is one of six Alger titles to appear in this series -- four under Alger's name and two under the pseudonym Arthur Lee Putnam.

Although not pictured here, a photo of this book does appear in the back of Frank Gruber's biography and bibliography of Horatio Alger published in 1961. That copy originally belonged to the late Stanley Pachon (PF-087) of Bethlehem, Pa., who lent the book to Gruber for illustrative purposes. Pachon's copy of "\$500" was auctioned at the 1989 Horatio Alger Society convention in Chillicothe, Ohio for \$500. It's too bad Mr. Alger didn't write a story titled "\$20" -- then maybe I could afford one of these Leather-Clads.

The first hard-cover appearances of the title were also published by the United States Book Company in 1891 (see Examples 1 and 2).

This book was actually produced by Porter & Coates but was never distributed. John Lovell, who headed the U.S. Book Company, obtained these undistributed copies and sold them under his own name using a new title page and showing U.S. Book Company as the publisher. This tipped-in title page is printed on a different grade

(Continued on Page 14)



Ex. 1: There were many hard-cover editions of Alger's "\$500" (retitled "The \$500 Check" or "Five Hundred Dollars") including, left to right: United States Book (two versions shown), American Publishers Corporation (three versions) and later reprint publishers like H.M. Caldwell.



Ex. 2: The first two hard-cover appearances of "The \$500 Check" by John Lovell's U.S. Book Co., showing the overprint of "Porter & Coates" with a black stripe at the base of the spine in the first printing (left) and showing "Lovell" on the second issue.

“\$500”

Checking out an Alger rarity

(Continued from Page 13)

of paper than the rest of the text and is also slightly smaller. Lovell also printed over the Porter & Coates name at the foot of the spine with a wide black strip.

Lovell also published a second issue (Example 2) with his name printed in gold on the spine with all other points matching the first issue. Based on my collecting experience I would speculate that the Lovell second issue is much more difficult to find than the black-strip first issue. I have been offered copies of the first issue four or five times but the Lovell edition only once.

In 1894, the rights to this story were obtained by the American Publishers Corporation, which produced three different editions.

That company's first printing was the handsomely bound Berkeley Series (Example 3), which also included other Alger titles. American Publishers' second printing, known as the Linwood Edition, was issued in two different states (Example 4).

The first state contains the original title page printed by Porter & Coates, which was removed by Lovell in the first hard-cover edition of 1891. This title page contains the Porter & Coates trademark wreath with crossed pen and sword and the 1891 copyright by Porter & Coates on the verso. The second-state title page eliminates the

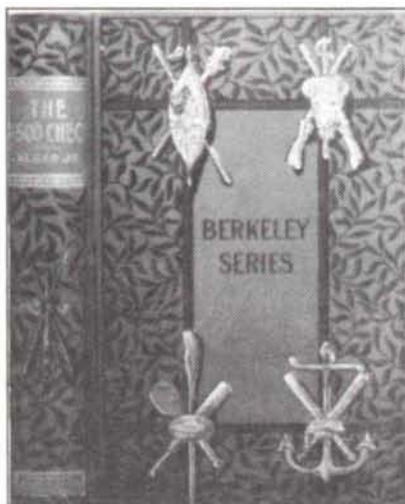
Porter & Coates trademark and the verso contains an 1890 copyright by the United States Book Company. The Linwood editions are poorly bound and printed on very cheap paper.

The third and final edition by American was the St. Nicholas Series for Boys and Girls (Example 5). I have seen copies both with International Book Company and American Publishers Corporation on the spine both containing American Publishers title pages. When International Book Company succeeded American Publish-

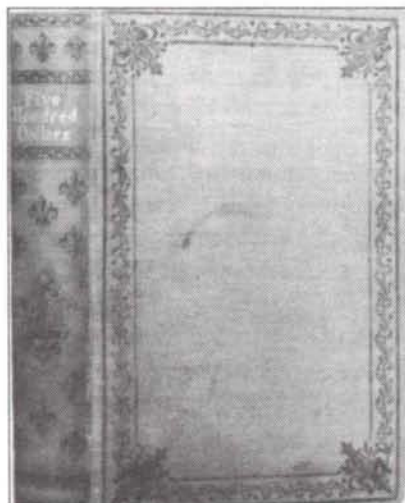
ers Corporation it obtained not only the book rights but the complete stock of the company. The first state of the St. Nicholas Series book contains the American Publishers imprint at the foot of the spine. Later printings switched to International Book Co.

After the American Publishers editions this title was reprinted by many other publishers. Street & Smith produced paper-cover and hard-cover editions during 1900 and 1901. On Nov. 10, 1900, S&S published "The \$500 Check" as No. 87 in its Medal Library Series and later as title No. 6 in its Alger Series.

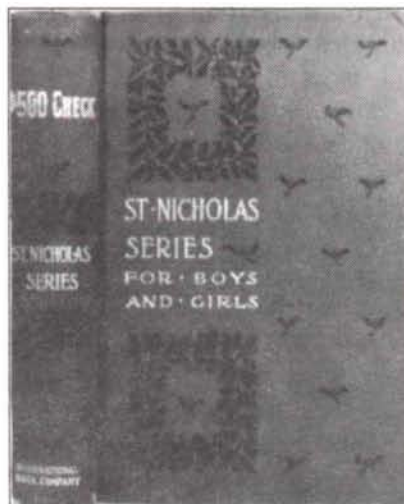
During 1901, S&S published at least two hard-cover editions, with hard-cover reprints also published by Federal Book Co., Caldwell (Example 6), David McKay, Vickery & Hill, McClellan, Hurst and M.A. Donohue, all using slight variations of the title. Burt (hard cover) and Superior (paperback) reprinted this title as "Jacob Marlowe's Secret," which was the subtitle of the original serialization. Other paperback reprints were published by Royal, Westbrook and Donohue.



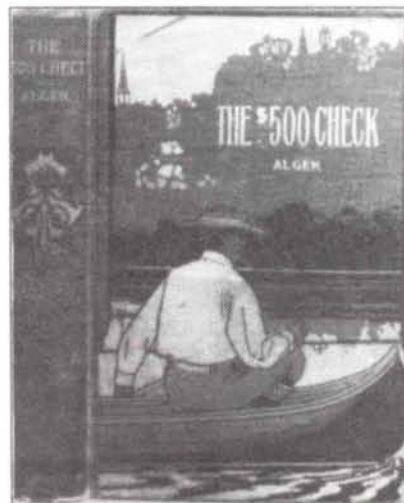
Ex. 3: The Berkeley Series by American Publishers Corp.



Ex. 4: The Linwood Edition by American Publishers Corp.



Ex. 5: The St. Nicholas Series by American Publishers Corp.



Ex. 6: A reprint edition by H.M. Caldwell.

How Tom and Franklin got from Allison to Street & Smith (with side trips)

by John T. Dizer (PF-511)

Shorthand Tom Swift the Reporter and his many chums really got around. The boys were born in such story papers of the early 1890s as *Argosy*, *Young People of America*, *Good News* and *Bright Days*. As the boys got older they appeared in hard cover for dozens of publishers, including Mershon, Merriam, Barnes, Wessels, Street & Smith, Allison, Lee and Shepard and so on. Many might appear for a couple of publishers but most would eventually disappear into that great bookstore in the sky.

*Other authors...
...other books*

One exception was a group of four books which became known for much of their life as the Working Upward Series. These books were in print in one form or another for almost 40 years in nine proven formats. The purpose of this article is to show examples of these formats and discuss how the chums got around from publisher to publisher.

The four books are: "Shorthand Tom (Swift); or, the Exploits of a Young Reporter"; "Bound to Be an Electrician; or, Franklin Bell's Success"; "The Young Auctioneer; or, The Polishing of a Rolling Stone"; and "Fighting for His Own; or, The Fortunes of a Young Artist."

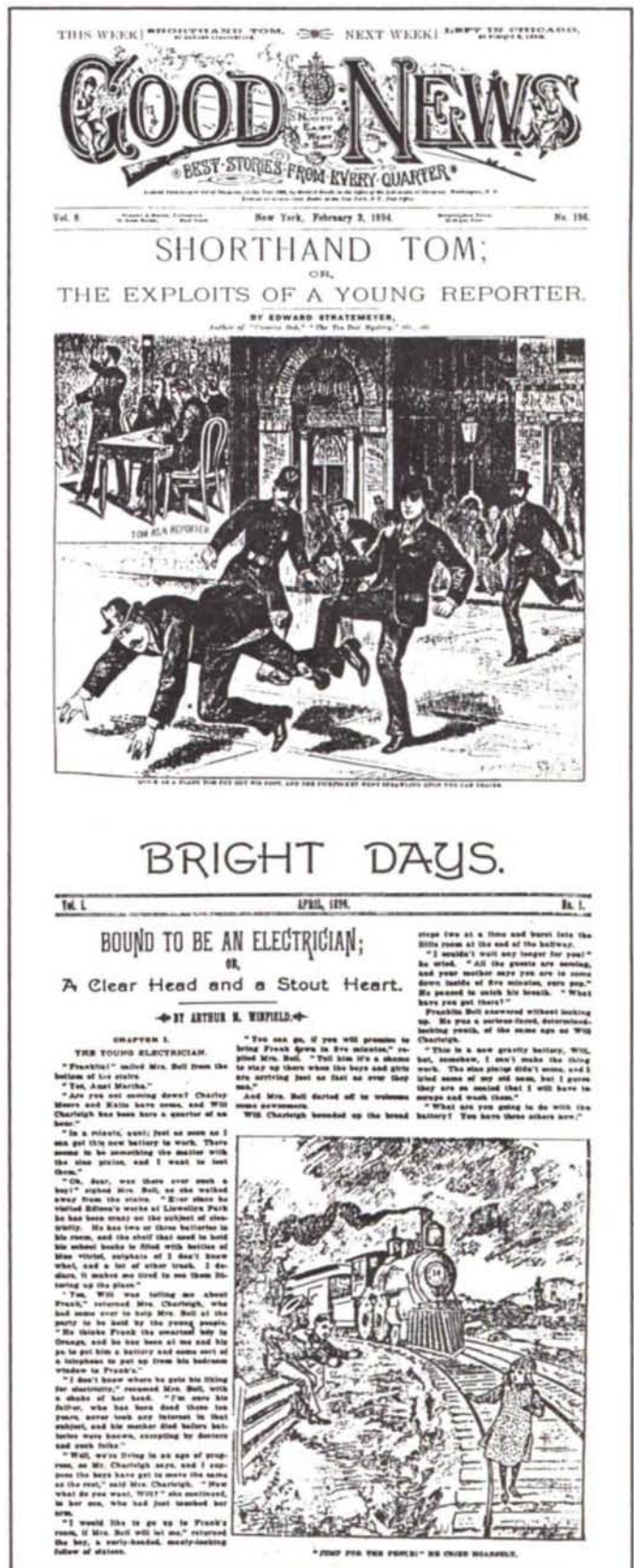
Tom and his chums were all written by Edward Stratemeyer, not produced by the Stratemeyer Syndicate. All four have the same hard-cover printing history, so for consistency in illustrations I will concentrate on Tom and Franklin.

Tom first appeared in *Good News* in 1894 and Franklin first appeared in *Bright Days* in 1896 (see illustrations at right).

Stratemeyer's first hard-cover venture was with Merriam in 1894, which saw two titles apiece printed in the Bound to Succeed Series and Ship and Shore Series, with other titles advertised as being "in press" when Merriam went bankrupt in 1895.

Stratemeyer tried again in 1897 with the William L. Allison Company of New York. He arranged for Allison to produce the Bound to Win Series, a collection of 12 books in a uniform olive-green binding with gold lettering. Four titles were under Stratemeyer's name and four each were under his pseudonyms "Arthur M. Winfield" and "Captain Ralph Bonehill." The books issued under

(Continued on Page 16)



"Shorthand Tom" first appeared as a serial in *Good News* in 1894 and "Bound to be an Electrician" made its debut as a *Bright Days* serial in 1896.

Tom and Franklin . . .

(Continued from Page 15)

Stratemeyer's own name were "Shorthand Tom," "Fighting for His Own," "The Young Auctioneer" and "Bound to Be an Electrician" (see Example 1 on Page 17).

These are the four books which after a circuitous journey eventually ended up with Street & Smith. The 12 titles (including the Winfields and Bonehills) were advertised in many places as the Bound to Win Series. Contrary to his later practice, Stratemeyer sold the stories to Allison and did not retain any rights to the stories or the printing plates.

Alger fans may not know that there was actually a 13th volume in the Bound to Win Series, in the same olive-green binding but, for some reason not advertised with the others. The book was "Slow and Sure" by Horatio Alger, Jr. (see Example 2). It is interesting to speculate how it got into the series and to wonder about a possible Stratemeyer-Alger connection.

We can say authoritatively that the Bound to Win Series copies of these 12 Stratemeyer titles are the first hard-cover editions. I might note in passing that there were at least three other "Bound to Win" series, one of three volumes published by Grosset & Dunlap in 1930 by "Edwin Alger," another a later M.A. Donohue collection of 58 books and the third a Street & Smith series.

Allison's Bound to Win Series staggered along for a year or so but business wasn't all that good. In (I believe) 1899, probably to boost sales, the Bound to Win Series was split into the Working Upward Series by Edward Stratemeyer, the Bright and Bold Series by Arthur M. Winfield and the Young Sportsman's Series and Young Hunters Series, both by Captain Ralph Bonehill.

Shorthand Tom, Franklin Bell the Young Electrician and the other two Stratemeyer stories of the Bound to Win Series were now in Allison's Working Upward Series. The Bound to Win Series was dropped. The new Working Upward Series appeared in colorful and attractive bindings with four main illustrations on the cover showing (clockwise from upper left) a boy engaged in activities related to the four books in the series: electrical work, writing, painting and auctioneering.

Another interesting thing occurred. The title and subtitle of Tom's book was changed. Originally called "Shorthand Tom; or, the Exploits of a Young Reporter" in both its story-paper form and in the Bound to Win Series, in the Working Upward Series the title became "Shorthand Tom, the Reporter; or, the Exploits of a Smart Boy." (It was to be changed again, which we will note later).

In the Working Upward Series the original 1897 copyright dates were retained even though these books were published about two years after the Bound to Win Series. Therefore, any Allison copies of these books are

considered first editions of the series but not of the titles (see Example 3).

In spite of everything, Allison, like Merriam, went under. **Publishers' Weekly** of April 14, 1900 noted that W.L. Allison Co. had sold out to Donohue Brothers of Chicago and New York, that firm having purchased the entire stock of sheets and plates.

What's a poor publisher to do with a stock of books? Donohue Brothers simply put their name on the Allison title pages and spines and went on issuing the books. (see Example 4). They even kept the Allison logo on the title page. They also added a 13th Stratemeyer title ("Young Hunters in Porto Rico" by Captain Ralph Bonehill) that had been promised by Allison.

This went on for just about a year, until 1901, when Donohue Brothers became M.A. Donohue & Co., of Chicago. M.A. Donohue had lots of Allison and Donohue Brothers stock left and once again they issued the same four Stratemeyer series in the same bindings with the new company's name on the title page and spine (see Example 5).

Stratemeyer's own name was now on four M.A. Donohue books and this was a potential problem for him since he was using his own name almost entirely for his books which were being printed (since 1898) by Lee & Shepard of Boston.

As M.A. Donohue used up the Allison bindings, that firm started using a variety of cheaper bindings for the Winfield and Bonehill titles. These Donohue reprints were not noted for quality and, in fact, got flimsier in subsequent printings into the 1930s.

While Donohue was still using Allison bindings for Stratemeyer's Working Upward Series in 1902, Stratemeyer approached Michael Donohue with an offer to buy back the four titles issued under Stratemeyer's own name (which included the exploits of Tom and Franklin).

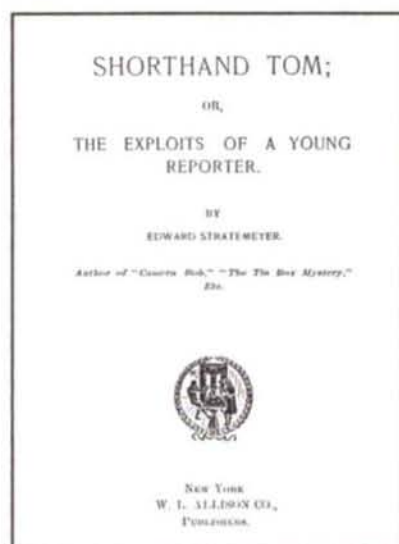
Donohue wanted to sell all 13 titles or none (see letter on Page 18). However, Stratemeyer won out and in 1903, Shorthand Tom, Franklin Bell and their chums disappeared from Donohue and showed up in the Lee and Shepard stable as Lee and Shepard's Working Upward Series (see Example 6).

The subtitle of Tom's book was changed again with the switch of publishers to Lee and Shepard. Instead of "or, the Exploits of a Smart Boy," it became "or, the Exploits of a Bright Boy."

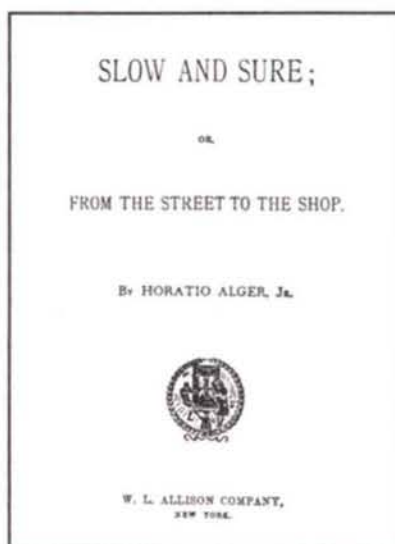
If you are counting, that makes six appearances for Tom and Franklin (including the original serializations) with three more to come. Edward Stratemeyer had learned his lesson and the stories and plates now belonged to him.

In 1904, Stratemeyer and Lee and Shepard decided to

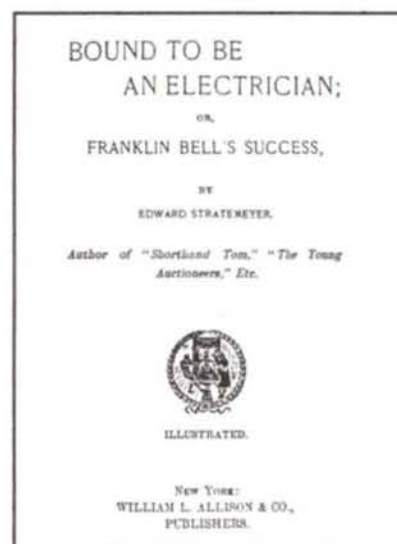
(Continued on Page 18)



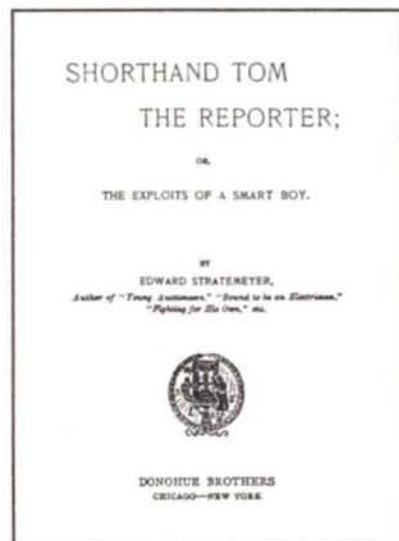
Ex. 1: Allison (1897, Bound to Win Series)



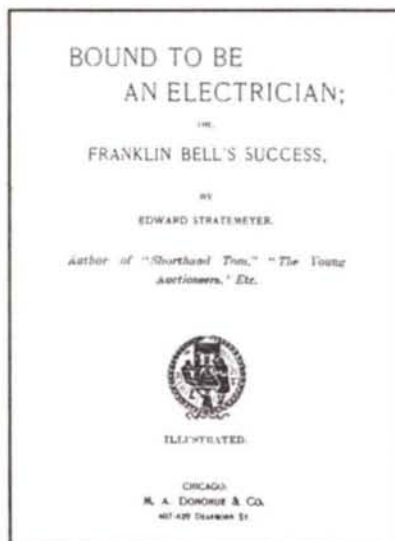
Ex. 2: Allison (1897, Alger's "Slow and Sure")



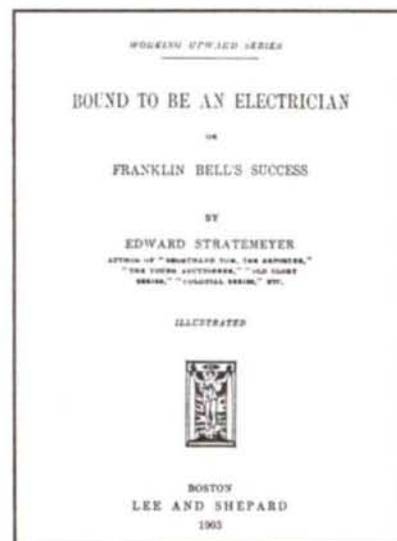
Ex. 3: Allison (1899, Working Upward Series)



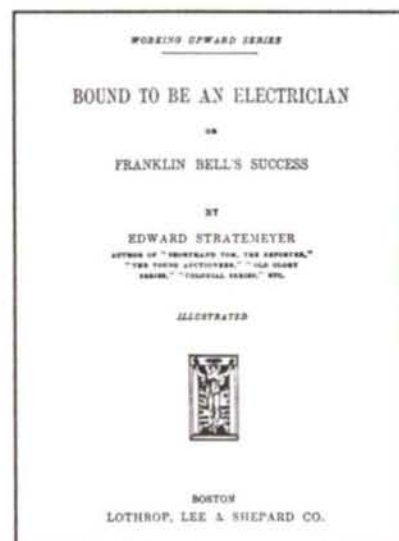
Ex. 4: Donohue Bros. (1900, Working Upward)



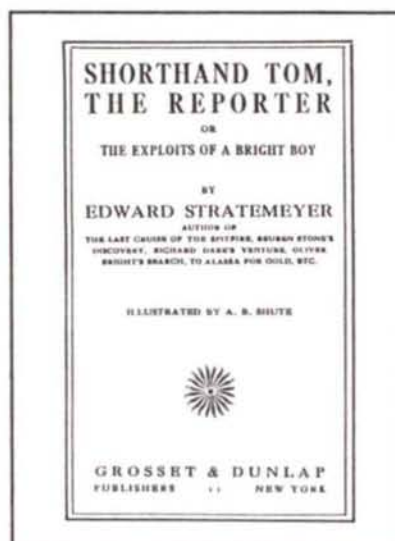
Ex. 5: M.A. Donohue (1901-02, Working Upward)



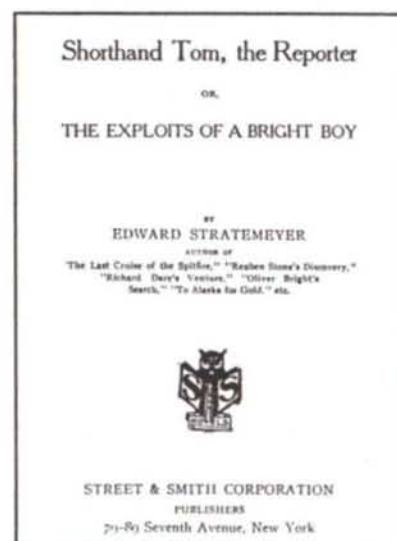
Ex. 6: L & S (1903-04, Working Upward)



Ex. 7: L, L & S (1905-1909, Popular Series)



Ex. 8: G & D (ca. 1910, Popular Series)



Ex. 9: Street & Smith (1920-33, Alger Series)

Tom and Franklin . . .

(Continued from Page 17)

combine the Ship and Shore, Bound to Succeed and Working Upward Series into a "new" 10-volume Stratemeyer Popular Series. Shorthand Tom Swift and Franklin Bell the Electrician were to become volumes 8 and 9, selling for \$1.00 (later reduced to 75 cents) as compared with the regular price of \$1.25 at that time for Stratemeyer's books.

The Stratemeyer Popular Series, although widely advertised by that firm, was apparently never published by Lee and Shepard. Lee and Shepard merged with Lothrop Publishing Co. in August 1904, according to the records, although books with Lee and Shepard title pages and spines continued to appear well into 1905.

The new firm of Lothrop, Lee and Shepard did issue the Stratemeyer Popular Series in late 1904 or early 1905 but continued to use the old title pages with Working Upward Series printed at the top (see Example 7).

The series appeared in three variations during its Lothrop, Lee & Shepard days. The first was a green cover with gold spine lettering, the cover front showing a boy standing in front of man seated in front of a rolltop desk. This design was carried over into a rust-red binding with black lettering.

The later Lothrop, Lee and Shepard editions of the Popular Series were in a beige binding with a different cover illustration (in brown, black and gray) correlating to the book's subject. For example, Shorthand Tom is shown jotting down notes as he reports on a fire.

The series eventually included 15 titles as Stratemeyer brought in another five of his non-series strays under the Popular Series umbrella.

About 1910, either our callous American youth (and LL&S) grew tired of Shorthand Tom and chums or else Stratemeyer felt he wanted a different or possibly larger audience. He transferred the entire Popular Series to Grosset & Dunlap (with a new price of 40 cents) where our heroes lived happily for years (see Example 8).

Even the best of reporters and electricians grow tired and Tom and Franklin were no exceptions. Tom had been in print since his 1894 *Good News* debut and Franklin since his 1896 appearance in *Bright Days*.

They would live on, however, for about another 15 years. When sales declined with G&D, Stratemeyer simply sold the stories back to Street & Smith, from whence many of Stratemeyer's stories had come.

Street & Smith started the paperback Alger Series in November 1915. After running out of Horatio Alger and Stratemeyer-Alger completions to publish as paperback reprints, beginning in November 1919 the company added a total of 26 Stratemeyer titles, including (between February and April 1920) Tom, Franklin and our

M. A. DONOHUE & CO.

PRINTERS, BINDERS, PUBLISHERS

407 TO 420 DEARBORN STREET

CHICAGO-June 9, 1902.

Edward Stratemeyer,

203 N. 6th St.,

Newark, N. J.,

Dear Sir:-

We have been endeavoring to get a statement from the various binders in New York as to the quantity of your books they bound for us. Our records are all kept in New York and we have not got them here. The information will have to come from the binders. So far we have heard from, Thos. Russell & Son, Braumorth & Co., and the Franklin Book Binding Co. The writer thinks that H. Wolf, and the North River Bindery Co., may possibly have bound some of your books for us, but they have not responded to our inquiry.

Regarding our selling you the plates and cancelling our contract with you, we would not care to separate them. We would either rather buy you out of your interest in the copyright in the entire thirteen books or sell you the plates for the entire thirteen. We will ask you to make us an offer which we can either give or take. That is say how much you will give for the plates of the thirteen books and make this offer such an amount as you will be willing to accept for the copyrights. We will then be able to sell you the plates or buy the copyrights and end the matter.

Awaiting the pleasure of your reply, we remain

Sincerely yours,

M. A. Donohue

Michael A. Donohue's letter to Edward Stratemeyer negotiating the selling of the plates and publishing rights to four of Stratemeyer's books that eventually wound up with Lee & Shepard.

other two old friends from the Working Upward Series (see Example 9). The 26 Stratemeyer titles were issued as Nos. 98-123 in the S&S Alger series while the 11 Stratemeyer-Alger completions were Nos. 87-97.

The first Alger Series paperback series was reissued between January 1925 and December 1927 and a second Alger series was issued from February 1928 until June 1933. Apparently, Tom and Franklin retired in 1933. They went to their reward during World War II when the copper plates were melted down in the war effort.

The plates were well worn. All the publishers of the hard-cover books as well as Street & Smith with its paperback series, used the same plates. Tom and Franklin had a long and hard life and perhaps it was time to retire. They had appeared in nine different formats and had gone, not just from Allison to LL&S, but from *Good News* and *Bright Days* and back to Street & Smith.

Let them rest.

LETTERS TO THE EDITOR

Dear Carl:

The issue of *Newsboy* finally reached me. I have moved several times since the hurricane of August 24, 1992.

Our home was completely destroyed -- down to the ground. All of our possessions, the house, clothing, furniture, was wiped out.

I lost my Horatio Alger collection -- 94 books -- a full set of *Rover Boys*, *Tom Swift*, *Henty*, *Golden Boys*, *Ellis*, *Radio Boys*, *Motor Boat Boys*, *Kellogg*, etc. Also, I had a large collection of first editions -- "*Uncle Tom's Cabin*," "*Ben-Hur*," "*All Quiet on the Western Front*," "*The Good Earth*," "*Little Men*," "*Hiawatha*," "*Last of the Mohicans*," etc.

Even though we were messed up we are well and healthy and lost only material things.

I had collected these books for the past 60 years. All of my books are gone, but I still enjoy *Newsboy* and the thought of Horatio Alger.

Your partic'lar friend,
Gilbert Bowers (PF-846)
6841 S.W. 147 Ave., #1F
Miami, FL 33193

Dear Carl and Jean:

Here's a short note with my renewal to the H.A.S. I sure enjoy *Newsboy*. Percy Seamans and I are going to come to the convention; I'm looking forward to seeing you guys.

I'm still having fund with the book and flea market business. It's not a big-time business but it pays for some expenses and recycles some money. I sure got rid of a lot of books this past year. Unfortunately, I keep buying more books than I can sell. I guess I'm a bookaholic.

I did get a couple of good Gene S. Porter books last year. I got a nice copy of "*The Fire Bird*." It's a poetry book and it adds to my collection, but it's pretty lousy poetry. I got a copy of "*Let Us Highly Resolve*." It seems like an OK book.

My health has been pretty good; I do most of the things I want to do.

I hope to see you guys in a couple of months.

Sincerely,
Neil J. McCormick (PF-506)
1802 Thackeray Road
Madison, WI 53704

This is your forum! If you have any thoughts about your Alger collecting experiences or other news of interest, write to Editor Bill Gowen at 923 S. Lake St., Apt. 6, Mundelein, IL 60060, or to Executive Secretary Carl Hartmann at 4907 Allison Drive, Lansing, MI 48910.

Moving?

If you are changing your address or phone number, or if your current H.A.S. roster listing is incorrect, send your new address and phone number immediately to Executive Secretary Carl Hartmann, 4907 Allison Drive, Lansing, MI 48910.

MEMBERSHIP

New members:

Arthur Sherman (PF-910)

2332 Wind River Road

El Cajon, CA 92019

(619) 442-1100

Arthur is a longtime collector of boys' books with an emphasis on Tom Swift, Edward Stratemeyer and Gilbert Patten. He learned about the Horatio Alger Society from John Dizer.

Raymond L. Alger (PF-911)

72 Outlook Dr., #24

Worcester, MA 01602

(508) 795-7668

Raymond is a distant relative of Horatio Alger, Jr., which he recently discovered in researching his family name. His other hobbies include oil painting, coin collecting and treasure hunting. He heard about H.A.S. through his genealogy research.

Change of address:

Mary Ann Ditch (PF-861)

4657 Mason

Omaha, NE 68106

(402) 551-5419

Daniel M. Petersen (PF-200)

11660 Huebner Road, #1201

San Antonio, TX 78240

(210) 308-0625

Donald Choate (PF-608)

831 Main St.

Leominster, MA 01453-1942

Gilbert Bowers (PF-846)

6841 S.W. 147 Ave., #1F

Miami, FL 33193

'Forging Ahead in Philly'

-- A guide for H.A.S. visitors

(Continued from Page 3)

U.S. 202 west of Philadelphia. It is the site of the Mercer Museum, which houses more than 30,000 historic artifacts dating back to colonial days.

Doylestown is also the home of the Moravian Pottery and Tile Works, founded by Henry Chapman Mercer more than a century ago and now operated by the county parks commission.

*Southwest of Philadelphia, located on the Delaware River, is **Chester**, the oldest settlement in the state, having been established in 1643 by immigrant Swedes, Finns and Dutch. Two of the oldest and best-preserved buildings in Pennsylvania are located here: the Court-house (1724) and Caleb Pusey House (ca. 1683).

Let's take a closer look at Philadelphia itself, and in particular, **Independence National Historical Park** (see map at right).

The centerpiece of the park is Independence Hall, located on Chestnut Street between 5th and 6th Streets. Considered an outstanding example of Georgian Colonial Architecture, Independence Hall was initially the Pennsylvania State House. It was here the Declaration of Independence was adopted, the U.S. Constitution was born and the Liberty Bell originally rang forth.

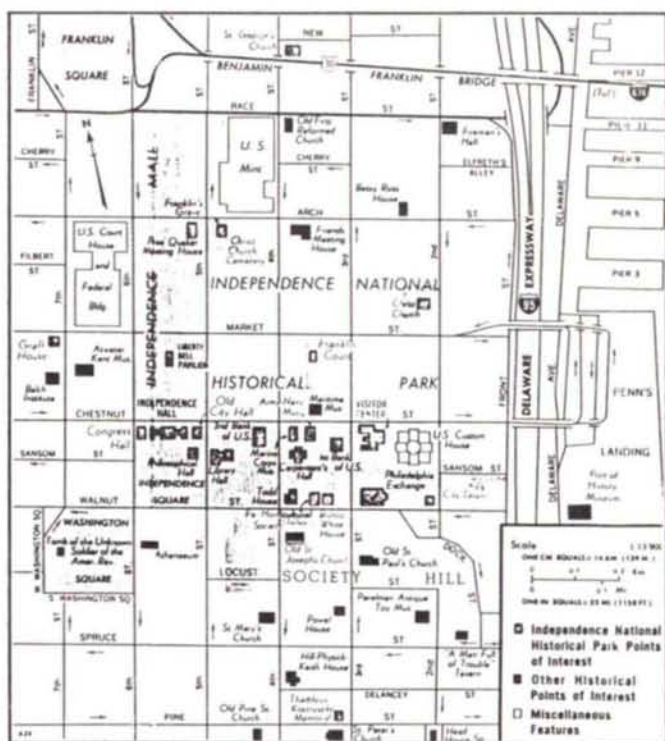
The Independence Hall guided tour includes the following: the Pennsylvania Assembly Room (where the Declaration of Independence was debated and ratified), the Pennsylvania Supreme Court Chamber, the Governor's Council Chamber, the Long Gallery and the Assembly Chamber, all with lavish furnishings.

The Liberty Bell was for decades displayed in an Independence Hall stairwell, but because of the enormous crowds it attracted, a new climate-controlled, glass-enclosed Liberty Bell Pavilion was erected in the early 1970s on the mall between 5th and 6th Streets.

Also in Independence National Historical Park are the Old City Hall, Thaddeus Kosciuszko National Memorial, the Second Bank of the United States, Carpenters' Hall and Congress Hall, along with numerous other buildings of interest like the Betsy Ross House (239 Arch St.), Edgar Allan Poe House (530 N. 7th St.), Atwater-Kent Museum (15 S. 7th St.)

The major buildings in Independence National Historical Park are open daily from 9 a.m. to 5 p.m. It is best to first go to the National Park Service Visitors Center, located at the corner of Chestnut and 3rd Streets.

Just east of the Visitors Center is Penn's Landing, where Philadelphia's maritime history is preserved in a museum and exhibits, which include the USS Olympia,



Independence National Historical Park

Commodore Dewey's Spanish-American War flagship.

Many of the accommodations and restaurants listed in visitors' guides include neighborhoods as well as exact street addresses. Their descriptions follow:

Center City: The area of downtown around City hall, south of Kennedy Blvd., West of Juniper St., north of South Penn Square and west of 15th St.

Chestnut Hill: Located south of Stenton Ave, west and north of Cresheim Valley and east of Fairmount Park; commercial area along Germantown Ave.

Chinatown: North-central area of downtown; south of Vine St., west of 8th St., north of Arch St. and east of 11th St.

Germantown: South of Stenton Ave., west of Windrim Ave., north of Wissahickon Ave. and east of Washington Lane; commercial area along Germantown Ave.

Olde City: The area of downtown south of I-76, west of the Delaware River, north of Chestnut St. and east of Independence Mall.

Society Hill: Southeast side of downtown; south of Walnut St., west of Front St. north of Lombard St. and east of 7th St.

South Philadelphia: Italian neighborhood south of South St., west of Delaware River, north and east of I-76.

South Street: Downtown area of small shops and ethnic restaurants; South St. between Broad St. on the west and the Delaware River on the east, also north to Pine St. and south to Bainbridge St.

More detailed information on Philadelphia and the surrounding area will be available during registration.