



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.

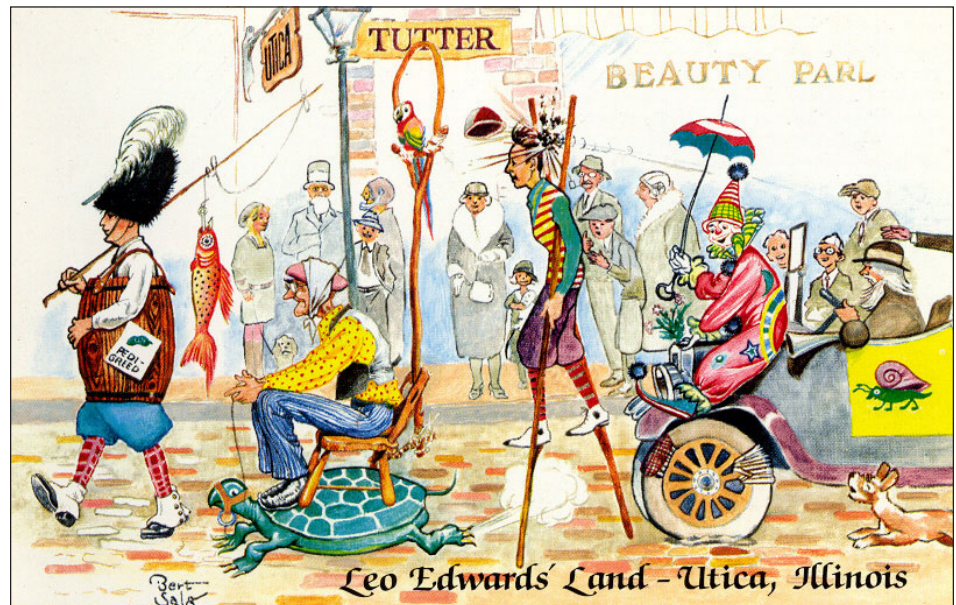
VOLUME XLIV

JANUARY-FEBRUARY 2006

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Omaha's award-winning Henry Doorly Zoo.

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President's column

Hi everyone! Winter has just about ended and spring is just around the corner. It has been a pretty mild winter here, but North of us has been quite a bit different. They not only had the snow, but lots of cold weather.

In late February, the temperature here was around minus-3 degrees with a wind chill of around minus-13 below zero. Most people didn't travel too far from their homes.

I assume that everyone is getting ready for Omaha, and I am sure that Bart & Mary Ann Nyberg have a great weekend planned for us. If you haven't either registered at the hotel or with Bart and Mary Ann for the convention, please help us by trying to get your registrations in early; this gives them a chance to plan the weekend better!

Please don't forget to bring those extra books that you have in your collection to sell at the auction, as the Society is trying to continue to create a larger stipend for the *Strive and Succeed* Award.

Anyone out in Alger Land found anything exciting? I really haven't seen much of anything on any of the Web sites, including eBay. Please share with the Society if you should happen across something great or different.

Our two ladies are doing as well as can be expected, and we just try to help keep them happy. This is sometimes very difficult with my mom, as she has started to forget, and she thinks that someone where she lives is stealing her clothes. I try and agree with her, as it really doesn't make any difference. There isn't anyone stealing, but this has got to be an awful feeling. I received a call from the home the other day that she wanted her locks changed, and did I want them to do that? I asked them to make like you are changing the locks and give her a new key. It worked out pretty good, but it has to be very hard for her, because if she thinks this way, there isn't any way that I can change her mind. It is working out so far.

I will close for now, but I would like thank everyone who has assisted and helped me through these last two years! It has been "MY" pleasure to be your president!

I sincerely hope that through these last two years, some good things have happened, and that the Society will continue. I hope to see you in Omaha!

Your Partic'lar Friend,
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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 — youngsters whose struggles epitomized the Great American Dream and inspired hero ideals in countless millions of young Americans for generations to come.

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Membership applications, renewals, changes of address and other correspondence should be sent to **Horatio Alger Society, P.O. Box 70361, Richmond, VA 23255**.

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You can visit the Horatio Alger Society's official Internet site at www.ihot.com/~has/

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, P.O. Box 70361, Richmond, VA 23255.

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 ads or "Letters to the Editor" to **Newsboy** editor William R. Gowen (PF-706) at 23726 N. Overhill Dr., Lake Zurich, IL 60047. E-mail: hasnewsboy@aol.com

On to Omaha!

2006 H.A.S. convention getting nearer

By Bart and Mary Ann Nyberg

We are looking forward to seeing our Partic'lar Friends the end of April and are planning a convention we hope everyone will enjoy!

While in Omaha, take time to see one of the finest zoos in the country — the Henry Doorly Zoo, with the indoor rain forest of the Lied Jungle, and the domed desert climate habitat. There is also a brand-new prize-winning primate environment enclosure. Or, for the sports fans, there is baseball played by the Omaha Royals, the Class Triple-A minor-league affiliate of the Kansas City Royals. They play at historic Rosenblatt Stadium, which also each June is the home of the College World Series.

There are a number of fine old Gold Coast homes here, including Joslyn Castle, an elaborate and beautiful Gilded Age residence, now donated to the City of Omaha and periodically open to the public.

We have taken photos of these three famous attractions; they are shown on the front cover and at right.

Of course, this is not all Omaha has to offer. As mentioned in the previous Newsboy, there is Father Flanagan's Girls and Boys Home, the Strategic Air Command Museum located a few miles outside of town, and Omaha's Old Market District, with its cobblestone streets and numerous historic buildings.

For additional information, go to the Omaha Chamber of Commerce's Web site (listed at right) and click on the attraction you're interested in. Hours of operation and possible admission charges are provided. We will also have lists of area attractions, restaurants and bookstores included in your registration packet when you arrive at the H.A.S. hospitality room.

Don't forget: if you're flying into Omaha's Eppley Airport, the Doubletree Suites has free shuttle service. Call the hotel's front desk at (402) 397-5141 as soon as you land to make arrangements.

If you are driving and arriving on I-80 (which goes right through the center of Omaha), take Exit 449 (72nd Street) and drive north. The hotel is on the left, one light past Mercy Road. The Doubletree Suites is a distinctive pale-yellow building just past the tall Travel and Transport Building.

Remember, make your hotel registrations directly to the Doubletree Suites at 1-800-222-8733, or 1-402-397-5141.

In case you misplaced the convention registration form and schedule of events included with the previous Newsboy, copies are enclosed for your convenience.



Omaha's historic Joslyn Castle, dating from 1903.



Rosenblatt Stadium, home of the College World Series and the Omaha Royals Class AAA baseball team.

Convention quick facts

What: 42nd annual Horatio Alger Society convention

When: April 27-30, 2006

Where: Doubletree Suites, Omaha, Nebraska

Hotel address: 7270 Cedar Street, Omaha, NE 68124

Hotel registration: 1-800-222-8733 or 1-402-397-5141

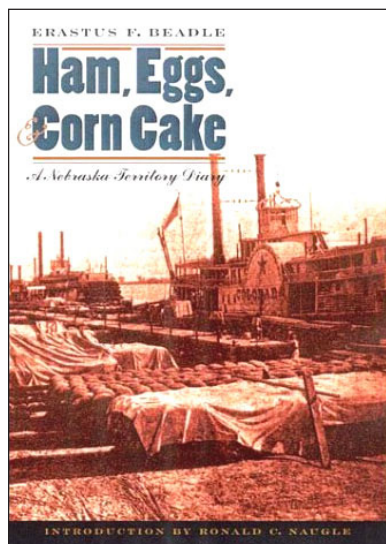
Convention registration: Mail form to Bart Nyberg, 12100 W. Center Rd., Suite 704, Omaha NE 68144

More about Omaha: www.visitomaha.com

A free full-color visitors' guide can be ordered directly from this Web site. Allow 2-3 weeks for delivery.

Editor's notebook

As an interesting sidelight to the upcoming Omaha convention, I must mention a book titled *Ham, Eggs & Corn Cake: A Nebraska Territory Story*, by the famed dime novel entrepreneur Erastus F. Beadle (1821-94), created from his diary documenting an 1857 move to the Omaha area, where he hoped to profit from the land-boom of the late 1850s. The book was originally titled *To Nebraska in '57*, which for its 2002 edition the University of Nebraska Press changed to the more



colorful title named after a meal Beadle had enjoyed while stopping in Oregon, Missouri, during his journey west.

The book has a new introduction by Nebraska Wesleyan University Professor Ronald C. Naugle, adding much helpful background to this slice of Americana.

Beadle, married for 10 years, father of three and already in the publishing business in New York, thought he could make a fortune in land deals out west. He left his family in New York, planning bring them to the Omaha area once he had become established there. But the land boom soon went bust, and in October 1858, Beadle headed back to New York. He went on to become one of the key publishers of dime novels and related literature.

However, Beadle left his imprint on the Omaha area, as staff writer Gerald Wade notes in his 2002 review of the book for the *Omaha World-Herald*:

"He (Beadle) claimed land where the Happy Hollow Club stands today and called it Rock Brook Farm. It also is near the present Rockbrook Village shopping center, and thanks to Beadle, that is his they got their names," Wade notes. "Rock Brook Farm consisted of little more than the bare land Beadle claimed and the shanty he built and lived in for the five days and nights required before staking his claim."

The book retains Beadle's diary entries in their original form, including numerous misspellings and sloppy

sentence construction (this guy was a *publisher!*). According to Wade, Beadle occasionally spelled a word two different ways within the same paragraph.

It is fascinating to note that Beadle made his long journey to Omaha via steamboat, train, stagecoach — and on foot for the final six miles!

"I think he had it in his blood a little," Naugle says. "The family had moved a lot. They had even moved west into Michigan at one point, trying to make a new start. I think he had this background of taking advantage of moving to a new place for a new start."

I hope to have several copies of Beadle's fascinating book (a trade paperback) available at the convention to place in the annual H.A.S. donation auction. So please hold off until then if you are thinking of buying a copy — you may get a real bargain!

* * *

One of the great discoveries of my early collecting years was learning about Bert Salg, best known for his artwork on the various Leo Edwards series for Grosset & Dunlap. I had read a couple of the Jerry Todd books while in my early teens, but I was a committed Tom Swift fan, and the humorous Edwards stories did not create a huge impression — let alone Salg's illustrations (I had not seen any of the colorful dust jackets).

In 1973, fellow collector George Holmes (a retiree living in New Hampshire) wrote and described what I was missing by not reading the Leo Edwards stories. He suggested I write Bob Chenu, from Merrick, N.Y., whom Holmes called "the Big Mummy ... one of the biggest men I ever met, and I kid you not."

Right away, I wrote to Chenu, and his neat, handwritten reply, dated Nov. 16, 1973, arrived rubber-stamped at the top with a return address, including the words "Chief Mummy Inspector."

"I was pleased to hear from you," Bob said in his opening paragraph. "Any boys book collector is perforce a gentlemen, scholar, and a judge of good whiskey!"

Soon, I learned that the title "Chief Mummy Inspector" came from the first Jerry Todd book, and was subsequently adopted by Bob as a founding member of a relatively new Leo Edwards fan club that put out a small newsletter titled *The Tutter Bugle*.

I mailed in my subscription, and thanks to Chenu's informative articles in the short-lived publication, learned everything any reader or collector would need to know about Leo Edwards (I learned his real name was Edward Edson Lee) and artist Bert Salg.

Now, 30-plus years later, I feel it important to share information about the work of Bert Salg with a new generation of book collectors. Thus, this issue's article, "Bert Salg: Artist and Illustrator," starting on Page 9.

I must note that I "borrowed" this title from the

(Continued on Page 6)

The Horatio Alger Society Repository

Status report — and a personal farewell

By Arthur P. Young (PF-941)

The Horatio Alger Repository was formalized in 1994, following a committee report by Brad Chase, chair, which recommended that Northern Illinois University become the Alger repository for the Horatio Alger Society. The Alger Repository was envisioned as a place where Society members could donate their Alger books, and undertake a long-term commitment to preserve these books and the enduring Alger heritage in American culture. The Alger Repository would also receive, from time to time, records of the Horatio Alger Society for future scholarly research.

The initial liaison between Northern Illinois University and the Horatio Alger Society was Samuel T. Huang, head of Rare Books and Special Collections. Sam, as many of you know, is a person of great competence and boundless enthusiasm. Sam deserves much of the credit for the launching of the Alger Repository.

One of the early goals was the launching of a Horatio Alger Endowment to support the work of the Repository. Robert G. Huber (PF-841), long-term Horatio Alger Society member, stepped up to the plate in 1997 with a very generous contribution of \$9,000 to ensure that a permanent endowment be immediately created. Bob then offered a dollar-for-dollar matching gift up to \$5,000 through December 31, 2000. That goal was met.

Many Society members became either charter or regular members of the Repository through their contributions to the Endowment. Along with an anonymous and substantial donation from another individual, the Endowment now stands at \$41,000. This amount spins off \$1,600 to \$2,000 annually for the purchase of Horatio Alger materials and other items related to American popular culture. Endowments, by the way, are wonderful instruments — neither university presidents nor library directors, nor anyone else, can ever use the principal of an endowment, only the interest. It is protected by state law.

To stimulate scholarship on Horatio Alger, his life and writings, and other topics in American popular culture, the Northern Illinois University initiated the Horatio Alger Fellowship in 2000. We have offered the scholarship every year since that time. It currently provides \$2,500 for those who come and stay for at least a week at NIU sometime during the year. We continue to get a good pool of candidates, especially those who are working on their dissertations. Fellowship recipients have produced multiple publications derived from their

research at the Repository over the years.

The Repository continues to receive periodic donations to our collection. The largest single donor has been Brad Chase (PF-412), who has donated his M.A. Donohue and A.L. Burt Alger collections, as well as numerous other publishers. Of special significance are the primary materials and designs that Brad used to write and publish his many books on various Alger publishers and formats.

The Repository came of age with the acquisition of the magnificent Horatio Alger collection of Jerry Friedland (PF-376). This first-edition collection allows us to make Alger's primary texts available for scholarly study and to have in one location the many different publishers of Alger's first editions.

We also have acquired a majority of Alger's first appearances in serializations. This important part of the collection enables scholars to compare original appearances with later editions. In a number of instances, the textual modifications between initial serializations, first editions, and later reprints is considerable. The Friedland collection came closer to a complete set of first editions with the acquisition of the first-edition paperback of *Timothy Crump's Ward* a few years ago.

I would like to express my appreciation to all who have contributed funds, books, and other items to our ever-growing Horatio Alger collection. We now have more than 3,000 volumes, and anyone who searches the major bibliographic catalogs will know almost instantly that Northern Illinois University has more Alger books, by far, than any other library in the United States. We have seen the Horatio Alger Repository mature over the years to become an important national scholarly resource, including financial support for visiting scholars.

Horatio Alger's writings and his continual invocation as a symbol of social and economic mobility is deeply embedded in our culture. Northern Illinois University is proud of our partnership with the Horatio Alger Society. Together, we have forged an important resource which serves as a living memorial to an important writer and an even more important symbol of our national strivings and socio-economic dialog.

I now bid farewell as I move into my New Hampshire retirement. I look forward to daily book patrols for all the good stuff in northern New England.

Lynne Thomas, our head of Rare Books and Special Collections, stands ready to serve your future needs. Contact her at Founders Memorial Library, Northern Illinois University, DeKalb, IL 60115-2868.

• For more on the NIU Horatio Alger collection, visit: www.niulib.niu.edu/rbcs/Alger/index.htm

Editor's notebook

(Continued from Page 4)

classic 1970 coffee-table book published by Harry N. Abrams: *Norman Rockwell, Artist and Illustrator*. I did so as a tribute to Rockwell, who illustrated a number of boys' books for D. Appleton & Co. early in his career.

During his several decades as a beloved cover artist for *The Saturday Evening Post*, national art critics dismissed Rockwell, calling him an "illustrator" rather than "artist," implying that magazine work was the low-rent district. The Abrams book, by Thomas S. Buechner and including dozens of color plates, did much to legitimize Rockwell's career as a true artist.

Rockwell's fame has by far outlived his critics, as original paintings (what few are available) bring hefty prices at major auction houses.

As an aside, when in New England, I urge you to visit the Norman Rockwell Museum in Stockbridge, Mass. It is a wonderful experience.

Now, Bert Salg is no Norman Rockwell. Salg's professional career was short in comparison with the more than a half century of Rockwell's published work.

However, Salg filled a special niche, especially his illustrations for the Leo Edwards books. It is wholly original work — not derivative of any other artist for series books. His visual interpretations of the books' protagonists did not aim for photograph-like realism, but instead were nearer to caricatures, all the better to communicate the excitement and joy of Jerry Todd and Poppy Ott and their pals as they went about their many fun adventures in central Illinois.

Aside note: Salg's humorous scene depicting a Tutter parade shown on the front cover of this issue was used by Grosset & Dunlap to illustrate the end papers for the 1932-and-later editions of the Poppy Ott Series. In the 1980s, Salg's illustration was re-created in full color for a souvenir post card publicizing the town of Utica, Illinois. This rural community (still recovering from a devastating April 2004 tornado) was Edward Edson Lee's model for "Tutter" — the fictional home of Jerry Todd, Poppy Ott and their chums.

Characters and other images from a few of the titles in the Poppy Ott Series are depicted in this parade scene. Can you identify the books? The list on Page 15 should provide the answer — but don't cheat!

* * *

If you haven't done so already, don't forget to mail your convention registration form to Bart and Mary Ann Nyberg at the address listed on Page 3. If you are already registered for the convention *and* the hotel, don't forget to bring books and other items for the auction.

I hope to see you all in Omaha on April 27!

MEMBERSHIP

Change of address

Michael G. Pagani (PF-974)
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Roseville, CA 95678

Roster corrections & updates

Robert M. Pititto (PF-1086)
Correct spelling of name

David J. Yarrington (PF-1050)
Maybelle Yarrington (PF-1084)
Correct ZIP code: 49534
New e-mail address: DJYarrington@cs.com

Ivan McClymont (PF-722)
Correct Canadian postal code: N0M 1L0

Don Arnold (PF-1040)
Correct telephone area code: 574

Jeff Looney (PF-903)
Correct telephone area code: 434

Henri Achée (PF-922)
Correct telephone area code: 281
Add to other interests: Adult mysteries and juvenile series.

Bernard A. Biberdorf (PF-524)
Correct ZIP code: 46037-9568
New e-mail address: b2e2@sbcglobal.net

Make these changes and corrections to your 2006 H.A.S. roster booklet.

Important reminder

Please forward all updated address changes, including new e-mail addresses, telephone numbers and area codes, to:

Horatio Alger Society
P.O. Box 70361
Richmond, VA 23255

Henry Trafton's Independence

By Horatio Alger, Jr.

James Trafton had never been a successful man. He had worked hard all the days of his life, but had never seen the time when he could say that he had one hundred dollars ahead. When he died — his wife had died three years before — his three children were left to shift for themselves.

These children were all young. The oldest — Henry — was a boy of fourteen. Alice and George were respectively eleven and seven. Attached to the hired house in which they lived was an acre of moderately good land. The house itself was small, containing only four rooms, and the furniture was of the plainest kind. The furniture, with a few dollars in cash, was all that the orphans had to begin the world with — an inconsiderable inheritance, certainly.

The morning after the funeral, as the children were sitting at their humble meal, the sound of wheels was heard, and a moment afterwards a tall, sour-looking man entered the room, without the preliminary ceremony of knocking.

"Good morning, Mr. Graves," said Henry.

"Morning," said the stranger, shortly. "Well, I've come after your brother and sister, and you're to come with me too."

"What do you mean?" asked Henry, surprised. "This is the first time I have heard of any such plan. Where do you propose to carry us?"

"Where do you expect? Your brother and sister are going to the poorhouse, and you're to work for me for your victuals and clothes. That is, as you won't earn so much the first year, your furniture is to be thrown in to make it right."

By this time Henry's cheeks were flushed with indignation, not only at the proposition, but at the coarseness with which it was conveyed.

"Mr. Graves," said he, "you will find yourself mistaken. I don't intend to work for you, nor shall my brother and sister go to the poorhouse."

"They shan't, hey?" sneered Mr. Graves, in surprise and anger. "Perhaps you're going to support 'em yourself."

"That is what I shall try to do."

"Well, you needn't expect the town will help you unless you go to the poorhouse."

"I don't expect the town to help me. I'm strong of my age, and I guess I can earn the little we shall need. I don't know of any law that will make us paupers, whether we want to be or not."

"Oh, you can do just as you please, but I reckon you'll be glad enough to ask help of the town before six months are out."

"Not if I have health. Good morning, Mr. Graves."

"Well, he's a little upstart. Pride and poverty always go together, they say. I should have liked to have had him work for me, because I could have got more than the money's worth out of him. But I reckon he'll have to come to it at last."

Henry Trafton was a boy of spirit and energy — very different from his father in these respects — and he had that proper pride which made bitterly repugnant to him the thought of his young brother and sister becoming dependent upon the town for support. He felt considerable confidence in himself, and in the Providence which watches over all, however humble and obscure, and he was not disposed to give up without a stout struggle.

Immediately after breakfast Henry went to call on Squire Castleton, of whom his father had hired the house. The squire had an excellent disposition and received Henry kindly.

"I called to inquire how much rent father used to pay you for our place."

"Fifteen dollars a quarter," said the squire. "I suppose you wish to give it up."

"No," said Henry, hesitating. "I thought if you were willing I should like to keep it."

"Indeed! I thought that — at least Mr. Graves told me —"

"I suppose he told you that I was going to work for him, and my brother and sister were going to the poorhouse," said Henry, coloring.

"Why, yes, I believe he did say that."

"I did not hear of it till this morning; but, Squire Castleton, I can't bear the idea of any of the family coming on the town, and I thought if you would still let us the place, I might, with what I could get off the land and what work I could get to do, be able to keep the family together. We shouldn't expect to live very extravagantly, but it would be so much pleasanter if we could still be together."

"Give me your hand, my boy," said the squire, warmly. "Your resolution is a manly and noble one, and you shall not want my encouragement."

"Then we may still have the house?"

"Yes, and at a reduced rent. I guess it won't be any loss to me in the end if I let you have it at ten dollars a quarter instead of fifteen."

"But indeed, Squire Castleton, you are too kind. I shan't feel as if I was really depending on myself."

"No scruples, Henry. Don't you see that it is for my interest to have you stay? If you left I might be without a tenant for six months or a year, or else get one that abuses the house and perhaps neglects to pay the rent. Besides, if you get on well this year, I may increase next."

Henry's sensitive pride was appeased by this representation of the kind-hearted Squire, and he thanked him earnestly.

"And hark you, my boy," continued Squire Castleton, "you'll want all your money till you get well underway, so you can wait and pay me the rent all in a lump at the end of the year. No thanks — it will be just as convenient to me. How soon do you propose to plant your land?"

"I suppose it is about time now. I thought I would try to hire a man to come and plough it within a day or two."

(Continued on Page 8)

This short story originally appeared in Gleason's Literary Companion on April 28, 1860; and it was subsequently published in Gleason's Pictorial Dollar Weekly, Home Circle and Gleason's Monthly Companion. Its only previous appearance in Newsboy was the May 1978 issue.

Henry Trafton's Independence

(Continued from Page 7)

"As to that," said the squire, "my oxen are not in use this forenoon, I will send them right over with my man Mike, and they can have it done by dinner."

"I shall be very glad to make that arrangement, and will pay you whatever the regular price is."

"Oh, that's a trifle. I shan't make any account of it. But I'll tell you what you can do. You can get your seed of me. I have got some capital potatoes — an excellent kind — which I can recommend."

"But you must certainly let me pay for those, Squire Castleton."

Feeling that Henry would really feel more at ease if he permitted this, the squire proposed that he should pay in work, which Henry gladly agreed to do.

"I've got half a dozen cords of wood that I want sawed and split," said the squire. "There's no hurry about it, though. It will do when you have done planting. I will deduct the price of what seed I supply you out of your wages."

When Henry left Squire Castleton's house, it would be hard to tell which was the better pleased, he or the squire. The latter felt a warm glow at his heart, such as a good action always brings with it, while the former rejoiced in the bright prospect of independence, which he saw before him.

Henry had hardly gone when Mr. Graves, who, by the way, was overseer of the poor, came to see Squire Castleton. He had come with the benevolent purpose of urging the squire to turn the cold shoulder upon our hero, and decline to let him the house in which he now lived.

"Good morning, squire," said the overseer.

"Good morning," returned the squire, rather stiffly, for he had never felt particularly friendly towards a man who was notorious for his meanness.

"I've just been over to see the Trafton children," said Mr. Graves.

"Have you?" said the squire.

"Yes, squire, and what do you think? They've set their backs up — at least Henry has — that they won't go to the poorhouse."

"Have they, indeed?"

"Yes, ain't it ridikilus? Of course they can't expect to live where they do now."

"I beg your pardon, Mr. Graves. They propose to do so."

"What! You ain't going to let them stay, are you?"

"I have agreed to do so."

"Well, I can tell you one thing, Squire Castleton — I wouldn't give you ten dollars for all the rent you're likely to get out of them."

"I conceive," said the squire, coldly, "that this is a matter which concerns me only. I feel under no apprehensions on that score. Henry Trafton is a fine, manly boy, and I have the utmost confidence in him."

Mr. Graves left the squire a little discomfited, muttering to himself, "Well, it ain't none of my business, I s'pose; but I reckon the squire'll find by this time next year that I ain't quite so far wrong."

Indeed, had all looked upon Henry with the same disfavor as

Mr. Graves, the latter's prophecy would very probably have been verified. But, for the credit of human nature be it said, the boy's spirit made him friends.

By way of illustration, let me mention that Mr. Burbank, of the firm of Burbank & Co., who kept the village store, offered to give Henry six months' credit on such articles as he might need from the store — the favor being the greater that the business was conducted on the cash system. Henry thanked him, and said that he preferred to pay cash when he had it, but might like a temporary accommodation now and then.

It took Henry about a week to get his land planted. At the end of that time he entered upon the job which he had engaged of Squire Castleton. At the end of this time he received an offer from a shoemaker to work during the spare time he had in his shop, while at the same time work at binding shoes was offered to his sister Alice. But Henry was not willing that either Alice or George should give up school for the sake of work. He felt that this would be but a poor investment of time. Accordingly, it was only during their leisure hours that they were called upon to do their part towards the family support.

Fortunately, Alice knew how to cook, having been accustomed to do all the family cooking before her father's death, and she still continued to do it. The family was so small that it did not require her to work beyond her strength, or fill up a large part of her time.

Fortunately, the harvest was excellent, and Henry, after selling off one-half of his vegetables, had enough left to last their small family through the year.

At the end of the first year, to his great satisfaction he found that he had enough to pay the rent and some over. Certainly he had reason to congratulate himself on the success of his attempt to keep the family together. True, they had not lived luxuriously, but they had lived comfortably, and above all, they had retained their independence and their self-respect.

Three years passed, and Henry was now seventeen years old. What was his surprise when Squire Castleton came to him and proposed to him to cultivate his (the squire's) farm at the halves.

"What!" exclaimed Henry, in surprise. "Would you trust me, who am so young, with so important a trust?"

"You are but seventeen, I know, Henry," was the reply, "but I have watched you closely for the last three years, and I have found in you qualities which I consider far more valuable than mere experience. I may tell you in confidence that the position which I offer you has been sought by Mr. Graves, whose petition I declined without a moment's hesitation."

"My dear sir," said Henry. "I accept your proposal with grateful thanks, and I will endeavor to so exert myself that you shall not repent it."

When it came out that Henry Trafton had taken the squire's large farm at the halves, everybody was astonished, and none more so than Mr. Graves. He loudly asserted that the squire had acted like a "natural born fool," and that he would find it out at the end of the first year. But five years have passed, and Henry's engagement still continues. I am inclined to think there is no chance of its speedy termination, as Henry is engaged to the squire's pretty daughter, who will soon become his wife.

Bert Salg: Artist and illustrator

By William R. Gowen (PF-706)

If indeed the old saying is true that “a picture is worth a thousand words,” why doesn’t that apply more often with series books? Creative collaboration between artist, author and publisher was a relative rarity for inexpensive juvenile literature during the books’ heyday in the first half of the 20th century.

In the July-August 2004 *Newsboy*, James D. Keeline (PF-898) wrote about and provided examples of the heated correspondence between Edward Stratemeyer and publisher Lothrop, Lee & Shepard of Boston, over the original artwork for *Dave Porter’s Return to School*, for which L&S hired F. Gilbert Edge.¹ When Stratemeyer saw an initial copy, he was so upset with the illustrations he threatened to find another publisher.

After a favorite artist of Stratemeyer’s, Augustus B. Shute, was no longer available, Lee & Shepard and its successor, LL&S, had not found a suitable replacement in Stratemeyer’s eyes. He grudgingly accepted the work of two other artists, Harold Matthews Brett and Isaac Brewster Hazleton, respectively, for *Dave Porter at Oak Hall* and *Dave Porter in the South Seas*, before yet another would-be successor to Shute pushed Stratemeyer over the Edge (pun intended).

Australian artist Charles Nuttall (1872-1934), came aboard, and very soon all was right again in Stratemeyer-land. Nuttall was put to work to create replacement art for *Dave Porter’s Return to School*, and Keeline’s article is accompanied by both artists’ interpretations of that book’s eight illustrations.

Author vs. publisher battles over illustrations and dust-jacket art are not uncommon. For example, we move ahead to the 1950s and 1960s, when authors were still battling a publisher (in this case Grosset & Dunlap) over good artwork vs. bad artwork.

Samuel Epstein, who with his wife, Beryl, created the Ken Holt Mystery Series (1949-63) for G&D, made the following comments during a panel discussion at the 1984 series book conference hosted by the University of Wisconsin-LaCrosse:

“We had shown (our editor at G&D) an outline for one of the Ken Hols, and he liked it. And then, while we were working on the book, he had the jacket proof drawing done, and had already made four-color separation plates. And by that time, we had decided we didn’t like that scene, and we took it out,” Epstein said. “There was a jacket scene that had nothing to do with the book. You aren’t going to throw a thousand dollars worth of plates away, so we put the scene back in.”²

During the same panel discussion Harold (Hal)



THE WILD MAN LET OUT A YELL FOR HELP
Trigger Berg and the Treasure Tree. Frontispiece — (Page 32)

Goodwin, author of the Rick Brant Series (1947-68), did not mince words about the people at G&D when it came to the artwork for his books:

“My experiences with the jackets were not very rewarding,” Goodwin said. “The art director and I were not on the best of terms. I thought he was an idiot, and he knew I thought he was an idiot. He was illiterate — he couldn’t read — and so, on the Rick Brant jackets, there are some mistakes that are hilarious if you look for them. Things like that drove me up the wall, plus the fact that he made the kids (Rick and Scotty) look so wimpish that they could have participated in the last Presidential primaries.”³

Independent authors obviously didn’t have the influence over the publisher (Grosset & Dunlap) that the Stratemeyer Syndicate was able to use over the years.

But wait — there was an exception — in this case, an

(Continued on Page 10)

Bert Salg: *Artist and illustrator*

(Continued from Page 9)

artist and author working so closely together that they made, over a span of 13 years, series-book history.

We're talking, of course, about "Leo Edwards" (Edward Edson Lee, 1884-1944) and Bert Salg (1881-1938).

During those 13 years they worked together on 33 books in five series, with Salg's unique, humorous artistic style a perfect match for Lee's unique collection of homespun Midwestern characters, including Jerry Todd, Poppy Ott, Red Meyers, Scoop Ellery, Trigger Berg and the their pals from Tutter (a fictional town based on the real Utica, Illinois).

Salg also illustrated several other authors' series books and magazine short stories, and we'll discuss that aspect of his career later in this article.

Two of the most interesting things about Salg's personal life are (1), he didn't become a professional artist until he had reached his late 30s; and (2), he was colorblind to red, not a fact you want to mention on your resume if you're applying for an artist's job on Publishers Row in New York City.

In 1973, Salg's daughter, Mrs. Douglas Davidson, wrote to the *The Tutter Bugle*, a now-defunct newsletter for fans and collectors of Leo Edwards' books, offering some anecdotal background on her famous father:

"He was born in 1881, and spent his boyhood in Fayetteville, near Syracuse, N.Y. In his early manhood he worked at the L.C. Smith typewriter works in Syracuse," Mrs. Davidson said. "He had no formal art training at all, but if an amusing incident or catastrophe occurred, the victim of the incident would usually receive a reminder of it drawn on a clam shell if it happened at the lake, or on a fungus if it happened in the woods, or on a postcard in the mail the next day. He had a wonderful sense of humor. Anyway, that is the extent of his art work in his early years.

"Somehow, I'm not sure why, he decided to go to New York City to do art work. He went to publishing companies with samples of his work, and Grosset & Dunlap took him on. This was about 1921. He also worked for *Boys' Life* magazine and a Methodist publication."⁴ (Ed. note: The latter was *The Target*, one of a half-dozen youth magazines in which Lee's early short stories and serials appeared. *The Target* published the serial "The Talking Frog," later appearing as the well-known book *Jerry Todd and the Talking Frog*. Although Salg illustrated the book, he did not illustrate the serial).

However, research by the late Bob Chenu (a Leo Edwards fan since his youth) revealed that Salg's work



"THE EGG IS HATCHING — I HEARD IT — SO DID THE CAP'N!"
Jerry Todd and the Purring Egg. Frontispiece — (Page 88)

for *The Target* did include Lee's 11-part serials "The Man With the Sleeping Toe," between Feb. 26 and May 7, 1927; and "The Prancing Pancake," from Aug. 9-Nov. 1, 1930, the latter adapted in book form as *Poppy Ott and the Prancing Pancake*).⁵

Beginning with *Jerry Todd and the Whispering Mummy* in 1924, Salg's and Lee's working relationship on the five G&D series evolved as follows: When his manuscript was finished, Lee sent a copy to the artist. Salg read and digested the text thoroughly and then used his imagination to bring the author's words to visual life.

In the 13 years they worked together (1924-36), each book typically involved Salg drawing a dust-jacket illustration (in color), along with a frontispiece and three other internal illustrations in black-and-white.

The late Willis Potthoff, who lived in suburban St. Louis, like Chenu was one of the most passionate fans of Leo Edwards and Bert Salg. Potthoff was able to obtain from Eugene Lee, the son of "Leo Edwards," copies of 1927 and 1928 correspondence from the author to the artist. These accompanied Potthoff's article, "A Once Popular Expression: Illustrated by Bert Salg," published in the September-October 1985 issue of *Yellowback Library*.⁶

Excerpts from these letters add fascinating dimension to the two men's partnership in creating some of the finest-ever boys' books:

Hi-Lee Cottage at Lake Ripley
Cambridge, Wisconsin
February 4, 1927

My Dear Mr. Salg:

It seems that our combined work on JERRY TODD and POPPY OTT is getting across to the gang in pretty good shape; and my only regret is that you get your pay on the job but once. For certainly your part in the popularizing of the books is important.

It always pleases me to have a kid write and tell me of the fun he got out of a certain book; and it ought to please you to know that every time a new book comes in, we all jump through it to see the pictures; and the hilarious laughs that we've had as you used your own ideas in picturing certain characters. I'm sure I never had quite such ideas of the characters when I scribbled about them; and the fun to use was that you saw humor away beyond what had been put onto paper. So far be it from me ever to try and guide you definitely in the illustrating of my books — not for worlds would I spoil that fun that we have of EXPECTING something GOOD when a new book arrives.

Yesterday, we got our gratis copies of the SNAIL book; and how I laughed when I saw that big geezer trying to boss the little old lady. I notice you put the kids to bed on the floor, instead of in a bed, and I can see why you did it. It's funnier. And that's all right. But now that we know each other's address, you might want to drop me a line when you make such changes so that I can twist a few words or sentences of the copy around to jibe up with the pictures.

I take it that you already have illustrated the WHISPERING CAVE book. There was a story, I thought, that held big possibilities for you. And I DID want to give you some ideas about the drawings but I felt I hadn't better. I wanted one picture to show the kids in the tub raft; and I wanted one picture to show the "cannibal" scene. How, I wonder, how your ideas and mine jibed! Please don't tell me. I don't want to spoil the surprise of the book.

If I have any ideas I surely will write to you about them. And you must always feel free to ditch them if you see nothing promising in them. You must never handicap your own imagination. That must have free swing. I really think the most we can do, together, is, as I say, for you to do what you think is right, and then, if changes are needed in the copy, to write me accordingly. And in every case I can assure you in advance the changes will be made not only willingly, but mighty cheerfully. I have a high regard for your work. I hope you will feel that we, too, meaning the Lees, are trying to do what is right. It is, I might say, a handicap for me in my writing that I never had a chance to go to school beyond the 12th year. That may show in my stories. If so, you have the secret, and will be charitable, I know. I'm doing the best I can.

The letter goes on with personal reminiscences by Lee of his enjoyment of Salg's early work for Boys' Life, as well as a description of the Lees' home in Wisconsin, a lakeside summer cottage, "but which we spent a lot of jack fixing it up for year-round use, and it sure is a glorious place to work, so quiet and clean in the winter time."

In a brief excerpt from a letter from Lee to Salg dated January 10, 1928, the author comments on Salg's illustrations for *Poppy Ott and the Freckled Goldfish*:

I've seen the jacket for the "Goldfish" book, and I think it's one of the best you have done. Between you and I, with the possible exception of the new flying books (Ted Scott), I think you and I have the best jackets in the G-D line.

Salg's collaboration with Lee included two notable side projects: a personalized book plate (see Page 12), and a membership card for "The Secret and Mysterious Order of the Freckled Goldfish," a Leo Edwards fan club created in early 1928 that eventually counted more than

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"SO, YOU'RE GOING TO PUT ME OUT, ARE YOU?"

Poppy Ott and the Galloping Snail.

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Bert Salg: Artist and illustrator

(Continued from Page 11)

25,000 members. The card featured Salg's drawing of a freckled goldfish (from the Poppy Ott book) wearing a top hat. This design element was picked up by Grosset & Dunlap for use on the front cover of the Jerry Todd and Poppy Ott books when they were redesigned in 1932.

This overall G&D redesign of its entire series book line (likely for cost-cutting reasons due to the Great Depression) still retained Salg's usual four internal illustrations for the Jerry Todd and Poppy Ott series. Other series at this time saw a cutback of illustrations, although most of G&D's Stratemeyer Syndicate series had only a frontispiece in the first place.

The Depression did affect Lee and Salg, however. Grosset & Dunlap quietly allowed the Trigger Berg, Andy Blake and Tuffy Bean series to fade away after just four books each — the last Andy Blake title was published in 1930, the last Tuffy Bean in 1932 and Trigger Berg in 1933. Those three series contained some of Salg's most creative work.

Salg's final Leo Edwards book was *Jerry Todd and the Buffalo Bill Bathtub* in 1936, two years before he died. Edward Edson Lee soldiered on until G&D brought down the curtain with *Jerry Todd's Cuckoo Camp* in 1940, one year after the demise of the Poppy Ott books.

Collectors of books containing Salg's artistry are advised that the last one or two print runs in 1939-40 for the 13 Jerry Todd books which he illustrated, removed three of his interior illustrations, retaining only the frontispiece. The plates were most likely melted down.

Following Salg's death, the artwork for the final few volumes of the two series was taken over by Myrtle Sheldon and Herman Bachrach, plus an unnamed artist for the two "Poppy Ott Detective Story" books, *The Monkey's Paw* and *The Hidden Dwarf*. Sheldon did the best job of imitating Salg's sense of mirth, and her dust-

jacket art for *Jerry Todd's Up-the-Ladder Club* and *Jerry Todd's Poodle Parlor*, along with *Poppy Ott & Co., Inferior Decorators*, are worth a look, although they fall short of Salg's unique style.

How did Salg cope with his color-blindness?

For the internal illustrations, Salg worked in black ink or pencil, so it was no problem. For the dust jackets, his wife or daughter would assist him in placing the red.

"He used to get so frustrated because he couldn't pick strawberries — the unripe ones looked exactly like the red ones to him," Mrs. Davidson recalled.⁷

Salg's daughter said the family moved to Manhattan's Greenwich Village for a year, then back upstate to the village of Congers, where the artist lived until he died in the spring of 1938.

"In the last few years before his death he took up etching, and was doing fine at it," Mrs. Davidson said. "He even built his own press. He was fond of hunting and fishing and did as much of these as long as his health permitted. He always had an exceptionally well-trained hunting dog or two."⁸

As mentioned earlier, Salg did not limit his series-book work to the Leo Edwards tales. His daughter's letter to *The Tutter Bugle* noted that he went to work for Grosset & Dunlap in about 1921, with *Jerry Todd and the Whispering Mummy* appearing in 1924.

However, he did two books for Harper & Brothers that were published in 1921 (see the list of Salg's series books on Page 15). It seems likely that upon his arrival in New York City, Salg visited the Harper & Brothers offices and did some trial-run work for that firm, with

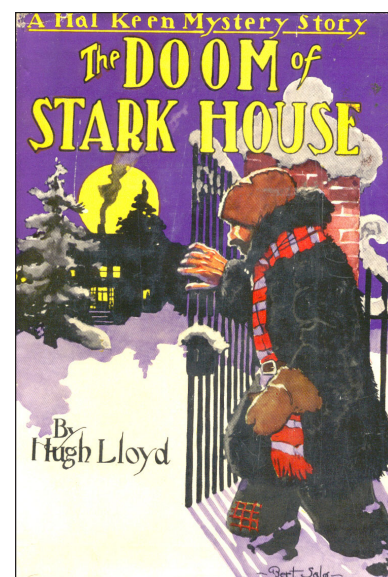
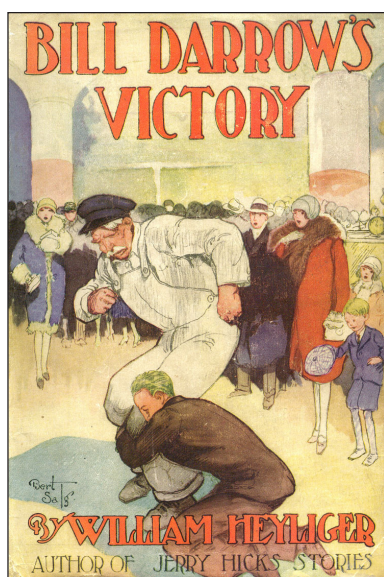
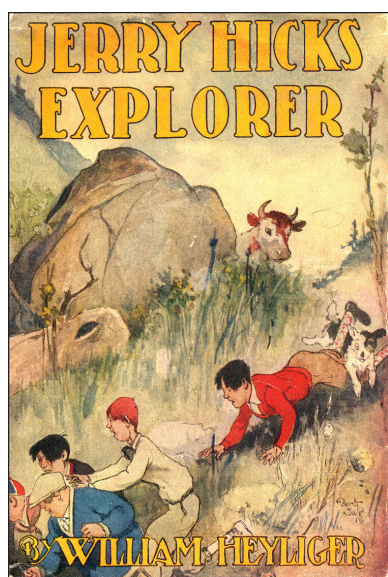
several of his submissions reaching publication.

One of the Harpers books, Flavia A.C. Canfield's *The Kidnapped Campers on the Road*, contains a Salg illustration (facing Page 91) titled "The Parade." He likely used it as an inspiration for his well-known end-paper illustration for the Poppy Ott Series, introduced by G&D in 1932. The resemblance between the two is striking.

Once he began working for G&D, Salg did not concentrate all his efforts on the Leo Edwards books. In 1929, he was called upon by the publisher to illustrate The Jerry Hicks Series, by the renowned author William



This book plate was created by Bert Salg for fans of the Leo Edwards series.



Examples of Salg's dust jackets for Grosset & Dunlap books by William Heyliger and Percy Keese Fitzhugh.

Heyliger, whose juvenile books were mainly published by D. Appleton & Co. and its successor, D. Appleton-Century Co.

The four Jerry Hicks books, an attempt by Heyliger to re-create the Jerry Todd magic right down to the artist, did not fare well on bookstore shelves. They all came out in 1929, and the Great Depression began later that year. The books, off the market by 1931, are well written, but they just did not sell to G&D's satisfaction.

Salg's artwork is of the usual high caliber, but as Potthoff says: "While there is a similarity, and we can recognize that it is the work of Salg, there is more action in the illustrations in the Leo Edwards books."⁹

Potthoff's hypothesis is that the close collaboration of Salg and Edward Edson Lee is what made the difference. Although letters between Salg and other authors may have taken place, we have no hard evidence.

"If you will take the time to review many of the Bert Salg illustrations, you will see that he can show 'character' in his work, good or bad, anger or fun, fear and excitement and enough action to make the participants come alive," Potthoff says. "But the author must tell the illustrator what he wants."

Salg also did the illustrations for two "singles" by Heyliger, published by G&D and marketed under its Buddy Books for Boys banner: *Bean-Ball Bill and Other Stories*, a collection of several of his earlier magazine pieces; and *Bill Darrow's Victory*. Both were published in 1930, again having a short life because of the Depression and the general cutback in Grosset & Dunlap's output.

Salg's other non-Leo Edwards project for G&D was illustrating the Hal Keen Mystery Stories, a 10-volume series written by Percy K. Fitzhugh under his "Hugh Lloyd" pen name. Again, Salg drew the full-color dust

jackets and four internals in black-and-white. The style is unmistakably Salg's, although the tone is less humorous because these were more serious mystery stories.

The Hal Keen books (1931-34) also became victims of the Great Depression, with few print runs by the publisher. The last four titles in this series are especially scarce, joining *Trigger Berg and the Cockeyed Ghost* and *Tuffy Bean and the Lost Fortune* as the scarcest Bert Salg dust jackets to find today.

How was Salg able to make a decent living only by illustrating a handful of books per year? He quite possibly did freelance commercial work, although no evidence exists that he drew newspaper ads for department stores or other businesses.

However, as noted, Mrs. Davidson confirmed that "he went to work for Boys' Life and a Methodist Publication." Collectors of Boys' Life and *The Target* dating from the 1920s and early 1930s have access to a large amount of Bert Salg's artwork. He illustrated dozens of serials and short stories during this period.

In 1997-98, *Newsboy* reprinted Percy K. Fitzhugh's nearly book-length serial, "Pee Wee Harris, Warrior Bold," which originally ran in Boys' Life in 1930-31.¹⁰ The story was profusely illustrated by Salg in his inimitable style — logically so, because this was a humorous story, similar in mood to the Leo Edwards tales with which the artist was so familiar. "Pee Wee Harris, Warrior Bold" was just one example of Salg's magazine work for Boys' Life and *The Target*, the latter the Methodist publication referred to by Mrs. Davidson.

Boys' Life was published by the Boy Scouts of America,¹¹ and the organization had a treasure-trove of short stories on hand that deserved an even wider

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Bert Salg: Artist and illustrator

(Continued from Page 13)

audience. In the early 1930s, a deal was reached with Grosset & Dunlap to republish the stories.

The agreement resulted in G&D's so-called "compilations," large 7½" x 10" books holding 20 to 30 stories each (just the short stories, not the serials). The stories were collected by subject, the books *Hitting the Trail* and *Wild Animal Trails* for outdoor stories, *Skyward Ho!* for flying stories, *Laugh, Boy, Laugh!* and *Chuckles and Grins* for humorous stories, and so on. Franklin K. Mathiews, billed as "Chief Scout Librarian, Boy Scouts of America," is listed as the editor on the copyright page for each of these volumes.

Six of these omnibus volumes have been confirmed, five of them containing stories illustrated by Bert Salg (see list on Page 15). The illustrations were likely just picked up from *Boys' Life*, not drawn especially for the books. At this point, there is one confirmed full-color

Salg dust jacket, for *Laugh, Boy, Laugh!*

G&D was the logical publisher for these compilations, as it had produced the various Boy Scout series by Fitzhugh, as well as the *Every Boy's Library*, a B.S.A.-sanctioned reprint series of more than six dozen so-called "better" juvenile books (in the eyes of the ever-present Mathiews), on the market from the mid-teens into the 1930s.¹²

Acknowledgements: The author wishes to thank long-time Leo Edwards fan and collector Bart J. Nyberg (PF-879) for the Bert Salg book plate reproduced on Page 12, as well as the illustration from *Laugh, Boy, Laugh!* — along with the list of the Salg-illustrated stories found in the Grosset & Dunlap compilations. Our appreciation also goes to the late Bob Chenu of Merrick, N.Y., who had the world's finest Leo Edwards collection and told me to never give up seeking the elusive Bert Salg dust jackets. For book collectors in general, Bob was an inspiration to us all.

• Examples of Bert Salg's dust-jacket illustrations for the five G&D Leo Edwards series are on Page 16.

NOTES

1. Keeline, James D., "Daubs and Botches: The Art-work for *Dave Porter's Return to School*." *Newsboy*, Vol. XLII, July-August 2004, pp. 9-19.

2. "Talks with the Authors: Sutton, Goodwin and the Epsteins — On Themselves and Their Series." Transcripts from the 1984 series book conference at the University of Wisconsin-LaCrosse. *Yellowback Library*, No. 25, January-February 1985.

3. *Ibid.*

4. "Illustrated by Bert Salg." Reminiscence by Mrs. Douglas Davidson, daughter of Bert Salg. *The Tutter Bugle*, Vol. 1, No. 3, October 1973, p. 11.

5. Chenu, Bob, "Edwards' Magazine Illustrators." *The Tutter Bugle*, Vol. 2, No. 2, p. 2.

6. Potthoff, Willis J., "A Once Popular Expression: Illustrated by Bert Salg." *Yellowback Library*, No. 29, September-October 1985, pp. 4-8.

7. Reminiscence by Mrs. Douglas Davidson, *Op. Cit.*

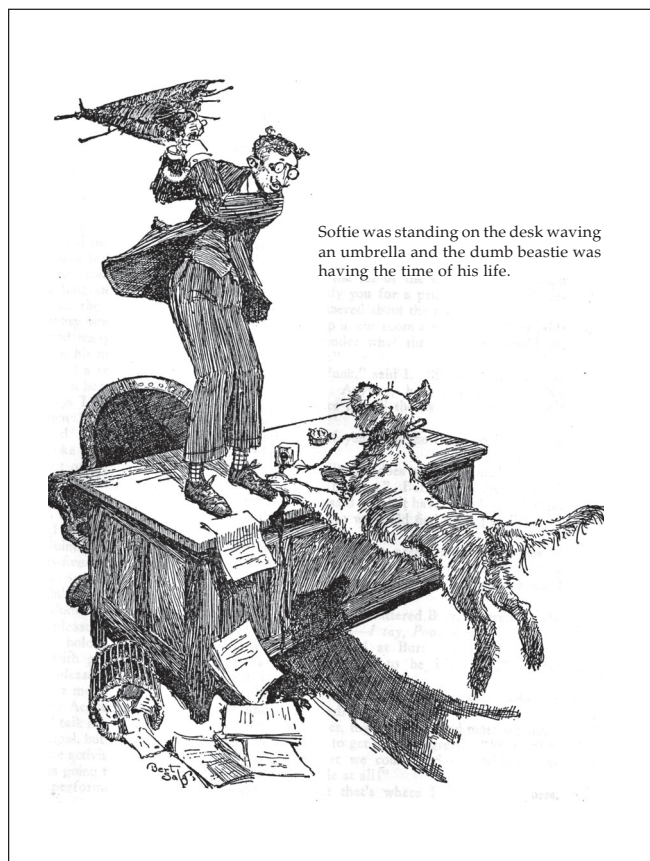
8. *Ibid.*

9. Potthoff, *Op. Cit.*

10. Fitzhugh, Percy K., "Pee Wee Harris, Warrior Bold." *Boys' Life*, November 1930 through March 1931. Reprinted with Salg's illustrations in *Newsboy*, Vol. XXXV, No. 4 through Vol. XXXVI, No. 2, 1997-98.

11. Dizer, John T., "Boys' Life, Franklin Mathiews and Boy Scout Censorship." From *Tom Swift, The Bobbsey Twins, and Other Heroes of American Juvenile Literature*. Lewiston, N.Y., 1997: The Edwin Mellen Press, Ltd., pp. 371-395.

12. *Ibid.*



A Bert Salg illustration from Ralph Henry Barbour's "The Poor Dumb Beastie," a short story republished by G&D in the compilation titled *Laugh, Boy, Laugh!*

Books illustrated by Bert Salg

Leo Edwards (Edward Edson Lee)

Jerry Todd Series (16 volumes, 13 illustrated by Salg)

- | | | |
|--|------------------|------|
| 1. <i>Jerry Todd and the Whispering Mummy</i> | Grosset & Dunlap | 1924 |
| 2. <i>Jerry Todd and the Rose-Colored Cat</i> | Grosset & Dunlap | 1924 |
| 3. <i>Jerry Todd and the Oak Island Treasure</i> | Grosset & Dunlap | 1925 |
| 4. <i>Jerry Todd and the Waltzing Hen</i> | Grosset & Dunlap | 1925 |
| 5. <i>Jerry Todd and the Talking Frog</i> | Grosset & Dunlap | 1925 |
| 6. <i>Jerry Todd and the Purring Egg</i> | Grosset & Dunlap | 1926 |
| 7. <i>Jerry Todd in the Whispering Cave</i> | Grosset & Dunlap | 1927 |
| 8. <i>Jerry Todd, Pirate</i> | Grosset & Dunlap | 1928 |
| 9. <i>Jerry Todd and the Bob-Tailed Elephant</i> | Grosset & Dunlap | 1929 |
| 10. <i>Jerry Todd, Editor-in-Grief</i> | Grosset & Dunlap | 1930 |
| 11. <i>Jerry Todd, Caveman</i> | Grosset & Dunlap | 1932 |
| 12. <i>Jerry Todd and the Flying Flapdoodle</i> | Grosset & Dunlap | 1934 |
| 13. <i>Jerry Todd and the Buffalo Bill Bathtub</i> | Grosset & Dunlap | 1936 |

Poppy Ott Series (11 volumes, 8 illustrated by Salg)

- | | | |
|---|------------------|------|
| 1. <i>Poppy Ott and the Stuttering Parrot</i> | Grosset & Dunlap | 1926 |
| 2. <i>Poppy Ott's Seven-League Stilts</i> | Grosset & Dunlap | 1926 |
| 3. <i>Poppy Ott and the Galloping Snail</i> | Grosset & Dunlap | 1927 |
| 4. <i>Poppy Ott's Pedigreed Pickles</i> | Grosset & Dunlap | 1927 |
| 5. <i>Poppy Ott and the Freckled Goldfish</i> | Grosset & Dunlap | 1928 |
| 6. <i>Poppy Ott and the Tittering Totem</i> | Grosset & Dunlap | 1928 |
| 7. <i>Poppy Ott and the Prancing Pancake</i> | Grosset & Dunlap | 1930 |
| 8. <i>Poppy Ott Hits the Trail</i> | Grosset & Dunlap | 1933 |

Andy Blake Series (all illustrated by Salg)

- | | | |
|----------------------|------------------|------|
| 1. <i>Andy Blake</i> | Grosset & Dunlap | 1928 |
|----------------------|------------------|------|
- Originally published by D. Appleton & Co. in 1922 as *Andy Blake in Advertising* (with dust jacket and frontispiece by A.D. Rahn, not Bert Salg).
- | | | |
|--|------------------|------|
| 2. <i>Andy Blake's Comet Coaster</i> | Grosset & Dunlap | 1928 |
| 3. <i>Andy Blake's Secret Service</i> | Grosset & Dunlap | 1929 |
| 4. <i>Andy Blake and the Pot of Gold</i> | Grosset & Dunlap | 1930 |

Trigger Berg Series (all illustrated by Salg)

- | | | |
|---|------------------|------|
| 1. <i>Trigger Berg and the Treasure Tree</i> | Grosset & Dunlap | 1930 |
| 2. <i>Trigger Berg and his 700 Mousetraps</i> | Grosset & Dunlap | 1930 |
| 3. <i>Trigger Berg and the Sacred Pig</i> | Grosset & Dunlap | 1931 |
| 4. <i>Trigger Berg and the Cockeyed Ghost</i> | Grosset & Dunlap | 1933 |

Tuffy Bean Series (all illustrated by Salg)

- | | | |
|---|------------------|------|
| 1. <i>Tuffy Bean's Puppy Days</i> | Grosset & Dunlap | 1931 |
| 2. <i>Tuffy Bean's One-Ring Circus</i> | Grosset & Dunlap | 1931 |
| 3. <i>Tuffy Bean at Funny Bone Farm</i> | Grosset & Dunlap | 1931 |
| 4. <i>Tuffy Bean and the Lost Fortune</i> | Grosset & Dunlap | 1932 |

Albert W. Tolman

Jim Spurling Series (four volumes, one illustrated by Salg)

- | | | |
|---------------------------------|------------------|------|
| 2. <i>Jim Spurling, Millman</i> | Harper and Bros. | 1921 |
|---------------------------------|------------------|------|

Flavia A.C. Canfield

Kidnapped Campers Series (two volumes, one illustrated by Salg)

- | | | |
|---|------------------|------|
| 2. <i>The Kidnapped Campers on the Road</i> | Harper and Bros. | 1921 |
|---|------------------|------|

William Heyliger

Jerry Hicks Series (all illustrated by Salg)

- | | | |
|-------------------------------------|------------------|------|
| 1. <i>Yours Truly, Jerry Hicks</i> | Grosset & Dunlap | 1929 |
| 2. <i>Jerry Hicks, Ghost Hunter</i> | Grosset & Dunlap | 1929 |
| 3. <i>Jerry Hicks and his Gang</i> | Grosset & Dunlap | 1929 |
| 4. <i>Jerry Hicks, Explorer</i> | Grosset & Dunlap | 1929 |

(Single titles, not part of series)

- | | | |
|---|------------------|------|
| <i>Bean-Ball Bill and Other Stories</i> | Grosset & Dunlap | 1930 |
| <i>Bill Darrow's Victory</i> | Grosset & Dunlap | 1930 |

Hugh Lloyd (Percy K. Fitzhugh)

Hal Keen Mystery Stories (all illustrated by Salg)

- | | | |
|---|------------------|------|
| 1. <i>The Hermit of Gordon's Creek</i> | Grosset & Dunlap | 1931 |
| 2. <i>Kidnapped in the Jungle</i> | Grosset & Dunlap | 1931 |
| 3. <i>The Copperhead Trail Mystery</i> | Grosset & Dunlap | 1931 |
| 4. <i>The Smuggler's Secret</i> | Grosset & Dunlap | 1931 |
| 5. <i>The Mysterious Arab</i> | Grosset & Dunlap | 1931 |
| 6. <i>The Lonesome Swamp Mystery</i> | Grosset & Dunlap | 1932 |
| 7. <i>The Clue at Skeleton Rocks</i> | Grosset & Dunlap | 1932 |
| 8. <i>The Doom of Stark House</i> | Grosset & Dunlap | 1933 |
| 9. <i>The Lost Mine of the Amazon</i> | Grosset & Dunlap | 1933 |
| 10. <i>The Mystery at Dark Star Ranch</i> | Grosset & Dunlap | 1934 |

Compilations of short stories (all G&D)

Each book (cover size 7½" x 10") contains 20 to 30 stories reprinted from official Boy Scouts of America publications, including **Boys' Life**. Only those stories using Bert Salg's illustrations are listed. A sixth book, *Skyward Ho!*, has no Bert Salg art.

Hitting the Trail

- Anderson, Paul L. — "First Steps in Campcraft"
 Carter, Russell Gordon — "Rubbish"
 Farrington, Frank — "Old Doc Peterson's Divining Rod"

Coming Through!

- Dean, Leon W. — "The Last Shall be First"
 Elmer, Clarence — "Noffin' but Noffin'" (poem)
 Perry, Armstrong — "Mystery Meggs"

Wild Animal Trails

- Dunn, S.S. — "Pigsqueak"
 Farrington, Frank — "Wallie Scores a Bulls-eye"

Chuckles and Grins

- Boyer, Wilbur S. — "Spare Time"
 Carter, Russell Gordon — "Gobble, Gobble, Gobble!"
 Croy, Homer — "Just Born Lazy," "Ax Handles," "Pig-Toes and Frog Hairs," and "Teeth"
 Kescel, Joseph T. — "The Night Alarm"

Laugh, Boy, Laugh!

- Barber, Floyd R. — "A Pictograph Boomerang"
 Barbour, Ralph Henry — "The Poor Dumb Beastie"
 Claudy, Carl H. — "Nor the Battle to the Strong"
 Gareis, Charles A., Jr. — "A Mid-Summer Knight's Scream"
 Morgan, Bassett — "Bear With Me"
 Nelson, George R. — "His Chance"
 Ponfidine, Emma C. — "True Monkey Tales"
 Reed, Trumball — "Majestic Ladybird II"

