



Illustration to "The Man With the Hoe." From a pen-drawing by Howard Pyle (Doubleday, Page & Co.)

ART IN THE HOLIDAY BOOKS.

BY ERNEST KNAUFFT.

(Editor of the *Art Student*.)

IT is the custom of the publisher to issue some of his finest books at the holiday season; and, to the end that they may be made as attractive as possible, he plans to have them embellished, inside and out, with illustrations, head-bands, end-papers, and decorative covers.

Much thought, originality, and technical skill are required in the production of these illustrations and covers, and the problems which confront the artist, and the mechanical processes employed to render his designs are worthy of a little consideration.

Books which have recently become popular are frequently selected by the publishers for special holiday *éditions de luxe*; such books, this year, are *David Harum* and *Eleanor*. Other books frequently chosen are the classics; this season we have *As You Like It*, *Knickerbocker's History of New York*, *The Cricket on the Hearth*, Hans Christian Andersen's *Fairy Tales*, and *The Psalms of David*.

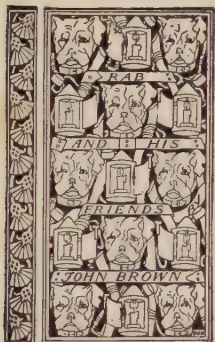
Volumes in which the subject-matter is mainly pictorial make admirable Christmas books; such are Gibson's *Americans*, Wenzell's *The Passing Show*, and Nicholson's *Characters of Romance*.

Appleton's have printed an *édition de luxe* of *David Harum* on plate paper, the type in black ink, with vignette and full-page illustrations in sepia ink; the figure subjects being by B. West Clinedinst, and the landscape vignettes and the chapter heads by C. D. Farrand. The public recently had the privilege of seeing the Clinedinst drawings at Keppel's, and these drawings proved that the artist was able to place himself in sympathy with the rural characteristics of David and his friends; and that his pen technique is virile in a time when many artists are forsaking the line for the more easily manipulated wash. Free and sketchy, they have the

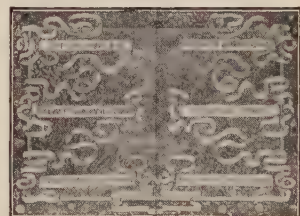
appearance of spontaneous creations, not of mere studies from models. Mr. Farrand's landscapes are charming.

Harper & Brothers have similarly issued the *édition de luxe* of *Eleanor*, illustrated by Albert E. Sterner, one of our most graceful draughtsmen. His work is full of sentiment. He possesses that faculty which is both rare in artists and seldom recognized by the public as a desideratum for the illustrator; that is, a sort of reticence—such as, in literature, is found in the writings of Wordsworth, preventing him from entangling his main subject with superfluous words or tangent thoughts. Mr. Sterner will be satisfied to suggest in any one drawing a single trait of femininity, a single characteristic of masculinity, where a more commonplace illustrator would be apt to load his drawing with subject-matter enough for a cyclorama. Those who expect Mr. Sterner's simple outline of the profile of Lucy, his suggestive sketch of an attitude of Eleanor, his study of a single pose of Manisty, to convey to us the analyzation of as many mental conflicts as Mrs. Humphry Ward is able to chronicle in a score of succeeding chapters, would expect to see the Moses of Michael Angelo at once smite the Egyptian, break the tablets of stone, and strike the rock in the wilderness.

If this difficulty exists in depicting a heroine of fiction, what shall we say of the difficulty of portraying heroes of the Bible? The time is past when the public accepted the very superficial drawings of Doré, because of the unqualified praise they received from the clergy. In these days of higher criticism, we expect archaeological accuracy in costume and scenery as well as invention in portraying characters. When the artist arrives who combines the invention of Blake with the accuracy of Alma-Tadema, his Bible il-



Cover design (reduced) by Blanche McManus (The Century Co.).



End-papers (reduced) for "As You Like It," by Will Low. From a half-tone printed in color (Dodd, Mead & Co.).

illustrations will probably take the world by storm. The great Book has always been a favorite of illustrators. Dürer's *Apocalypse* (which, by the way, R. H. Russell will reproduce this season under the editorship of Fitz Roy Carrington) is one of the early victories of illustrating, in which category we should really include Rembrandt's great etchings, though they were published as separate prints. The D'alziel Bible is a monument to the illustrators of 1860 (see the author's article on "John Gilbert and the Victorian Era of Illustrating" in the REVIEW OF REVIEWS for December, 1897). The Tissot *Life of Christ*, now published by the S. S. McClure Company, evinces the profound impression which the Scriptures may produce on a modern mind. It is, indeed, worthy of record that one of the most sumptuously illustrated books in the history of the world, which is now in preparation at Amsterdam, is a Bible illustrated by the greatest living artists, including Adolph Menzel, E. A. Abbey, John Sargent, and Alma-Tadema.

We are not surprised, therefore, that Mr. Louis Rhead, who has heretofore illustrated *Pilgrim's Progress* and *Mr. Badman* by Bunyan, should have derived his inspiration this year from the Psalms. The Rheads (they are three brothers—Louis, Frederick, and George) select well-known classics and build their edition detail

by detail, designing the cover, initial letters, and the illustrations. They take a keen interest in their work not always to be found among illustrators. For instance, having clearly proven that the Island of Tobago, and not Juan Fernandez, was the scene of *Robinson Crusoe*, they made a special trip to it before they began to illustrate the edition of De Foe's masterpiece which R. H. Russell publishes.

It was not an easy task for Mr. Low to execute the illustrating of *As You Like It*. Abbey already had made the field his own. He had, besides, executed his illustrations in so consummate a technique that little was left to be desired when they were reproduced in the pages of the book. We seem to own the originals. In the case of Mr. Low's illustrations, we cannot but feel that we have only a substitute for the originals, —a blurred miniature of the paintings,—for

it was in monochrome oil that he executed his pictures. And it seems as though the very process of painting had divested the compositions of their spontaneity. The artist, too, has so obviously painted his figures from models that we are aware of the shoes being unsoiled by the dust of travel, the garments but recently purchased at the costumer's. There is not a worn shoe on the twenty-six figures. On the other hand, this is not necessarily an organic blemish. We are frequently aware, in theatrical representations, that an actor's clothes are not actually dust-begrimed or water-soaked; yet if there are certain pantomimic touches given by the actor,—if those touches are the result of artistic sensibility,—we supply much illusion from our own experience. And there are very many such pantomimic touches in Mr. Low's book, and the out-of-doors effect in the landscapes is certainly striking.

Maxfield Parrish, too, worked in no virgin soil when he undertook to illustrate *Knickerbocker's History of New York*. Darley had most sympathetically illustrated an early edition, E. W. Kemble had superadded his humor to Irving's in an edition published in 1893, and the Grolier Club had printed in 1885-'86 an

exquisite edition, decorated by Howard Pyle and W. H. Drake; but Parrish has a delightful style all his own.

Howells' *Their Silver Wedding Journey* is published by Harper & Brothers, with illustrations by William T. Smedley—who, though still a young man, is a veteran illustrator, having produced a large volume of work during the last twenty years. His drawing is more careful than much of the slipshod work of the younger men who illustrate "society" subjects.



"And Oloffe bethought him and climbed up to the top of one of the tallest trees, and saw that the smoke spread over a great extent of country; and, as he considered it more attentively, he fancied that the great volume of smoke assumed a variety of marvelous forms, where in dim obscurity he saw shadowed out palaces and domes and lofty spires."—Illustration (reduced) to "Knickerbocker's History of New York." From a pen-stipple drawing by Maxfield Parrish (R. H. Russell).

Looking at Mr. Parrish's work, it will be seen that in the illustrator's field there is an opportunity to augment the statements of the text with graphic addenda. We indulgently overlook any failure to illustrate rigorously the text, in view of Mr. Parrish's ability to make a design out of a motive the words may suggest. Who, for example, would object to the skyscraper buildings in Mr. Parrish's frontispiece on the score that they are such as Washington Irving never saw.



"Mr. Vanslyperkin," from "Characters of Romance." From a lithograph (reduced) after a pastel drawing by William Nicholson (R. H. Russell).

We miss in these lithographs the sureness of form obtained by the triple tracery of a line in Mr. Nicholson's woodcuts—first, its drawing on the block; and, second and third, its following on one side and then on the other with the graver. We trust that Mr. Nicholson will return to his wood-engraving, or else interest himself in auto-lithography and draw directly on the stone.



Cover design (reduced) by Thomas Watson Ball (Houghton, Mifflin & Co.).



"David Tending His Sheep."—Illustration to the "Psalms of David." From a pen-drawing by Louis Rhead (Fleming H. Revell Company).

The Rhead Brothers work in what is called the old woodcut style, a revival of the manner of seventeenth-century illustrations.

Joseph Pennell is an illustrator who has not only had a vast experience, illustrating from one to three books a year for a quarter of a century, but he is an authority in literature on the subject of illustration, having written *Pen Drawing and Pen Draughtsmen* and *Modern Illustration*. When, therefore, he makes the drawings for a book, he takes into consideration to what size they are to be reduced and on what paper they are to be printed, so that there is no smearing or blurring when the pictures appear. New Yorkers recently had an opportunity to see his original drawings illustrating Percy Dearmer's *Highways and Byways in Normandy*; and it is interesting to note with what simple means Mr. Pennell gets his effects—a few free outlines, a few solid blacks, united by a few parallel lines, and the design seems to complete the rendition of some phase of nature. This book was published by

Macmillan & Co., but for the winter season Houghton, Mifflin & Co. have put forth Henry James' *Little Tour in France*, illustrated by Mr. Pennell in the same masterly shorthand.

Mr. Gibson's publisher, R. H. Russell, now regularly issues a volume of sketches by this favorite American draughtsman; and although these contain no text beyond the legends that explain the drawings, they are as anxiously awaited by the public as were, in England, Mr. *Punch's Pocketbook* and *Almanac* when Leach embellished their pages back in the sixties.

Mr. Gibson's draw-

ings are true portraits of American society people; his men and women are never "impossible," no matter how exaggerated the caricature. His drawings are marvels of pen-work. In *The Americans* we do not find that Balzac-like comedy sequence that we found in last year's *Education of Mr. Pipp*; but the American girl and her admirers,—American and foreign,—her weary father and her scheming mother, are depicted in all sorts of humorous situations.

Mr. Wenzell, though we believe him German by birth, has so long been identified with America that he ranks easily next to Gibson as a delineator of society people. This year, however, his collection of drawings, *The Passing Show*, deals mainly with the social life of England and France, where he has been traveling.

Mr. Nicholson is an English artist, but Mr. R. H. Rus-

sell has so thoroughly introduced him to the American public that he claims a place in our pantheon. Even though his *Characters of Romance* form a set of prints, and are not adjuncts to a book, here, as in much of his previous work, he has proved himself eminently the picture-book maker; and, besides, these characters of Don Quixote, Madge Wildfire, John Silver and Mulvaney are creations inspired by books. Heretofore, the major part of Mr. Nicholson's work has been engraved on wood by his own



Cover design (reduced) by A. Kay Womrath (John Lane).

hand. The *Characters of Romance* are lithographic reproductions of his pastel drawings.

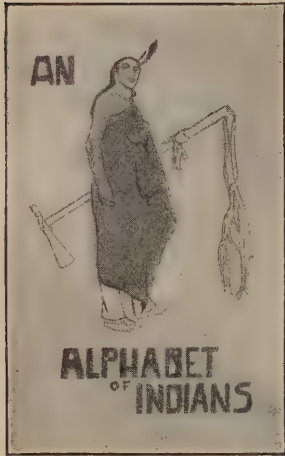
Dickens' *Christmas Carol* and *Crocket on the Hearth* have been admirably illustrated by Frederick Simpson Coburn, a Canadian artist, who draws in pen and ink with a technique as free as A. B. Frost's, while his drawings in body color reproduce admirably.

Mr. Coburn is not the only Canadian who excels as an illustrator. Ernest Seton-Thompson (he came to us *via* Canada, though born in England) has of recent years taken the publishers by storm, and Scribners and Doubleday, Page & Company seem to issue a book by him every six months—so that he has almost monopolized the animal field. And now comes Mr. Arthur Heming, another Canadian. Without any introduction, he swoops down upon New York, and his drawings are not only acceptable to the publisher, but when put in the latter's window are immediately bought by the public. His illustrations to *Mooswa*, and *Other of the Boundaries* are dramatic in the extreme. It seems as though Mr. Heming had obtained the maximum of animal expression in the drawing we publish.

Ernest Seton-Thompson is an example of the artist-artists. Mr. Seton (for that is his name, the Thompson being a pseudonym), indeed, avows that he is not an artist, but a scientist, who has used his illustrations to convey information. Be this as it may, his little black-



"Steady," growled Kenton, "wait till they come nigh enough."—Illustration (reduced) to "Alice of Old Vincennes." Half-tone from a wash drawing by F. C. Yohn (The Bowen-Merrill Co.).



Cover design (reduced) by Emery Leverett Williams, the illustrator of the book (R. H. Russell).

The text of "An Alphabet of Indians" has been written by Mrs. Williams with a naïveté that makes it as direct in conveying information as the children's histories of Oliver Goldsmith.

inimitable, thoroughly spontaneous, delicate and refined. His most absurd creations seem as real as some careful studies from models by the serious illustrators.

Mr. Williams writes, in the succeeding article, of the success of the romantic-historical novel—the story "of hairbreadth escapes by field and flood." These tales have given the illustrators an opportunity to do some of their most spirited work.

Mr. Howard Pyle, who designed the dramatic poster of two men fencing for *To Have and to Hold*, has this year illustrated *Hugh Wynne* (The Century Co.). He is thoroughly at home with his Revolutionary subjects.

Mr. F. C. Yohn has illustrated *Alice of Old Vincennes* in a spirited manner, giving us again the old trapper-huntsman-soldier, with his flintlock, who in Cooper's novels, drawn by F. O. C. Darley, used to delight us in our boyhood days.

A new name among the illustrators is that of Henry Brokman, who has supplied a number of pictures for Marion Crawford's *Rulers of the South*. As he traveled with Mr. Crawford in a Southern itinerary, his illustrations carry with them the stamp of authenticity.

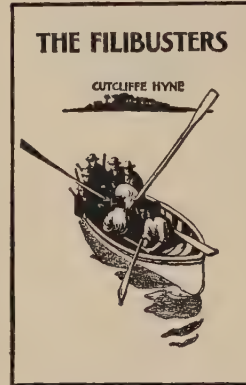
and-white drawings, made with a brush, and not with a pen, are as decorative as the similar brush drawings of the Japanese. He has made, for this season, some of the drawings illustrating *A Woman Tenderfoot*, by his wife, Grace Gallatin Seton-Thompson.

If Mr. Seton-Thompson is cited as a prolific illustrator, what shall we say of Oliver Herford? One would fancy that every publisher in the city is issuing one of his books. Charles Scribner's Sons publish *Overheard in a Garden*, and The Century Company issue his *Artful Anticks*. He is an author-artist, illustrating his own verses. His style is



Cover design (reduced) by Frederick S. Dellenbraugh, the author of the book (G. P. Putnam's Sons).

Emery Leverett Williams, the young author and illustrator of *An Alphabet of Indians* (R. H. Russell), died shortly after his book was finished. He had studied art in Boston, and then in New York. Like Mr. Heming, Mr. Williams desired to live among the people who were to be his theme.



Cover design (reduced) by Claude Fayette Bragdon (F. A. Stokes & Co.).

Mr. Bragdon is a designer and architect in Rochester, N. Y., and has produced many effective posters and bookplates.

mechanical, are rarely successful. Under certain circumstances, where the artist draws on the lithographic stone himself,—as, for example, do Chéret, Lepère, and Révière in Paris,—or when the different tints are carefully engraved on wood, as William Evans used to engrave the designs of Caldecott and Walter Crane, or as Bong engraves German color-work to-day; or, best of all, as Mr. Nicholson engraves his own designs on wood, the result is charming. But when the artist makes a design in a dozen or so colors,—especially when he makes it ten times the size it is finally to appear, and the translating of it is

Theodore Roosevelt's Ranch Life and the Hunting Trail



With Ninety-four Illustrations by Frederick Remington

Cover design (reduced) by The Decorative Designers (The Century Co.).

He went out to North Dakota, and lived near an Indian reservation for over a year, studying the racial type and customs. The hardships he underwent in pursuit of fidelity to nature undermined his health, and finally caused his death.

In their endeavor to obtain novel and striking results, the publishers resort to experiments in many new processes. Among these the colored illustration is much sought after. The processes to-day, being



"But suppose Thomas Jefferson was to come back here now."—Illustration (reduced) to "Mr. Dooley's Philosophy." From a pen-and-wash drawing by E. W. Kemble (R. H. Russell).

Mr. Kemble excels in negro character studies, and we miss from R. H. Russell's catalogue this year a "Kemble Coon" book.

left to photography and acids,—the result is not apt to be satisfactory; particularly when the three-color process is used, wherein the browns have a burned-up, singed appearance. The three-color process consists of photographing the drawings on achromatic plates, each of which is sensitive to only one color—one to red, one to yellow, one to blue. These plates are then half-toned; and when impressions are printed from them, one upon the other, the greens are obtained by printing blue over yellow, the browns and blacks by an admixture of all three colors in different degrees of intensity. The process is most successful when the plates are made from photographs from nature, such as flowers, birds, etc. Here a certain scientific accuracy is valuable. In using crayon-work in lithography (opposed to the flat tones of chromo-lithography), a fair result is obtained. In this case, though the artist's drawings are reduced by photography as guides for the workmen, the actual drawing is put on the stone by hand. This is the process used by Scribners in reproducing the pastel drawings made by Mr. Christy to illustrate *The Old Gentleman of the Black Stock*. The photographic reduction of drawings, whether for relief engraving or photography, permits the artist to make his originals any size he desires. Mr. Christy seems to go farther than most of his contemporaries, sometimes making his drawings two and one-half feet high.

The making of a book-cover is, singularly enough, more distinctly separated from the printing of the book than one would suppose, in these days of mechanical progress. It is a slow process, involving much hand-work. The first stage in the operation is for the designer

to submit a sketch to the publisher. This may be made on paper or any other material, so long as it shows the style and position of the lettering of the title, and the form and color of any ornament that may be used. But the professional designers of to-day usually make the drawings on the cloth which is to cover the book; and so neat are they in workmanship, that a design thus submitted is

often almost exactly like a finished book from the bindery.

We have spoken of the style of lettering and its position, for these problems are paramount to the designer.

There is more art involved in the selection of a pleasing letter than the public is aware of. Some of the Renaissance monuments—as,

for instance, a tomb by da Settignano—are a delight

to the artist merely because of their inscriptions, in which the letters are beautifully formed. The letters most used to-day are of three kinds: the Latin letter, such as that used on *A Field and Afloat*; the eighteenth-century script, such as that used on *First Aid to Young Housekeepers*; and the Gothic or black letter, which is not very popular this year with designers. The artist, in his endeavor to be appropriate, has to discriminate in choosing his letter. He may, for example, use the Latin letter for a history, the script letter for a book on lace, and the Gothic letter for a medieval legend. Mr. Archibald, in making the cover design for *The Duke*, has used an italic for the article and a Roman letter for the noun. After he has chosen his letter, the placing of the words upon the cover becomes a second problem. Monosyllabic titles, as *The Spy*, *The Sea*, are easy to place, but a designer would have a difficult problem

to work out in lettering the *Knickerbocker's History of New York*. A design beautiful in execution may be spoiled by bad placing. Letters must not be so close together that they tax the eye in reading; nor should they be so far apart as to seem disconnected, so that we have to "spell out the word," as Mr. Strange, the expert, says. And they should seem to be an integral part of the design. One of the faults of the modern book-cover is that the designer is frequently not an expert letterer, and the die-cutter is not an expert in anything else; so, when he cuts the designer's letters he straightens them out and makes them mechanically perfect, while he facsimiles the designer's decorations with all their free-hand irregularity; and the result is that the two styles do not agree.

Next to the lettering, the ornament of the book is to

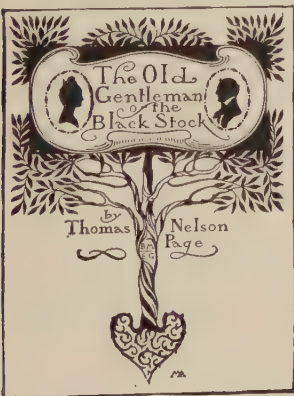


Cover design (reduced) for "First Aid to the Young Housekeeper," by Margaret Armstrong (Chas. Scribner's Sons).

Miss Armstrong has designed covers for "Peter Ibbetson," "Trilby," "A Lady of Quality," Dickens' "Christmas Carol," "Pippa Passes," and "Little Rivers."



"The Girl in Gray," by J. M. Flagg (reduced). From "Yankee Girls Abroad." Pen-outline and splatter-work used for a poster, the plate in the book being in chromo-lithography, from an original in water-color (New Amsterdam Book Co.).



Cover design for "The Old Gentleman of the Black Stock," by Margaret Armstrong. The white in this cover was not printed, but is an inlay of paper pressed into the cloth and then printed upon with black and stamped with gold (Chas. Scribner's Sons).

be considered. Here the designer is limited by two things—the number of colors he may use and the roughness of the binding cloth, which prevents delicacy of design.

The designer first casts about for a motive. This may be decorative, conventional, or emblematic. Miss Armstrong, in designing some of Scribners' covers, has used emblematic motives, and has placed two old-time silhouettes on the cover for *The Old Gentleman of the Black Stock*; while, in her *First Aid to the Young Housekeeper*, she has made use of the teapot, cake-basket, knife and fork, gridiron, and dinner-bell. Miss Sarah McConnell, with the same end in view, has introduced the Shakespeare coat-of-arms in her cover for Mr. Mabie's *Shakespeare*.

Sometimes an illustration from the book is utilized and translated into simple masses capable of being printed on the cloth of the cover. Mr. Berkley Smith, in his cover for Stockton's *Afield and Afloat*, has redrawn one of Peter Newell's inimitable illustrations to the story—two men and a horse crossing a ford, seen from above as though from a balloon. Such a device serves as a poster for a book, so that when it is seen on the bookseller's counter the cover reveals the comic character of the contents. The decorative designers have also embodied the sentiment of Theodore Roosevelt's *Ranch Life* in their clever design of a bronco-buster, redrawn, too, after the illustrator, Frederick Remington.

Miss Armstrong, who is the daughter of Maitland Armstrong, the mural decorator, has designed many of the covers this year. Perhaps her most ambitious one is that for Paul L. Ford's *Wanted: A Matchmaker*, for which she has also made a border for the type-page, which has been printed in green and repeated on every page.

Mr. Berkley Smith, the son of the well-known artist, F. Hopkinson Smith, like Miss Armstrong, a favorite designer among the publishers, has made the covers for *Afield and Afloat* and *The Story of a Yankee Boy* (Scribner's Sons.)

It must be borne in mind that the book-cover designer works in color masses as well as in line, and in the selection of his colors lies the good or bad exercise of his art. In T. Guernsey Moore's cover for *Colonial Days and Ways*, the combination of the other tints with the old blue china of the jug which holds the tulips makes a particularly harmonious ensemble.

Mr. Bruce Rogers has designed for Houghton, Mifflin & Co. the cover for *Michael Angelo's Sonnets*.

Other American designers of book-covers are: Will H. Bradley, E. G. Goodhue, F. R. Kimborough, Mrs. Henry Whitman, Alice E. Morse, B. A. Matthews, Edith Douglas, E. Aspell.

The designer's sphere is not limited to the cover. He may design the end-papers for the book. These are sometimes mere geometrical or floral repeats, partaking of the character of wall-paper patterns. But they may consist of figures, grotesques, or motives pertinent to the contents of the book. Such a design is Mr. Low's for the end-papers in *As You Like It*, where the quotation, "Books in the running brooks, sermons in stones," is lettered upon streamers.

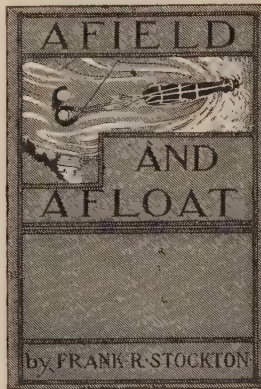
An end-paper is usually designed with a view to a more regular repeat than in Mr. Low's. A book-cover, also, based on the principle of the repeat, is apt to be satisfactory: Miss Blanche McManus has made a clever repeated design in her cover for *Rab and His Friends*.

There are a few artist-authors who have made their own book-covers. Frederic Crowninshield has designed, with simple lettering, laurel, and a lyre, the cover for his book of poems, *Pictoris Carmina*. He has also illustrated the text; or rather the poems have, in some cases, been written up to the illustrations, which are photogravures from original paintings. The photogravure is, like the half-tone, made by a chemical process directly from a photograph of the original design. But while the half-tone is printed on an ordinary printing-press, it being a block in relief, type-high, the photo-

gravure is printed like a visiting-card, a copper-plate engraving, or an etching; that is, it is run through a hand-press under a roller and the paper pressed into the design, which is intaglio. Being handworked, it is superior to the half-tone. It gives us more nearly the color values of the original. Mr. Low's illustrations reproduce well by this process.

As we said, the die-cutter makes the plates for a book-cover. The process has been, until recently, entirely a hand one. The design is traced and then transferred and reversed on a brass plate, and the engraver cuts away all the brass, except that covered by the design. Recently, designs have been transferred by photography to the brass, and etched as is a pen-drawing or half-tone. This process is cheaper than when the design is engraved by hand. The brass plate, which is called the die, is then put in the bookbinder's press, and printed from as one prints type, the ink which is used

being thicker than ordinary printing-ink. Of course, when several colors are used, a separate die and a separate printing are required for each color. In fact, each color usually requires two printings, one over the other. Previous to this year, the printing of white on a tinted cloth cover has been a vexatious problem, the first two or three impressions of the ink never thoroughly covering the cloth; six impressions are the average for white. Recently, however, there has been imported from Germany a preparation of white that comes in sheet-form, like gold-leaf, and is similarly applied, the result being an almost pure white. Gold is obtained by printing as follows: Let us suppose the word "the" is to be put on a book. The cloth cover or "case" is sponged with size (white of egg, or glue), a workman cuts a sheet of gold-leaf into small parts, and lays one of these a little larger than the word "the" where the word is to come; if on the back of the book, the space may be judged by the eye; if on the front, the word may have been stamped on first; this is called "blind stamping." The cover is then put into a press, where the heated die is forced down upon the gold. When taken from the press the gold is rubbed with a soft rubber, which takes the leaf off, except where the heated stamp has pressed it into the cloth. The gold used for cloth covers is of almost as good quality as that used for leather covers, still many critics feel that a cloth-bound book should not have gold stamping upon it.



Cover design by Berkley Smith, the figures taken from one of Peter Newell's illustrations to the story (Chas. Scribner's Sons).