

DECEMBER 15, — MARCH 10,
2012 2013

Selections from the
GEORGE M. FOX COLLECTION
OF EARLY CHILDREN'S BOOKS

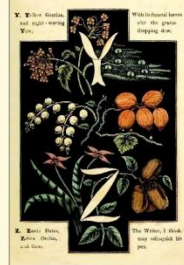
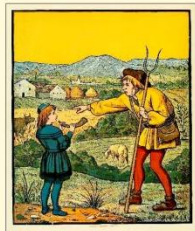
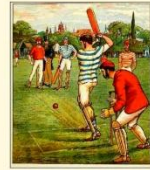
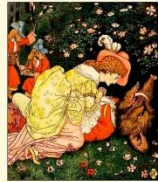
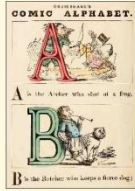
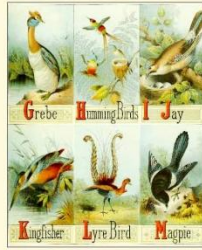
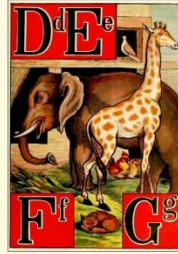
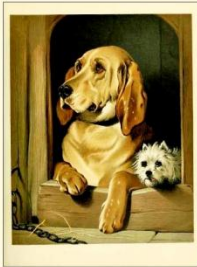
EDUCATE!

AMUSE!

and in

COLORS!

SKYLIGHT GALLERY, 6th Floor



THE EXHIBITION

The Fox collection includes over 2,000 books, eighty of which are included in this exhibition. Several types of nineteenth century color printing are represented here, including color wood engraving, chromolithographs and early hand-painted books.

Many of these books are fragile, paper pamphlets that reveal vivid color when opened—still brilliant after more than one hundred years. They would not have survived routine handling by children, and we are fortunate they were preserved.

Highlights include “toy” and “moveable” books; examples from the shop of Edmund Evans, the premier nineteenth century printer of color wood engravings (whose most notable artists were Walter Crane, Kate Greenaway and Randolph Caldecott); and many examples of fine British printing from the firms of Thomas Nelson & Sons, Frederick Warne, Dean & Son and George Routledge & Sons.

After the exhibition closes, by searching the library’s catalog, you will still be able to enjoy twenty-four of these books online, digitized in full-text and full-color for your “education and amusement.”

THE COLLECTION COMES TO THE LIBRARY

On January 24, 1978, a collegial group of printing enthusiasts and founders of the *The Seminar on the History of the Book* sponsored a lecture, reception and exhibition to celebrate the donation of the George M. Fox Collection of Early Children's Books to the San Francisco Public Library. This group of bibliophiles, inspired by the acquisition of the Robert Grabhorn Collection on the History of Printing and the Development of the Book in 1965, had been meeting regularly at the Library to share their knowledge and appreciation of fine books. Mr. Fox was acquainted with the San Francisco Public Library, the Grabhorn Collection and the "Seminars," and after fifty years of collecting, decided he had found the perfect home for his collection of eighteenth and nineteenth century children's books.

George M. Fox's interest in early children's books started when he began working at the Milton Bradley Company in 1923. He began collecting around 1926, as Milton Bradley was planning a centennial celebration of the McLoughlin Brothers publishers of New York, which Milton Bradley had acquired in 1920. Fox acquired a portion of the McLoughlin archives as Milton Bradley disposed and divided up the materials that no longer interested them. This started him on the road to becoming a lifelong collector of children's books.

Mr. Fox passed away in 1985, and in December 1986, the San Francisco Public Library honored him and his generosity by featuring a display of books drawn from his collection. *Educate! Amuse! And in Colors!* is the first exhibition of books from the Fox Collection since that time.

A BRIEF HISTORY OF THE GEORGE M. FOX COLLECTION OF EARLY CHILDREN'S BOOKS AT THE SAN FRANCISCO PUBLIC LIBRARY

MILTON BRADLEY AND THE McLOUGHLIN BROTHERS



George Marshall Fox,
East Charlemont, Massachusetts,
ca. 1975

In 1923, my father, George Marshall Fox, joined the Milton Bradley Company, where his father, George Albert Fox, had worked since 1891. By 1923, Bradley had lost interest in maintaining the old archives of the McLoughlin Brothers publishers, which they had acquired in 1920. In the process of disposition, the archive was divided up between Charles Miller and my father—Miller retained much of the original artwork, and my Dad acquired the books and woodblocks.

THE COLLECTING BEGINS

Having this as a nucleus, my father began collecting. Throughout the 1920s, 1930s and 1940s, he purchased many early children's books and continued being a good steward of the McLoughlin collection. Invoices show him buying from the major dealers in juvenilia of the day. He became friends with collectors Wilbur Macy Stone and James D. Henderson, and their correspondence indicates a certain amount of friendly horse-trading between them.

In 1938, the Connecticut River overflowed its banks and flooded downtown Springfield, Massachusetts, and the basement of Milton Bradley's warehouse, where the McLoughlin woodblocks were stored in wonderful old dovetailed wooden boxes. The blocks floated out of the basement like little toy boats. Fortunately, my dad quickly hired a truck and, with helpers, saved the majority of blocks and removed them to the garage at our nearby residence on Maple Street.

THE GIFT TO THE LIBRARY

In the 1970s, after my father's retirement, the book collection and the woodblocks were removed to our Seldom Farm in East Charlemont, Massachusetts as we considered the future of the collection. After lengthy discussion, it was decided to give the collection to the San Francisco Public Library, and the New York children's book specialist Justin Schiller was engaged to do the inventory and appraisal.

I, of course, was living here. The Library had recently acquired the Robert Grabhorn Collection on the History of Printing and the Development of the Book—it was a wonderful period of conviviality and spirited devotion to the printed book. I realized then that the Fox Collection would make a great addition to the Grabhorn Collection, as it would fill a gap covering the history of color printing.

Meanwhile, most of the blocks were sold to dealer Justin Schiller in New York, who pulled proofs of many and then began selling them. Muir Dawson, of Dawson's Book Shop in Los Angeles, bought the remaining blocks, continued to pull proofs and published a portfolio of the prints in an edition of thirty. We gave one of the portfolios to the Fox Collection, along with a selection of woodblocks, including the *Mother Goose's Melodies* woodblock, which is on display.

On January 24, 1978, after the books arrived in San Francisco, the Library held an exhibition and reception in the old Main Library, at which James Cushman presented a lecture. My father passed away in 1985, and in December 1986, the library honored him with an exhibition and a related lecture by James Silverman.

Many thanks to Lisa Dunseth and the present curatorial staff for this first retrospective exhibition of the Fox Collection since that time.



George Marshall Fox, ca. 1960



George Marshall Fox, at camp
with fishing hat and attached
fishing license, ca. 1950

All photos courtesy of
George King Fox

George King Fox
San Francisco, December 2012

Case 1:
ABC

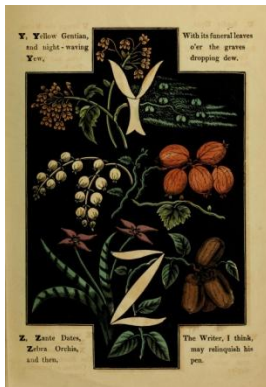
The Great Golden A, B, C

London : Dean & Son, [1868?]

Series: "Dean's Young England's Oil Colour Toy Books"

Hand-colored

"With golden pictures to look at by J.V. Barret." Text attributed to C. Wilson.

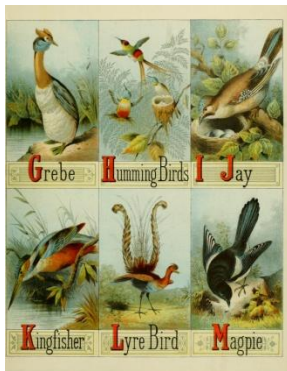


The Alphabet of Flowers and Fruit

London : Dean & Son, [1856?]

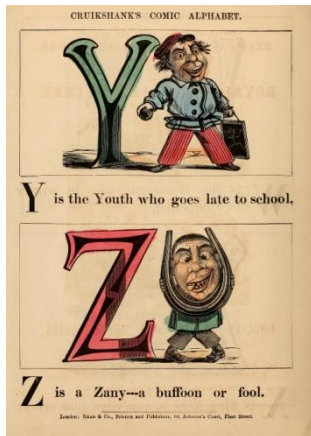
Series: "Merriment Series" and "Sister Lady-Bird's Series"

Hand-colored



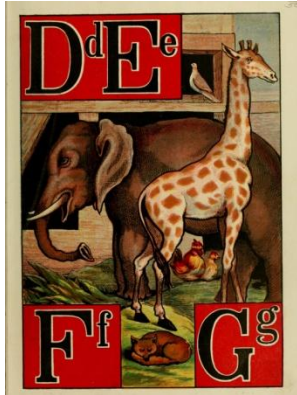
Picture Alphabet of Birds

London : T. Nelson & Sons, [1874]



The Comic Alphabet by P. Cruikshank
 London : Read & Co., [between 1847 and 1867]
 Series: "Toy and Story Books For Children"
 Hand-colored

This book contains twenty-six illustrations by Percy Cruikshank, nephew of George Cruikshank, famously known for illustrating Dickens' novels.



The Ark Alphabet
 New York : McLoughlin Bros., [between 1868 and 1874?]
 Chromolithographs

Case 2a, 2b, 2c, 2d:

“Toy” Books

Colorful nineteenth century children’s books were extremely popular and referred to generically as “toy” books. They featured rich, bright color — an innovation enabled by improved printing technologies. The publishers, capitalizing on changing attitudes about childhood, were quick to expand their production. Here we use the term “toy” broadly to describe these irresistible and surprising pieces which required interacting in some way: flipping flaps, folding pages, building models or cutting out dolls.

Advertising copy for the paper dolls reads: “The most amusement for a small outlay of Money that can be found for Little Girls.” While this language might sound old-fashioned to us, the intent of early advertising was the same as today’s—always looking for a new way to sell “fun” along with the product.



Six Mysterious Pictures From Chaos

London : Dean & Son, [1878?]

Series No. 2

“Affording great amusement and intense surprise among children and their little friends...for making two beautiful pictures out of each puzzle picture.” By folding the printed sheet along the indicated lines, a picture can be seen; folded in the opposite direction a second picture can be seen.

Alas!! Cock Robin by G.V.B. [J.V. Barrett]

London : Dean & Sons, [1879?]

Series: "Novel Changing Panoramic Toy Books: Fifteen Feet of Oil Colour Pictures Forming Nine Grand Tableaux"



Sindbad, or Seven Strange Voyages: An Eastern Story

London : Marcus Ward & Co., [1874?]

Series: "Marcus Ward's Japanese Picture Stories"

Accordion fold

The Enchanted Tablet of Pretty Scenes and Funny Faces: An Ever Changing Variety

London : Dean & Son, [1862?]

Each image is in two sections; lift top or bottom part to change the picture.

Mary Bell

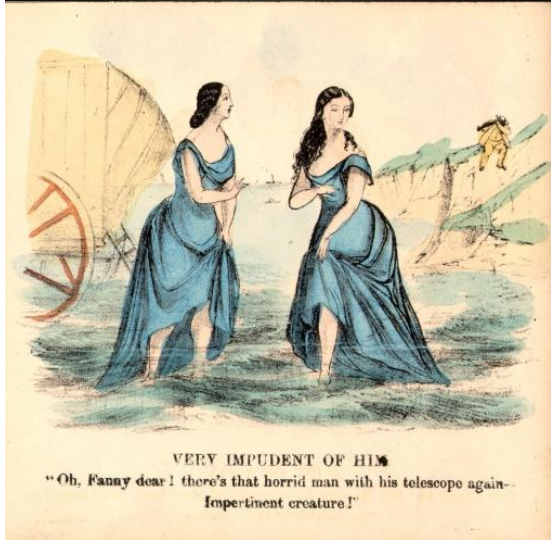
Cincinnati : Peter G. Thomson, [188-?]

Paper doll; accordion fold

Florence

[New York] : McLoughlin Bros., [188-?]

Paper doll; accordion fold

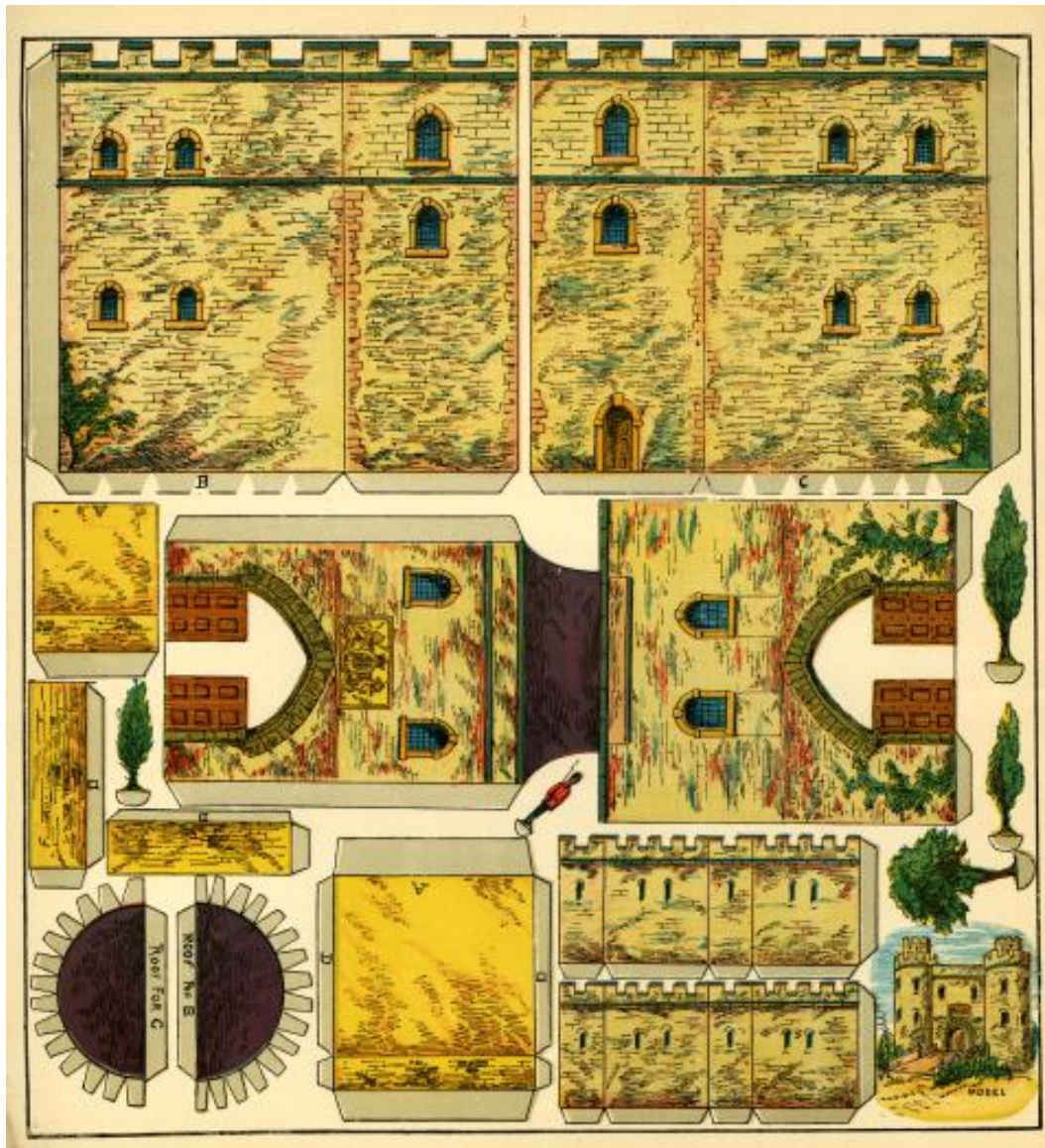


Humorous Sea-Side Sketches

London : Read & Co, [1840?]

Accordion fold

From cover: "A smack among the rocks."



The Tower of London

London : Frederick Warne & Co., [1881?]

Series: "Aunt Louisa's Magic Modeller"

Printed by J. M. Kronheim & Co. Instructional text and illustrations to cut out and assemble into a model. Two staff members, and spouses, volunteered to try building replicas of the towers. They report that it was neither an "educational" nor "amusing" experience. It was difficult and frustrating with vague instructions and complicated structures. They resorted to using artistic license and lots of tape. Behold the results of their efforts.



Beauty and the Beast

New York : Raphael Tuck & Sons, [190-?]

Series: "Dean's Pantomime Series"

Shaped book, chromolithographs

Book opens up in the middle revealing a theater stage representation of the story in verse with "Pantomime Transformation Scenes." Some of Dean's pantomime books were designed and illustrated by William Roger Snow under the pseudonym "R. André."

The Toilet by Stacey Grimaldi

London : Published by the Author : And sold by W. Sams., 1821

"Bookseller to H.R.H. The Duke of York." Early "lift the flap" book with illustrations of toiletry items by miniature portrait painter William Grimaldi. The lifted flap reveals the name of a virtue.

Sleeping Beauty

New York : McLoughlin Bros., [187-?]

Series: "Pantomime Toy Books"

Center section is arrangement of different sized leaves which when turned reveal different aspects of the story. An imitation of Dean's pantomime toy books, at least some of which were designed and illustrated by William Roger Snow under the pseudonym "R. André."

Case 3:

Fun & Games

Punch and Judy

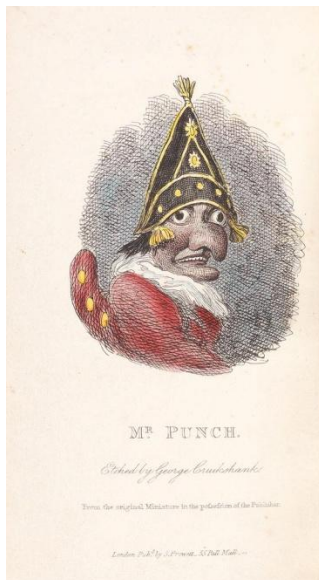
London : Read & Co., [between 1840 and 1860]

Series: "Toy & Story Books For Children"

Hand-colored

"With comic illustrations by P. Cruikshank." Percy Cruikshank was the nephew of George Cruikshank, famously known for illustrating Dickens' novels. Advertising copy from last page:

Described by Punch's Showman, who for five-and-thirty years has delighted the juveniles of the Metropolis with the popular exhibition of Punch and Judy. The peculiar tone of the voice of Mr. Punch cannot be represented by letters; it must be heard to be appreciated. A Punch whistle may be bought at any toy-shop.



Punch and Judy [by John P. Collier]

London : George Bell & Sons, 1890

"With twenty-four illustrations designed and engraved by George Cruikshank, and other plates; accompanied by the dialogue of the puppet-show, an account of its origin, and of puppet plays in England." This is the seventh edition, printed by Wm. Clowes & Sons, London.

Casket of Toys

New London, CT : John R. Bolles, 1857

Hand-colored

Plays and Games For Little Folks

New York : McLoughlin Bros., c1889

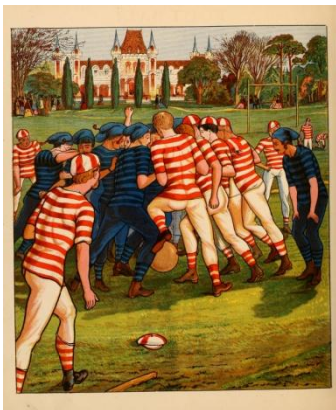
“Sports of all sorts, fireside fun and singing games; collected & arranged by Josephine Pollard; illustrated by F. Schuyler Mathews.” Two examples of the games:

The Musical Snail

A common garden snail may be made to perform musical sounds by making it crawl along a pane of glass placed on rests like a sounding-board; the sounds emitted will be something like those of a harmonium.

Book-Binder

The players sit in a row with their fists together, thumbs flat and uppermost. The Book-binder begins at the head of the line, rests his book, which should be a thin one, on the player's hands, suddenly lifts it and then brings it down with a whack. If he strikes the hands the player goes to the foot of the line. The one who remains at the head without being struck in three rounds becomes the Book-binder.



British Sports & Games

Glasgow : John S. Marr & Sons, [18--?]

Printed by Banks & Co., engravers and printers, Edinburgh, Scotland.

Case 4:

McLoughlin Brothers



The McLoughlin Brothers publishers (1828–1978) were the first and most influential nineteenth century American publishers of children’s books—especially color printed children’s books.



They used new and improved technologies like chromolithography to make their books both appealingly bright and cheaper to produce than earlier works with hand-stenciled or hand-colored engravings. They added games, paper dolls, and other novelties to their repertoire and by 1870 their factory was said to be the largest color printing plant in the country. The Fox Collection contains many examples of their work. But their file copies included a great assortment of books from other publishers—especially British publishers—whose work was highly skilled and often imitated if not literally copied. The McLoughlin Brothers remained in business until 1920 when they were bought by the Milton Bradley Company.

Large Birds by Josephine Pollard
New York : McLoughlin Bros., 1886
Series: “Bird and Animal Series”

Note that “COPYRIGHTED 1886” was printed on front cover, prominently pointing out the copyright issue.



JACK AND JILL WENT UP THE HILL.

Jack and Gill : The Little Man and His Little Gun
New York : McLoughlin Bros., [1878?]
Series: "Ancient Illuminated Rhymes"

This was evidently pirated from an earlier Marcus Ward edition by William Philip Nimmo. An undated note, written by George M. Fox and laid into the book, reads "gold print still gleams."



Miss Mouser's Tea Party
New York : McLoughlin Bros., [187-?]
Series: "Uncle John's Drolleries"

Robinson Crusoe : In Words of One Syllable by Mary Godolphin
New York : McLoughlin Bros., 1869

Mary Godolphin is the pseudonym of Lucy Aitkin. Today a book like this would be called an “easy reader” and be intended for “reluctant readers” or “adult learners.”

Life and Death of Cock Robin
New York : McLoughlin Bros., [185-?]
Series: “Mama Lovechild’s”

Wood-engraved, hand-colored illustrations, stereotyped by Vincent Dill. No. 29 & 31 Beekman Street, N.Y. McLoughlin Brothers was located at 24 Beekman Street in the 1850s.

Case 5:
McLoughlin Brothers and Pirating

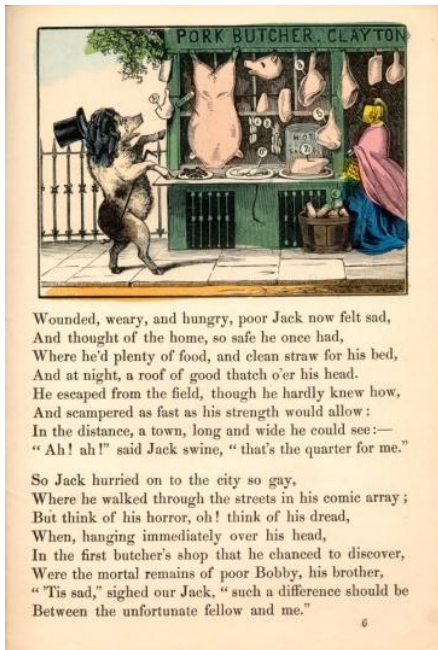
These books provide evidence of common pirating practices. The British publishing firms of George Routledge and Frederick Warne set the standard for color printing and children’s books. It is not surprising then, that the McLoughlin Brothers appropriated their works which were not protected by international copyright laws as we know them today. They apparently freely used British books for inspiration and sometimes just reproduced books without permission. Walter Crane complained publicly in the September, 1877 *Scribner’s Monthly* about a pirated edition of one of his books which “grossly misrepresents my drawings both in style and coloring.” The McLoughlin Brothers did, pirating practices notwithstanding, introduce American children to some of the most important children’s books published at the time. Many of these were originally engraved by Edmund Evans and illustrated by his “stars” Walter Crane, Kate Greenaway and Randolph Caldecott.

Lost on the Sea Shore

[London] : Routledge, Warne & Routledge, [186-?]

Series: "Beautiful Picture Books For The Young"

McLoughlin file copy with pencil markings and notes throughout: "make this American" on first page; "make this more American"; "this is a young looking father for our children." Printed by the Dalziel Brothers.



Little Pig's Ramble From Home

[London] : Dean & Co., [1848?]

Series: "Grandpapa Easy's Pictorial Books"

Hand-colored

McLoughlin Brothers file copy notes on verso of cover "not much liked, very ordinary."
Engraved by Benjamin Clayton.

The New ABC

London : George Routledge & Sons, n.d.

Series: "New Sixpenny Toy Books"

This fragment and book cover show handwritten editorial notes: "Please send back to McLoughlin Bros. when done using / keep cover clean-may want to photograph from" as well as notes suggesting changes in a future printing.

The Three Jovial Huntsmen by Randolph Caldecott

[London] : George Routledge & Sons, [1880?]

Randolph Caldecott picture book used as working model for the McLoughlin Brothers' edition; including eight proofs of illustrations redrawn from original publication. George M. Fox's note laid in "McL proofs / McLoughlin workover."

The Butterfly's Ball

New York: McLoughlin Bros. Inc., n.d.

Series: "Mother's Series"

There are many versions of this old story. One of the earliest is *The Butterfly's Ball and The Grasshopper's Feast* by William Roscoe first published in 1808. This McLoughlin Brothers' "dummy" copy contains a story written in verse which ends with this admonition (perhaps inspired by Benjamin Franklin): "Early to bed and early to rise / make all become healthy wealthy and wise." The British Routledge edition, with Edmund Evan's hand-colored engravings, provides an interesting contrast: it is a prose story about partying insects, who have overeaten, and just can't make it all the way home. See the Edmund Evans case.

The Caldicott Picture Book [sic] by Randolph Caldecott

New York : McLoughlin Bros., [1882?]

Presumably a pirated edition of Caldecott's work, whose name was misspelled on the title page and containing *The House That Jack Built; The Babes In The Wood; The Mad Dog; The Diverting History of John Gilpin.*

CASE 6:
Old Mother Goose



Mother Goose's Melodies

New York : McLoughlin Bros., [between 1863 and 1870]

This tiny, shaped book was printed from the woodblock on display here. Antiquarian bookseller and children's book specialist Justin G. Schiller confirmed that the block was prepared in the mid-1860s by the McLoughlin Brothers firm. It depicts both front and back views of Old Mother Goose, which became one of their most famous images, along with the imprint information. Despite the tiny cracks, the block is in very good condition.

Mother Goose's Nursery Rhymes

New York : McLoughlin Brothers, [1886?]

"A collection of alphabets, rhymes, tales and jingles" with 350 illustrations by Ernest Henry Griset.

Mother Goose Jingles

New York : McLoughlin Brothers, Inc., [between 1894 and 1918?]

In chromolithographed boards with cloth spine, colored pictorial borders appear on each page. Some illustrations signed by "Arnold sc.", "EGD" (i.e., Edward Gurdon Dalziel?), and "Dalziel."

CASE 7:
Edmund Evans

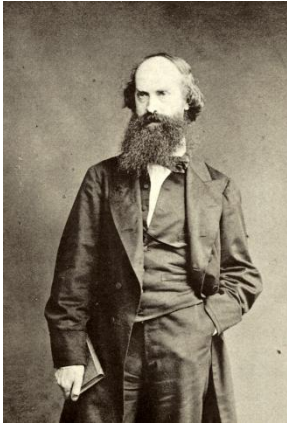


Photo of Evans from *The Reminiscences of Edmund Evans* (1967)

Edmund Evans, (1826-1905) the great popularizer of coloring printing, was apprenticed as a boy to Ebenezer Landells who had been a pupil of the great wood-engraver Thomas Bewick. Evans's methods remained based on wood-engraving during a time of extraordinary advances in lithography and photography. Despite the new technologies, his best wood engraving rivaled that of George Baxter, who had received a royal patent for his innovative color printing process. Richard Doyle's *In Fairyland* (1870), printed by Evans, "is one of the most entrancing children's books ever made." Evans later printed the first "toy" books, published by George Routledge and Frederick Warne, which became so popular and the demand so great that he himself turned to publishing. The first work he commissioned was Walter Crane's *The Baby's Opera* (1877). This was the beginning of Evans's long and important association with Crane, Kate Greenaway and Randolph Caldecott who today, are considered the most important Victorian children's book illustrators. This small selection on display demonstrates Evans's range and development— from hand-colored to finely printed color wood engravings.



In Fairyland by Richard Doyle, courtesy of the Schmulowitz Collection of Wit and Humor, SFPL



A Little Girl's Visit To A Country Garden
 London : G. Routledge & Co., [1857?]

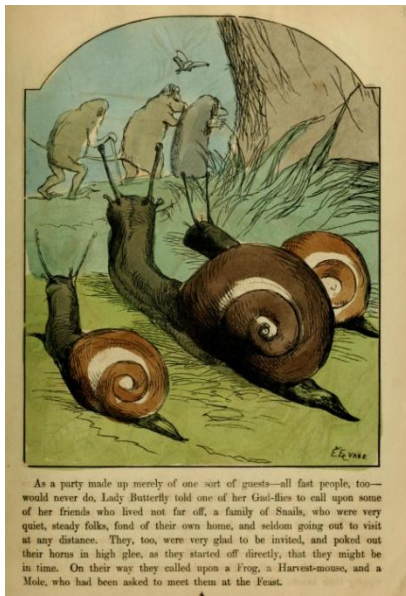
This early experimental production, engraved and printed by Edmund Evans, included an illustrated cover which was considered a novelty at the time.

Kate Greenaway by M.H. Spielmann and G.S. Layard
London : Adam and Charles Black, 1905

The book is opened to show the two images entitled “Bubbles” which are described as follows:

From a pen and water-colour drawing by Kate Greenaway...here reproduced in two methods...for the sake of comparison.

1. (on left).—Engraved on 8 wood-blocks and printed by Mr. Edmund Evans.
2. (on right).—A true facsimilie of the drawing, executed by the ‘three-colour process’.



The Butterfly's Ball

London : Routledge, Warne & Routledge, [1880?]

Series: “Aunt Mavor’s Toy Books”

Hand-colored

This light-hearted version is very different from the McLoughlin Brother’s edition.



The Little Pussy-Cats

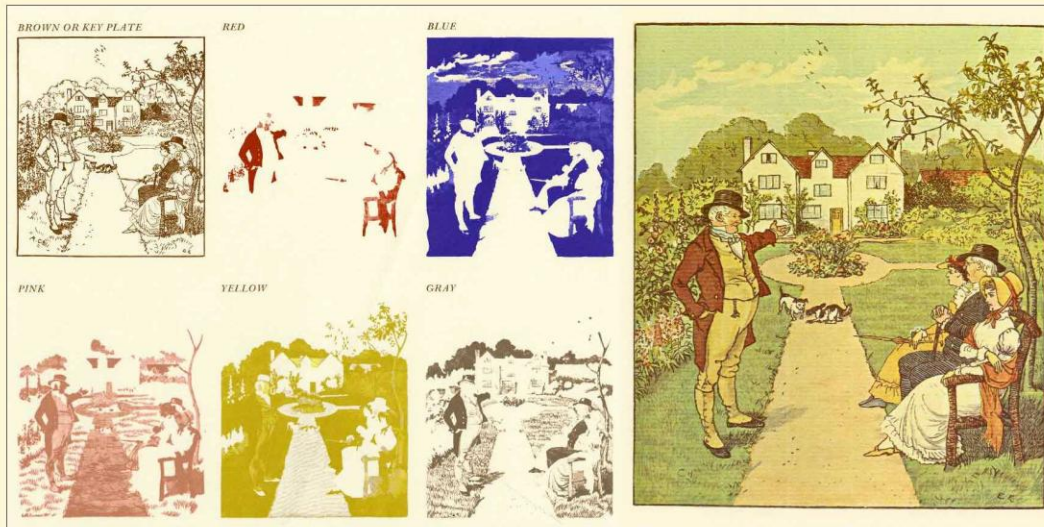
London : Ward, Lock & Tyler, [1870?]

Series: "New Shilling Series of Printed Toy-Books"

"Edmund Evans, engraver and printer, Raquet Court, Fleet Street."



Evans's trade card from *The Reminiscences of Edmund Evans* (1967)



**THE FOLLOWING ACCOUNT
OF THE PRINTING METHOD IS TAKEN FROM NOTES
SUPPLIED BY MR. EDMUND EVANS HIMSELF**

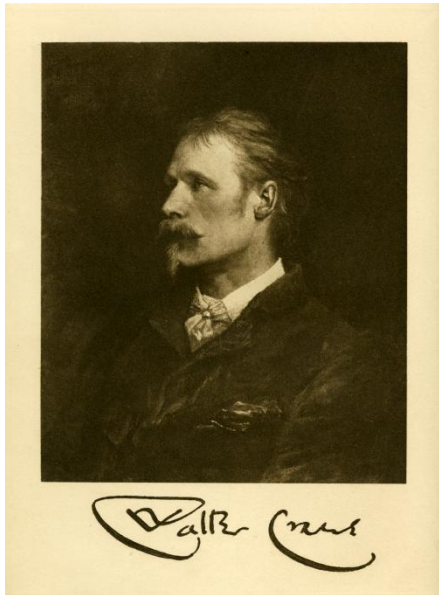
“In the first place, a photograph is taken and printed on the whitened surface of the wood from the original drawing in line. This is engraved as faithfully as possible, no notice being taken at this stage of colour. From the engraving thus made ‘transfers,’ ‘sets off,’ or ‘proofs’ are pulled in dark brown or black ink. These, laid face downwards on the blocks prepared for the colour printing, which equal in number the colours to be used, are passed through the press. By this means the wet ink is transferred and set-off on to the blocks, and a number of facsimiles of the original drawing are ready for the engraver, who prepares for his work by painting-in, on each, that part of the tinting which is to be printed from that particular block. On one he paints in all the red that is to be used and engraves so much on that block, on the next all the blue that is to be used and engraves so much on that block, and so on until all the colours are represented, some of them overlapping or superimposed where they have to cross and modify other colours. Then the engraver sets to work with his engraving until he has prepared a separate block for each colour...Now coloured wood-engravings have been almost wholly superseded by the ‘Three-Colour Process,’ which...at its best is, after all, mechanical.”

—From *Kate Greenaway* by M.H. Spielmann and G.S. Layard, London, Adam and Charles Black, 1905

Illustration from *The Randolph Caldecott Treasury*, 1978

CASE 8:

Walter Crane



Portrait of Crane from *An Artist's Reminiscences* (1907)

Walter Crane (1845-1915) aspired to be a fine artist from a young age, but when asked to contribute illustrations for a book to be printed by Edmund Evans his reputation as an illustrator was launched. The *Baby's Opera* [1876?] was so popular that over the next ten years he was asked to illustrate thirty-six more children's books. Crane's social circle included serious artists, including William Morris and Edward Burne-Jones, but while he continued working as a fine artist throughout his life, his graphic work for children is arguably his most lasting and successful.



Beauty and the Beast

London ; New York : George Routledge and Sons, [1875?]

Series: "Walter Crane's Toy Books"

Edmund Evans, engraver and printer



The Three Bears

[London] : George Routledge & Sons, [1876?]

Series: "Walter Crane's Toy Books: New Series"

Edmund Evans, engraver and printer

From advertisement on back cover:

No firm surpasses Messrs. Routledge in Sixpenny Picture Story Books. Could not be better drawn, printed, or coloured, if they cost twenty shillings instead of twelve pence.

The Baby's Opera

London ; New York : George Routledge and Sons, [1876?]

Edmund Evans, engraver and printer

"A book of old rhymes with new dresses by Walter Crane, the music by the earliest masters."

We are in receipt of the following letter:

Beaumont Lodge, Woodlawn, Shepherd's Bush. W. London, Eng., May 25, 1877

Editor *Scribner's Monthly*.—Dear Sir:

The favorable mention of my work in your magazine for April last, more especially of "The Baby's Opera," induces me to ask you if I may be allowed to warn those of your readers—or perhaps I may say, the American public—who are interested, against a certain pirated edition of my last book, above named which has just been brought out by Messrs. McLoughlin, of New York.

It is only fair, to those who desire to possess the original, to point out that it bears on its title-page the name of Messrs. George Routledge & Sons, the publishers, as well as my own, and that of the engraver and printer Edmund Evans.

The pirated edition, a copy of which I have seen, grossly misrepresents my drawings both in style and coloring; the arrangement of the pages, too, is different, and the full-page colored plates are complete travesties, and very coarse ones of the originals.

The book is sold at a lower figure than the true "Baby's Opera," and this may help to deceive those who are not familiar with my works.

I am naturally anxious to clear myself of any responsibility for such productions as those with which Messrs. McLoughlin have, without my sanction, associated my name.

I should therefore consider it a favor if you can help me in this matter by giving publicity to my disclaimer.

I am, gentlemen,

Faithfully yours,

WALTER CRANE

[from *Scribner's Monthly*, September, 1877, p. 721.]

CASE 9:
Kate Greenaway



Photograph of Greenaway from *Kate Greenaway* (1905)

Kate Greenaway's (1846-1901) father was a wood engraver and her mother a milliner. It seems fitting, then, that her remarkable popularity and career were grounded in pictures of little girls in old-fashioned dresses and bonnets of an earlier time. She was known to be "plain" and "shy" but her close friendship with the Evans and Caldecott families, and her surprising and intense relationship with the elder statesman of the arts John Ruskin, suggest a more complicated personal life. She had aspirations to be a fine artist, but, like Crane, her major achievement lies in being remembered as one of the three great children's illustrators of the Victorian period. In 1955 the Kate Greenaway medal was established as an annual award for distinguished illustration in a book for children and her books continued to be reprinted well into the twentieth century.



Aunt Louisa's Nursery Favourite

London : Frederick Warne and Co. ; New York : Scribner, Welford and Co., 1870

“Comprising *Diamonds and Toads; Dick Whittington; Lily Sweetbriar; Uncle's Farmyard;* with twenty-four pages of illustrations printed in colours by Kronheim.” Authorship attributed to Laura Jewry Valentine, wife of publisher Frederick Warne. *Diamonds and Toads* features Greenaway's first published book illustrations which are surprisingly different from the style she became known for later. At least one scholar prefers this early work and declared the later (and unbelievably popular) work to be the “essence of insipidity.”

The Pied Piper of Hamelin by Robert Browning

London ; New York : George Routledge and Sons, [1888?]

“With thirty-five illustrations by Kate Greenaway. Edmund Evans, engraver and printer.” This is arguably Greenaway's most successful picture book due to the skillful integration of pictures and text. Tipped in note at front reads: “published by arrangement with the Proprietors of the copyright.”

Under the Window

London ; New York : George Routledge & Sons, [1878?]

“Pictures and rhymes for children by Kate Greenaway. Edmund Evans, engraver and printer.” This was her breakout book which sold more than 100,000 copies during her lifetime.

Gift of Richard Harrison.

I could not get your dainty letter until to-day. The two sweeties in it are indeed beautiful, and only need to be painted larger to become a most glorious picture. I must stand over you while you paint them again with a big brush...And you must give up drawing round hats. It's the hats that always save you from having to do a background—and I'm not going to be put off with them any more.

Excerpt of letter dated October 1, 1884, John Ruskin to Kate Greenaway, from *Kate Greenaway* by M.H. Spielmann and G.S. Layard (1905)

CASE 10:

Randolph Caldecott



Illustration of Caldecott from *The Randolph Caldecott Treasury* (1978)

Randolph Caldecott (1846-1886) had a talent for drawing as a boy; knowing that his father wanted him to pursue a banking career motivated him to go to art school. His early graphic work for *Punch*, *The Graphic*, and the *Illustrated London News* established his career but he is primarily remembered today for the sixteen children's books which were published by George Routledge and printed by Edmund Evans. In social circles he was known as "a general favorite" and won people over with his "sunny and cheerful personality." It follows that his drawings would reveal an astounding sensibility for the human condition and a delicious sense of humor—always touching a "nerve of realism and truth." His influence can be seen in the work of Beatrix Potter, Arthur Rackham, E.H. Shepherd and Robert Lawson. Even his illustrated letters to friends offer a delightful treasure trove of reading. The ill health that plagued him from childhood did not slow down his production or spoil his outlook but unfortunately he succumbed, at age 39, and died in St. Augustine, Florida while on assignment to cover American life and manners for *The Graphic*. He was buried there and has memorials in England's Chester Cathedral and Westminster Abbey. In 1938 the annual Caldecott Medal was established in his name to honor excellent children's book illustration.

R. Caldecott's Collection of Pictures and Songs by R.C.
London ; New York : Frederick Warne and Co., [1896?]

"All exhibited in beautiful engravings, many of which are printed in colours, drawn by R.C. ; engraved and printed by E. Evans."

The Diverting History of John Gilpin
[London : G. Routledge & Sons, 1878?]
Series: "One of R. Caldecott's Picture Books"
Edmund Evans, engraver and printer

"Showing how he went farther than he intended, and came safe home again, written by Wm. Cowper; with drawings by R. Caldecott."

A Sketch-Book of R. Caldecott's by Randolph Caldecott
London ; New York : George Routledge & Sons [1883]
Edmund Evans, engraver and printer

"Dedicated to everybody—but copyright reserved" appears on the verso of the title page, a timely remark on the issue of pirating.

22 October 1873

My dear Will,

The fortunes of your family are still interesting to me—although most of you have not reaped as much benefit as you might from the many opportunities of receiving wisdom as ye sat at my feet. (That's a little vague.)

Therefore-ergo-argal-let me know some day something about you. When the wind sighs amongst the dark fir tops, and breeze roughens the surface of the muddy moat, when the cozy curtains are drawn across the windows, and a fresh log of old cherry-wood is thrown upon the fire, then take up thy pen and write words to cheer my pent-up and melancholy spirit.

I can tell you no news from here, for you know not Smith of the Daily Delirium, and Jonesbrownson of the War Office ranks not with your acquaintance. Gambooge the artist is a stranger to you and Mudgroveller the sculptor is not of your company.

They are all well, though! Very well indeed.

I—humble I—have been daubing this day in clay with a sculptor of Chelsea—a Frenchman of note. And now I contemplate dining. For what we are going to receive, &c. I heard Mark Twain lecture the other day. It was very hearable. He says lots of dry and humorous things.

I think I have about got over the waiting time before dinner—so I will conclude hoping that you are all very well.

Kind regards to Mrs Etches, John, Harry, everybody!

Turn over and

I remain,

Sweet William,

Yours faithfully,

Randolph Caldecott



From *Yours Pictorially: Illustrated Letters of Randolph Caldecott* (1976)

CASE 11:

Paint & Draw

Coloring Without Paints

Concord, NH : The Woodbury E. Hunt Co., [18--?]

Printed in the Netherlands

Directions from title page: *Cut out all the pieces from the colored sheets and paste them on the grey paper outlines: the position of each piece being ascertained from the small colored pictures...by following carefully...you will gradually be able to build up complete pictures without paints or crayons.*

Studies For Paintings on China

London : P.E. Karrer & Co., [18--?]

Printed in Germany

The Little Artist's Painting Book

London : Dean and Son, [1891?]

Shaped book

Father Tuck's Fairy Land Painting Book

London ; New York : Raphael Tuck & Sons, Ltd., [1907?]

Printed in Bavaria

This book included actual watercolor paints as part of the structure of the book.



The Pillar Box; A Post-Card Painting Book
 London ; New York : Frederick Warne, [1905?]

Postcards to color, write on, punch out, address to your friends and post in the pillar box.

CASE 12:

Thomas Nelson & Sons

Thomas Nelson (1780-1861) launched a printing dynasty which lasted well into the late twentieth century. He was extremely successful at combining “wide distribution, mass production and low cost” and opened the first branch of a British publishing house in the United States. The firm expanded into the educational and religious market as they prospered. Harriet Beecher Stowe was one of their authors and Sir Edwin Landseer one of their illustrators. Nelson’s reputation for high production values and deals in which copyright was bought on acceptance of a manuscript were factors in his success.

A Trip in a Ship

London : T. Nelson & Sons, [1873?]

Series: “The One-Syllable Series”

Wood engravings

“From Her Start from the Stocks, to Her Wreck on the Rocks.”



Birds on the Wing

London ; Edinburgh : T. Nelson & Sons, [1878?]

Series: "The Queen Series of Picture Books"

Pictures by Hector Giacomelli.

Robinson Crusoe

London : T. Nelson & Sons, [18--?]

An abridgement and verse adaptation of the work by Daniel Defoe.



My First Story-book

New York : T. Nelson & Sons; London : S.W. Partridge and Co., [1879?]

“The letterpress by Miss E.I. [Ellin Isabelle] Tupper and the illustrations by first-class artists.” Embossed design on covers. Inscription on first page reads: “To Georgie [George Albert Fox] from his Mamma Wheelock, Christmas, 1880.” Quite a few of the illustrations appear to be portraits of individual children rather than the more generic depictions which would more commonly be seen.

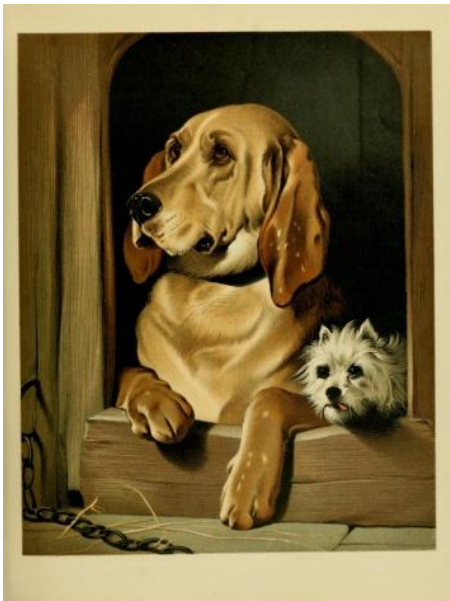
CASE 13:

Thomas Nelson & Sons

The artist, Sir Edwin Henry Landseer (1802–1873) is famous for his paintings of dogs and romanticized landscapes of Scotland and by mid-nineteenth century, was one of Britain’s best-known artists. His wide social circle included wealthy patrons, many female intimates, and notable friendships, including one with Charles Dickens. His later years were marked by dementia, inebriation and ill health, and his reputation dramatically waxed and waned over time. In 1857, he accepted the commission to design the lions at the base of Nelson’s Column in Trafalgar Square; they took ten years to complete, but ensured him a long-lasting legacy.



No Place Like Home and Other Landseer Pictures
London ; New York : T. Nelson and Sons, [18--?]
Series: "London Toy Books"



The Landseer Series of Picture Books by Mrs. [Elizabeth] Surr
London : T. Nelson & Sons, [1882?]
Illustrations probably by Thomas Landseer and/or Sir Edwin Landseer.



The Shepherd's Dog and Other Landseer Pictures
London ; New York : T. Nelson and Sons, [18--?]
Series: "London Toy Books"



Four Footed Favourites
London : T. Nelson & Sons, [188-?]
"Drawn by [Hector] Giacomelli and described by Mrs. [Elizabeth] Surr."

Walks Through Childland
London : S.W. Partridge & Co. ; New York : T. Nelson & Sons, [1867?]
Series: "The Favorite Nursery Series"

CASE 14:

Frederick Warne & Co.

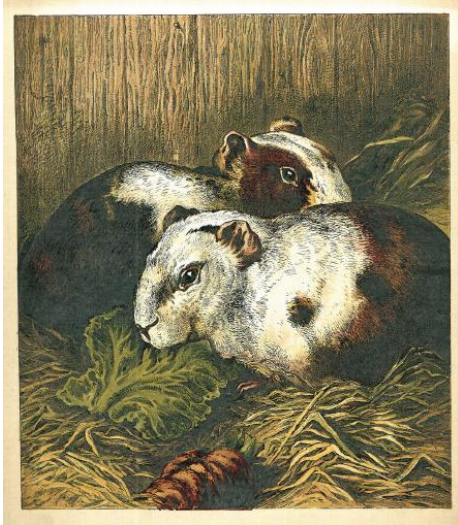
Frederick Warne (1825-1901) joined brother-in-law George Routledge's successful bookselling business and became a publishing partner with him in 1851. They amicably dissolved the professional partnership in 1865 and formed their own separate publishing houses. Until 1894, Warne's business thrived and the priorities were "wholesome entertainment and reasonable prices." In the 1870s through 1880s he expanded his trade in color printing and introduced several series, including *Aunt Louisa's Toy Books* (named for his wife, Louisa.) He published many familiar names: Edward Lear, Frances Hodgson Burnett, and Edmund Evans' "star" authors: Crane, Greenaway and Caldecott. At the turn of the century, the firm continued with such leading authors as Lear, Leslie Brooke, Andrew Lang and Beatrix Potter (whose books would forever be associated with him.) Known as a family man with boundless energy, Warne was "a dedicated and lifelong publisher."



Comic Insects by F.A.S. [Francis Andrew Spilsbury] Reid
London : Frederick Warne & Co., [1872?]
Chromolithographs with gold printing

"The Illustrations by Berry F. Berry and engraved by Dalziel Brothers. The coloured plates by Kronheim & Co."

Joseph Martin Kronheim (1810-1896) came to the United Kingdom in 1839 and was notable for printing in gold and silver (and losing most of his money trying to manufacture bronze powder.) He was a licensee of Baxter, and beginning in 1852 produced an enormous number of Baxter-style prints and chromolithographs. These were printed on hand presses using engraved steel or copper key plates, along with eight (and up to sixteen) engraved blocks: one for each color. They were printed on paper kept damp, curiously, by boys "filling their mouths with water and spraying the edges of the sheets."



My Favourites

London : Frederick Warne and Co. ; New York : Scribner, Welford & Armstrong, [1876?]

Series: "Aunt Louisa's London Toy Books"

Printed by Kronheim

Authorship attributed to Laura Jewry Valentine, wife of publisher Frederick Warne,
From coloured designs by Harrison Weir.

The Sailor's Alphabet

London : Frederick Warne & Co., [between 1880 and 1885]

Series: "Aunt Louisa's London Toy Book"

Chromolithographs by Emrik & Binger, Haarlem, [Holland]

Authorship attributed to Laura Jewry Valentine, wife of publisher Frederick Warne.

Emrick and Binger, a Dutch firm, was active in color printing in the 1870s - 1880s. They printed drawings by the prolific R. André (William Roger Snow) and probably printed "Dean's Pantomime Toy Books" many of which have "EB" printed on the cover.



Curly Locks

London : Frederick Warne & Co., [1877]

Series: "Warne's Excelsior Toy Books"

Printed by Dalziel Brothers, Camden Press

The Camden Press was set up in 1857 and run by the Dalziel Brothers: George, Edward, John and Thomas. They were well known for their monochrome wood engraving and "prided themselves on artistic illustrations." They printed work by George Cruikshank, Richard Doyle, and John Tenniel. Later they became associated with the Pre-Raphaelites and printed works by Dante Gabriel Rossetti, William Holman Hunt, Edward Burne-Jones and John Everett Millais. They prospered until photomechanical methods of printing in the 1880s overtook the trade.

CASE 15:

Dean & Son

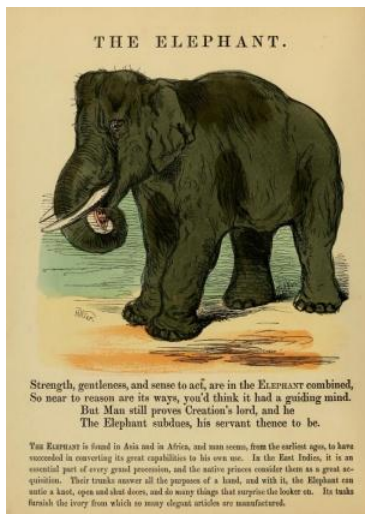
The printing firm of Dean & Munday, 1814-1840, had two women listed as its principal partners: Mary Ann Dean and Anna Maria Munday. By 1843 the firm became Thomas Dean & Co. Later, as Dean & Son, they earned the reputation as the most important publisher of early "pop up" books. They pioneered the "moveable" book trade using various methods including "peep show" and "venetian blind" techniques. Early illustrations used hand-colored wood engravings and later, printed color and chromolithography. By 1900 they had produced about fifty titles. See also the **Toy** cases.



The Sick Robin Redbreast and His Kind Nurse Jenny Wren

[London] : Printed and published by Dean & Son, 11, Ludgate Hill, London, [1859]

Series: "Papa Please You Well Series"



Animals: Their Pictures, Habits, and Uses.

Illustrations by Harrison Weir; verses by James Bishop

London : Dean and Son, 11 Ludgate Hill, [between 1857 and 1865]

Harrison Weir (1824–1906) was a prolific and popular artist of his time. He apprenticed to George Baxter early in life and later sought to improve children’s books with quality drawings, as evidenced here. (An irresistibly curious note: Weir, "The Father of the Cat Fancy," organized the first cat show in England, at The Crystal Palace, in July 1871.)



The Old Oak Tree by Miss Moncrieff [Mrs. Lynedoch Moncrieff]
London : Dean & Son, [1881?]
Series: "Dean's Sixpenny New Chromo Picture & Tale Books"



Merry Multiplication by Miss [Julia] Corner
with illustrations by J.V. Barrett
London : Dean & Son, [1867?]
Series: "Dean's Young England's Oil Colour Toy Books"
Chromolithographs

CASE 16:

George Routledge & Sons

George Routledge, (1812-1888) brother-in-law of Frederick Warne, built a lucrative publishing and bookselling business based on producing cheap reprints. Just as the McLoughlin Brothers pirated books from abroad, and because international copyright laws were dubious, reprinting American works and out-of-print British works proved to be a brilliant idea. Routledge launched his "Railway Library" in 1848 with *The Pilot* by James Fenimore Cooper. He reprinted the works of Charles Dickens and, notably, reprinted Harriet Beecher Stowe's *Uncle Tom's Cabin* which sold half a million copies, a publishing record. Routledge recognized the importance of quality illustrations and commissioned the brothers Dalziel for many books. He promoted the collaboration between Walter Crane and Edmund Evans which revealed his excellent taste and insight. By the time he retired in 1887 he had published 5,000 titles, an average of two volumes per week.



Routledge's Picture Gift Book

London : George Routledge and Sons, the Broadway, Ludgate Hill, [1866]

"Containing *Alphabet of Trades; The Three Little Kittens; Nursery Songs; and The Five Little Pigs*; with twenty-four chromolithographed plates printed in colours by Messers. Leighton Brothers and Mr. Vincent Brooks." The illustration on display is by Harden Sidney Melville and printed by Vincent Brooks.

Routledge's Nursery Picture Book
London ; New York : George Routledge and Sons, 1880
Bound by Smith Brothers, Ivy Lane, London.

Marcus Ward & Co.

The Dog in the Manger & Other Fables: From Aesop
London : Marcus Ward & Co., [1874?]
Series: "Marcus Ward's Picture Fables"

The Sleeping Beauty, or, the Enchanted Palace by [Alfred Tennyson]
Edinburgh : William P. Nimmo, [1872?]
Series: "Marcus Ward's Royal Illuminated Legends"

Educate! Amuse! And In Colors!
an exhibition of
Selections from the George M. Fox Collection of Early Children's Books
December 15, 2012 – March 10, 2013

For Further Reading

[*Alphabets To Order: the literature of nineteenth-century typefounders' specimens*](#) by Alastair Johnston (2000)

[*An Artist's Reminiscences*](#) by Walter Crane (1907)

Brief History of the McLoughlin Bros. - McLoughlin Bros. Collection
<http://www.americanantiquarian.org/mcloughlin.htm>

Catalog of Toys, Books, Games, etcetera by the McLoughlin Brothers
<http://www.americanantiquarian.org/mcloughlincats.htm>

[*American Type Design & Designers*](#) by David Consuegra (2004)

[An Artist's Reminiscences](#) by Walter Crane (1907)

[A Bibliography of Printing](#) compiled by E.C. Bigmore and C.W.H. Wyman (1945)

Chromo-Mania! The Art of Chromolithography in Boston, 1840-1910 by the Boston Athenaeum (2012)

[The Color Explosion: nineteenth-century American lithography](#) by Jay T. Last (2005)

The Color Printer, A Treatise on the Use of Colors in Typographic Printing by John Franklin Earhart (1892)

A Concise History of Pop-up and Movable Books by Ann Montanaro
<http://www.libraries.rutgers.edu/rul/libs/scua/montanar/p-intro.htm>

[Color Printing in England, 1486-1870](#) : an exhibition, Yale Center for British Art by Joan M. Friedman (1978)

Color Printing in the Nineteenth Century: An Exhibition at the Hugh M. Morris Library University of Delaware Library, August 27 - December 19, 1996 by Iris Snyder (1996)

Colour Printing and Colour Printers by Robert M. Burch (1910)

[The Coloured Language of Flowers](#) compiled and edited by Mrs. L. Burke [18--]

[The Complete Collection of Randolph Caldecott's Contributions to the "Graphic"](#) printed by Edmund Evans; with a preface by Arthur Locker (1888)

[The Democratic Art](#) by Peter C. Marzio (1979)

[English Coloured Books](#) by Martin Hardie [1906]

[The Games We Played](#) by Margaret K. Hofer; with a foreword by Kenneth T. Jackson (2003)

[The Grammar of Ornament](#) by Owen Jones (1910)

[A Guide to Nineteenth Century Colour Printers](#) by Geoffrey Wakeman & Gavin D.R. Bridson (1975)

The Harmonizer by John Franklin Earhart (1897)

A History of Book Illustration by David Bland (1969)

How to Identify Prints by Bamber Gascoigne (2004)

In Fairyland by Richard Doyle (1979)

Kate Greenaway by M.H. Spielmann and G.S. Layard (1905)

McLoughlin Brothers Papers at the de Grummond Children's Literature Collection, The University of Southern Mississippi

http://www.lib.usm.edu/legacy/degrum/public_html/html/research/findaids/DG0649f.html

Milestones in Colour Printing 1457-1859 by Bamber Gascoigne (1997)

Once Upon a Time: illustrations from fairytales, fables, primers, pop-ups, and other children's books by Amy Weinstein (2005)

Oxford Dictionary of National Biography

<http://sfpl.org/index.php?pg=2000028601&letter=O>

Printer's International Specimen Exchange (1884)

The Randolph Caldecott Treasury selected and edited by Elizabeth T. Billington (1978)

The Reminiscences of Edmund Evans edited and introduced by Ruari McLean (1967)

The Story of Picture Printing in England During the Nineteenth Century by C. T. Courtney Lewis [1928]

Thomas Bewick: the Complete Illustrative Work by Nigel Tattersfield (2011)

Victorian Book Design and Colour Printing by Ruari McLean (1972)

Walter Crane by Isobel Spencer (1975)

Yours Pictorially: illustrated letters of Randolph Caldecott edited by Michael Hutchins (1976)

Selections from the
GEORGE M. FOX COLLECTION
OF EARLY CHILDREN'S BOOKS

EDUCATE! AMUSE! *and in* COLORS!

