

# "Booming the Books"

## Innovations in Book Promotion by Edward Stratemeyer

by James D. Keeline

An aspect of Edward Stratemeyer's career which has not been thoroughly discussed is the variety of ways he promoted his own books and those of his Stratemeyer Syndicate. His role as a writer and some of his methods for devising series and plots for juvenile stories have been documented previously. He was also vitally interested in nearly every aspect of the production and promotion of these books.

### Booming

"Booming," according to the 1913 *Webster's Dictionary*<sup>1</sup> is "to cause to advance rapidly in price; as, to boom railroad or mining shares." In the book trade, the phrase was used to include advertising, sending out review copies to obtain publication notices, and for the publisher's representatives to push sales to booksellers.<sup>2</sup>

Stratemeyer used the term several times in letters to his publishers. When he was preparing the second book for A.S. Barnes, *The Winning Run*, he wrote:

*I shall do my best to give you a strong book and I hope you will do your best to boom it.*

[ES to Barnes, 17 Feb 1905]

To his frustration, the sales of this and the other volume, *The Island Camp* (Barnes, 1904), were among the poorest of the books he owned. He soon purchased the plates and had the stories issued under new titles<sup>3</sup> and his own name under the main publisher for his personal writings, Lothrop, Lee & Shepard.

*Am glad to learn you expect some good pictures for the book, and hope you will boom the sale. If we can once get the sale started I know it will roll up like a snow ball.*

[ES to LL&S, 28 Feb 1905]

He used the phrase again with this publisher in 1913 when he referred to "booming the Dave Porter series."<sup>4</sup>

Stratemeyer was interested in and influenced nearly every aspect of his books, including the contents and appearance of the book and how it was promoted in stores and in the world at large.

### The Books

A Syndicate series began with an idea for a series which was offered to a publisher. This would usually include five to a dozen titles and plots from which the publisher would select their preference. At the same time this preparation was made, Stratemeyer would contact a ghostwriter to see if he or she was available for an assignment. The brief synopses for each title would be expanded into long, often multi-page, outlines and sent to the ghostwriter. When the manuscript was turned in, some four to six weeks later, it

would be read by Stratemeyer or his assistant to be sure the outline was followed and that it would fit into the series if it was already underway. If more work was needed, the manuscript could be sent back to the ghostwriter, handed off to another writer, or it might be edited or portions rewritten in house. Only after this process would the manuscript be sent to the publisher.

*We issue these stories under our pen names purposely, for each story is the product of three authors, not one--I supplying the title and outline, (the backbone of the thing) a second man to do the filling in, and a third man taking the MS. and revising it, and often, as in your Columbia High MSS. inserting whole new chapters. More than this, we very often have different authors working on books issued under the same pen name and if one of them stated that he was the author of so-and-so by 'Bill Smith' the reading public would think he was the author of all of the 'Bill Smith' books, whereas he might only be a part writer of two or three out of a dozen or more.*

[ES to Rathborne, 12 Feb 1913]

However, Stratemeyer's attention to detail extended well beyond the writing of the stories. He hired proofreaders, such as Louis H. Patterson,<sup>5</sup> because the younger publishers did not have deep editorial departments. He also located and contracted with several typesetting companies<sup>6</sup> and monitored the availability and quality of paper used by his publishers.<sup>7</sup> His acquaintance with the typesetting and printing aspects of the business is noted in many letters where costs and methods to lengthen or shorten the page count for a given manuscript. For example, he wrote to Lothrop, Lee & Shepard about getting the "right number of 32s" for a text.<sup>8</sup>

The peak period when Stratemeyer owned and effectively leased plates to the publishers, for an extra 2.5% royalty for copies sold, occurred between 1908 and 1915. He obtained a large number of plates from Chatterton-Peck, Mershon, and Stitt, when he pulled publication rights for his series from those firms. The series (**Rover Boys**, **Larry Dexter**, **Ralph**, **Bobsey Twins**, etc.) were issued by Grosset & Dunlap beginning in 1908.

During this peak period, Stratemeyer arranged to have plates made for most of his books with the cheaper publishers. However, in time he concluded that this work distracted from the book creation so he sought ways to shift this work back to the publisher. In a letter to Grosset & Dunlap in 1915 he noted that he had some 91 sets of plates for books they issued.<sup>9</sup> He estimated his investment for this at \$20,000 and stated that he would sell these to them for about half that sum. The royalty would be reduced and they would pay for any future plates.

The artwork inside and on the covers of the books was another area of interest to Stratemeyer. His wife, Magdalene, was artistically inclined and he also sought the opinions of other friends and business acquaintances regarding the illustrations in the books. After a number of disappointments with the work from publisher-selected illustrators, he sought out artists himself.<sup>10</sup> He communicated directly with them and paid them, though he was usually reimbursed by the publisher. He knew that the illustrations were an important part of a package which helped to sell a book and the other volumes in the series.

He was also concerned with the designs of the covers of his books and even arranged with firms like Decorative Designers of New York City to provide effective cover designs.<sup>11</sup>

In the same way he communicated with his publishers about the style, colors, and paper quality of the dust jackets.<sup>12</sup> He chastised Lothrop, Lee & Shepard for this:

*I think ... the use of cheap white paper that tears at the first handling, is a great mistake on the part of your manufacturing men.*

[ES to LL&S, 3 Apr 1909]

He observed the marketplace and competition and encouraged his publishers to adopt two- and later full-color jackets,<sup>13</sup> believing that the added production expense would be justified in higher sales.

*By the way, I have been looking over the books in the stores and notice that some of the juveniles have remarkably pretty colored jackets. How about putting a little color on Dave Porter and Lakeport, say a touch of red and blue, or something of that sort? I shouldn't want anything glaring, but a little color would make the books stand out more than they do.*

[ES to LL&S, 9 Dec 1910]

*Yours to hand stating you now have a jacket for the Rover Boys that will "back all others off the map"*

[ES to G&D, 1 Feb 1911]

*Another thing I wish to mention are the jackets. Our 25-cent books now have coated paper, printed in two colors. I think this line ought to show up as well.*

[ES to LL&S, 19 Dec 1912]

### **Innovations in Book Promotion**

The book contents afforded a number of opportunities for cross promotion. Some of these techniques were adapted from practices used in the dime novel and story paper industries.

Most of his own stories and several of the earliest Syndicate series include introductions from the "author" of the book and nearly all of these emphasize that while the book was part of a series, it was a complete story.<sup>14</sup> He stressed this with Cupples & Leon when they asked for permission to print volume numbers on the books in 1913.<sup>15</sup>

He also engaged in promoting the prior volumes in the series by having the narrator break away from the action, often in the second chapter, to introduce the characters and mention past adventures that the reader should know about. When the next title was known at the time of publication, it would often be mentioned in the last few paragraphs of the story.

### **Post-Text Ads**

He also sought to control the content of post-text publisher advertisements in his books. A typical book manufacturing process of the period was to print a quantity of book pages and bind them into cloth covers on an as-needed basis. When the page signatures were gathered, an extra signature with advertisements for other series would be included.<sup>16</sup>

Stratemeyer saw the value of these and convinced publishers that any such pages should go to him for content.<sup>17</sup> He wrote that the ads were "the best we can get, for it keeps as long as the book keeps."<sup>18</sup> Initially, Stratemeyer was supplying most of the juvenile book lines for several publishers. In time, as they started to offer books from other authors, which books were promoted in these pages became an issue.<sup>19</sup>

*Of course, as you now have other juveniles on your list outside of mine, (Boy Scouts, Tomlinson, etc.) my advertising will have to be confined to my particular series rather than to G. & D. juveniles as a whole.*

[ES to G&D, 13 Feb 1914]

He would typically write the series descriptions which appeared in these pages and on the jackets himself.

*To push the books, I agree to pay half the advertising bills on all special advertising up to a specified amount. In the case of pamphlets, etc. if desired, I get up the copy for the advertising. Nearly all the advertising matter sent to you in the package was gotten up by me or in my office.*

[ES to Dodd, Mead, 23 Sep 1914]

### **Author Biographies**

One of the most elaborate examples appears in the post-text ads for some early editions of the "Frank V. Webster" series of Alger-like stories. Here each volume in the breeder set received a full-page description including notes on why Mr. Webster was qualified to write on that topic.

*We feel that we have made a distinct find in Mr. Frank V. Webster, who is under contract to write exclusively for the Cupples & Leon Company.... This author, though still young, has been a great traveler, and therefore he knows exactly what he is writing about, be it a story of city or country life, a tale of the far west, or of the frozen north.*

[11-page post-text ad written by Stratemeyer]

When Cupples & Leon began to publish the first Syndicate-produced series, the **Motor Boys**, in 1906, the plan was for "Clarence Young" to be promoted as a newly-

discovered author.<sup>20</sup> This pen name had been used in some story paper fiction previously.<sup>21</sup>

Some pseudonyms selected by the Stratemeyer were calculated to evoke the names of real people,<sup>22</sup> including other authors.<sup>23</sup> To further this notion, some pen names were portrayed through biographical blurbs as seen in the three series published by Hearst's International Library. On the jackets for these volumes are author bios for "Vance Barnum" (for **Joe Strong**), "Annie Roe Carr" (for **Nan Sherwood**), and "Spencer Davenport" (for the **Rushton Boys**). This promotional text, which appeared in a different form on the H.I.L. Co. jackets, was also written by Stratemeyer.

*In Annie Roe Carr we have found a young woman of ample experience among girls--in the schoolroom, in camp, and while traveling. She knows girls of to-day thoroughly--their likes dislikes, and knows that they demand almost action as do the boys. And she has humor--good, clean fun, plenty of it.*

*Spencer Davenport has lived with boys all his life--in the country, in the city, on the water, and on the great plains. He knows them, "like a breeze," and has gone through many a thrilling experience with them. He knows that they can tell the real from the artificial every time--quicker sometimes than can the grown folks, and he has been guided by this in writing accordingly.*

*And then Vance Barnum! He's a real treasure, when it comes to telling about how magicians do their weird tricks, how the circus acrobats pull off their various stunts, how the "man fish" remains under water so long, how the mid-air performers loop the loop, and how the slack-wire fellow keeps from tumbling. He has been through it all, and he writes freely for the boys out of his vast experience. It's real stuff that is bound to hold his audience breathless.*

[Ad draft for H.I.L. Co. books, written by Stratemeyer]

Another piece of text, apparently considered for the H.I.L. Co books was a warning to parents to discourage their children from reading "borrowed books" since they might transmit disease, a theme used in Margery Williams' *Velveteen Rabbit* (1922) when an illness requires that all of a child's possessions be burned.

*Do Not Let Your Boy or Girl*

*Read Borrowed Books*

*Do you realize that borrowed books often carry disease?*

*Often they come from a sick room, where they have been lying around for a week or longer. The sick person, boy or girl, trying to get well, always wants something to read. Such books ought to be burnt up. They may be fumigated, but fumigation is not always reliable, for you can't get between all of the leaves of a book very well.*

[Ad draft for H.I.L. Co. books, written by Stratemeyer]

In the 1920s readers were encouraged to save the dust jackets as a means of determining which book they should get next.

*This Isn't All!*

*Would you like to know what became of the good friends you have made in this book?*

*Would you like to read other stories continuing their adventures and experiences, or other books quite as entertaining by the same author?*

*On the reverse side of the wrapper which comes with this book, you will find a wonderful list of stories which you can buy at the same store where you got this book.*

*Don't throw away the Wrapper*

*Use it as a handy catalog of the books you want some day to have. But in case you do mislay it, write to the Publishers for a complete catalog.*

[Ad page from many 1920s and 1930s G&D books]

However, this practice goes back earlier when nickel and dime novels listed the available volume numbers and titles. Stratemeyer saw catalogs from publishers like Penn and used them as a model for mailable catalogs of the Syndicate volumes from a particular publisher.

### Catalogs

These catalogs of Stratemeyer-owned stories were printed by the publisher so that a couple of them could be placed in a No. 6 envelope with a single 1¢ stamp.<sup>24</sup> Stratemeyer coordinated with his publishers to produce a specific quantity of these by a certain date so they could be inserted into envelopes with addresses of likely recipients.<sup>25</sup>

*By Peoples Express I will send you to-morrow a case containing the 30,000 Lothrop, Lee & Shepard Co. circulars to go in the envelopes.*

*With this I mail you my check for \$150. to pay for 15,000 one-cent stamps to put on the envelopes from the Guild Co.*

*From A. Stratemeyer were shipped to you two days ago a case containing 7,000 stamped envelopes, making a total of 22,000 now at your place. The other 8,000 will follow later, stamped ready for use.*

*The envelopes are to contain:*

*Circular, the folder list of Safe and Sane Books for Boys and Girls*

*Circular, Lothrop, Lee & Shepard Co.*

*Circular L.C. Page & Co.*

*Circular Graham & Matlack*

*Circulars of Cupples & Leon up to weight.*

[ES to C&L, 31 Oct 1912]

The names and addresses came from rented copies of letters and envelopes from services. The envelopes were addressed either by one of the publisher's staff or by

Edward's niece, Anna Stratemeyer. The envelopes, including some "tracers" to check on delivery times,<sup>26</sup> were sent out after Thanksgiving to take advantage of the Christmas book-buying season. Getting the catalogs in the hands of children at this time bolstered the holiday sales. Late arrivals were seen as a missed opportunity.<sup>27</sup>

*I feel it necessary to write to you again concerning the 70,000 booklets that were to be sent out about the first of the month.*

*Up to this morning's mail only two 'tracer' booklets have come to hand, one on Dec. 8 and the other Dec. 12.*

*With the cases of envelopes I put out five tracers to myself and five to another party in Elizabeth. The returns would seem to show that the Mailing Co. had so far put out only two-fifth of all of the pamphlets, about 28,000 out of 70,000.*

*This means that 42,000 are still waiting, and there are but nine more shopping days before Christmas. The pamphlets to go any distance west, north-west, or south-west will arrive too late to do much good and even around here folks are all doing their shopping now and have been all this week.*

*When I worked so hard to get proper addresses and pushed the clerks to get the envelopes addressed I thought surely all the pamphlets would go out by Dec. 1st. or 5th. at the latest.*

*I am bitterly disappointed.*

[ES to LL&S, 13 Dec 1905]

Once again, Stratemeyer wrote the descriptions of the series for these circulars. In some years there were multiple versions of the catalogs sent out to different portions of the mailing lists.

*By this mail I send you a package of names and addresses, to complete the 25,000 for the Lothrop, Lee & Shepard catalogues.*

*I wish the whole batch of addresses to be used as follows-*

*For the 20,000 64-page catalogues:*

*16,868 Frank Davis letters. (Boys names only.)*

*3,431 New York High School and boys of New York city, in two composition books.*

*For the 5,000 32-page catalogues:*

*874 Boy Agents of Lit. Digest, in composition book.*

*750 Addresses Philadelphia society.*

*900 Addresses Newark, N.J., and vicinity*

*1,100 Addresses Chicago and vicinity*

*Balance from the list of towns of New York state to complete the 5000.*

*Please let me know if all the letters are safely received, and if the Davis letters are boys' names.*

[ES to Boston Mailing Co., 23 Oct 1907]

Some of these catalogs became elaborate in scope. One in particular was called "Safe and Sane Books for Boys and Girls" by "John Tupper Brownell." It included many series and authors which received favorable reviews. All of the books and names were Stratemeyer or Syndicate products and "Brownell" was another pen name of Stratemeyer, since he wrote the entire booklet.

A few years after this was issued, the Chief Librarian of the Boy Scouts, Franklin K. Mathiews, wrote to Stratemeyer to inquire about contact information for "Brownell."<sup>28</sup>

A 1916 "catalog" called "Best Books for Boys and Girls" was printed in a large format with the first chapter and frontispiece illustration from several Cupples & Leon series of that period. The purpose of mailing these catalogs was to draw in new readers. Once they were reading, the internal cross promotion would lead them to other Syndicate volumes.

### Posters and Postcards

As Stratemeyer and his publishers were looking for new ways to promote his books, there were a few references to cards or posters.<sup>29</sup>

Another innovative approach to promote a book occurred when Edward designed a post card to make a seemingly personal appeal for *The Stoenburg Affair*, a Syndicate-owned novel for adults published by Sully & Kleinteich. There were also references to postcards for the **Dave Porter** series.<sup>30</sup>

### Promoting the Rover Boys

Stratemeyer's most popular personal series was the **Rover Boys**. Although published under the "Arthur M. Winfield" name, he soon became associated with the books because of some listings which equated the "Winfield" name with him. He thoroughly investigated the source of the "leak" and objected but soon realized that it was impossible to fight once out. He had hoped to use the "Bonehill" and "Winfield" names for ghostwriter-produced stories.<sup>31</sup> In one of the **Rover Boys** he was listed as the copyright claimant<sup>32</sup> and soon after his name began to appear under the "Winfield" in parentheses.

When the sales of the **Rover Boys** reached one million copies, he arranged to have a note to that effect be added to the jacket ads.<sup>33</sup> Some **Dave Porter** books promised a poster with Stratemeyer's face. However, the publisher failed to print the promised number of posters.<sup>34</sup> Another time, he investigated using the **Rover Boys** name on a line of sporting equipment.<sup>35</sup>

He also designed a board game for the **Rover Boys** [mention prototype] which was offered to both Parker Bros. and Milton Bradley.<sup>36</sup> His friend, Howard Garis had some success in marketing an Uncle Wiggily board game and a large number of other items related to the gentleman rabbit.<sup>37</sup>

### All publicity is good publicity?

Promotion is valuable when it is under control and undesirable when it is not. Stratemeyer was quite upset,

when he learned of the **Rover Boys** parody by Corey Ford for *Life* magazine (not the same as the more familiar photo journal).<sup>38</sup> The writer of one article exaggerated his reaction considerably by saying that Stratemeyer would throw Ford out the window if he visited his office.<sup>39</sup>

### **Not limited to his own books**

Stratemeyer also investigated taking out a patent on punching bags with a face on them.<sup>40</sup> It is no known if this was connected with any series.

He even suggested pins and pennants for L.C. Page's **Pollyanna** books.<sup>41</sup> Of course he also imitated this series with the Syndicate's **Janice Day** books. He did not appreciate similar imitations of his own series.<sup>42</sup>

### **Serialization in Newspapers & Magazines**

Another approach to enlarge the audience for these books was to serialize stories in newspapers. Many of these publications had weekly children's pages and Stratemeyer felt that he could supply them with a great range and quantity of material. Moses H. Williams, editor of the *Boston Traveler*, published several Syndicate volumes as serials after the book publication.<sup>43</sup>

A number of magazines preferred to publish serials before the book was issued. One example of this was Stratemeyer's Civil War serial, "In Defense of His Flag," which was published in the pages of *American Boy* magazine beginning in 1906 before its book publication as *Defending His Flag* (LL&S 1907).<sup>44</sup>

### **Press Notices and Reviews**

Another way in which newspapers and magazines could help to expand the readership of the books was through book reviews. Publishers would send out free copies of books to periodicals in the hopes of either a simple publication notice or a positive review. However, Stratemeyer was not pleased when one of his **Dave Porter** books was sent to the new editor of *American Boy* and it received a negative review.<sup>45</sup> In future mailings and purchases of advertising, Stratemeyer specifically forbade anything be sent to *American Boy*.<sup>46</sup>

### **Store Displays**

Display and Placement in the stores was also important. Stratemeyer consulted with his publisher about articles for *Grosset & Dunlap's Business Promoter*.<sup>47</sup> This small publication gave tips to booksellers about how they could better promote the books through effective advertising, window displays, contests, and cooperation with movie houses when a film based on a book was run. Stratemeyer specifically wrote a piece about the origins of the **Rover Boys** for a November 1911 issue. However, his first book, *Richard Dare's Venture* (Merriam, 1894), showed that he was familiar with the value of effective store displays, possibly related to the period when he owned a small stationery store in downtown Newark.<sup>48</sup>

Although the Syndicate was not involved, on at least on occasion the original cover art for one of the **Nancy Drew** books was sent out to a bookseller for a store display.<sup>49</sup>

Of course, not all ideas for promoting books appealed to Stratemeyer. Grosset & Dunlap requested a **Bobbsey Twins** "playlet" for a Chicago department store.<sup>50</sup> He rejected this:

*With this I return to you the letter sent in by your salesman in Chicago, suggesting I have a playlet made from the "Bobbsey Twins" for use in a department store there.*

*Frankly, this sort of thing does not appeal to me at all. It seems to be the cheapest kind of advertising---on a par with authors who stand in department store book corners and shake hands with a nondescript line of the curious.*

*Besides that, there are other things to be considered. I have worked very hard to make this line something that anybody would be glad to have in the home, and from the many letters that come in I feel that they now get a hearty welcome in the most refined places. This being so such an amateur playlet as suggested would be apt to lower the tone--and if it were not well written and well acted it might prove an utter failure and do the line a great injury. To get up such a production in a hurry would be utterly out of the question.*

*Another thing, I would not care to do anything which might injure the real dramatic rights and motion picture rights in these books. As you know, I have reserved all such rights and am thinking that some day I may be able to use such rights in the same way that "Little Women" and "Pollyanna" were used,-- putting the most dramatic and comic scenes in one three-act play for the regular stage.*

[ES to G&D, 13 Apr 1926]

In an example of the changes which occurred when his daughters took over because they were not fully aware of their father's business, the Syndicate asked Walter Karig to write the **Bobbsey Twins** playlet.<sup>51</sup>

### **Book Store Autographs**

Stratemeyer's strongest objections occurred when a publisher suggested that he participate in a book signing at one of the Newark department stores which carried his books.<sup>52</sup>

*I cannot understand why anything in my conduct should make you imagine that I would care to place myself on exhibition in a department store, like the cheap song writers, or rat trap or corset inventors. I had to read your letter three times to grasp its full importance.*

*No, I am not on exhibition. If I wished to bring myself before the boys in a personal way I would accept the numerous invitations I have received from time to time to appear at the local meeting of the boys of the Y.M.C.A., and invitations from other boys' clubs and societies, here and in other cities.*

*I have no feeling in this matter against L. Bamberger & Co., from whom we buy quite some goods, nor against Mr. Schindel, whom I have met and who*

seems to be a very nice gentleman. I am simply surpris[ed] beyond all measure of [the] impression that you should put this question up to me, knowing me as you do. You mention that this is 'just such a selling campaign' as I wish to conduct. Never! If it has got to depend on anything of this sort,--this cheap, clap-trap method of selling books,--count me out.

Now, leaving the personal side our of the situation. I should think that your business wisdom would advise against such a step. If you have such a thing at L. Bamberger & Co., Hahne & Co. would wish the same and Snyder Co. would follow, and then New York and other houses indefinitely, and an author would be running around like a one-night-stand vaudeville actor. Some authors might like such notoriety, but I am of the opinion that they would be very few in number.

[ES to LL&S, 22 May 1913]

### Special Offers

Stratemeyer worked with his publishers to devise promotions to encourage larger orders from the publisher's salesmen who would visit the stores. Often these were the book sections of department stores.<sup>53</sup>

### Motion Picture Rights

As early as 1914, motion picture companies had begun to inquire about film rights for popular stories and series. Universal asked about rights for Tom Swift in December 1914 but ultimately had to decline when they could not find a young actor who could also do the stunts.<sup>54</sup> Although a number of properties were optioned, only two films were made during Stratemeyer's lifetime. The first was *Carolyn of the Corners* from Pathe with Bessie Love in the lead role. The other was called *Captain's Captain* and was based on the "James A. Cooper" story called *Cap'n Jonah's Fortune*. *Some Honeymoon!* was optioned by Thomas Ince but not produced before his death. Interestingly, all three of these stories were written by W. Bert Foster.<sup>55</sup>

### Conclusion

Stratemeyer saw himself as a partner with his publishers in promoting his books. He was willing to not only bear part of the expenses but also go out of his way to collect names and addresses for mailings, create ad copy, seek diverse markets for his material, and devise innovative marketing schemes. His actions would be unusual today; they were extraordinary in his lifetime.

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<sup>1</sup> Webster's American Dictionary of the American Language (Merriam-Webster, 1913).

<sup>2</sup> "Books that are 'Boomed.'" *NY Times*. 21 Apr 1900.

<sup>3</sup> *The Island Camp* (A.S. Barnes, 1904) by "Capt. Ralph Bonehill" became *The Gun Club Boys of Lakeport* (LL&S, 1908) by Edward Stratemeyer. *The Winning Run* (A.S. Barnes, 1905) became *The Baseball Boys of Lakeport* (LL&S, 1908).

<sup>4</sup> ES to LL&S, 23 Sep 1913.

<sup>5</sup> ES to Louis H. Patterson, 2 Apr 1914.

<sup>6</sup> Give sample dates of letters to typesetters.

<sup>7</sup> Although Stratemeyer did not apparently specifically seek out paper, his daughter, Harriet, did supply information on the kinds of paper used or desired for the Syndicate books (17 Apr 1946). The WWII paper shortage caused cheaper high-acid pulp paper to be used on Grosset & Dunlap books between 1943 and 1948.

<sup>8</sup> ES to LL&S, 23 Feb 1916.

<sup>9</sup> ES to G&D, 23 Apr 1915.

<sup>10</sup> Keeline, James D. "Edward Stratemeyer, Correspondent and Art Critic." PCA 2001.

<sup>11</sup> Decorative Designers of NYC was mentioned in a 12 Feb 1914 letter to LL&S regarding the "Special Edition" of *Dave Porter at Oak Hall* at a lower price. The interlocking double D monogram of this firm can be seen on several Syndicate volumes, including the 1904 Mershon edition of *The Bobbsey Twins*. Some covers by them do not include the monogram and it is reported that they did designs for some 25,000 book covers, including the Street & Smith **Boys' Own Library**.

<sup>12</sup> The earliest known jackets on Stratemeyer books appeared on the **Bound to Win** series published by W.L. Allison as observed by this author in an early photo of his home office. No copies of these are extant. It is possible that the 1894 and 1895 Merriam editions of his books had jackets but these have not been seen as well.

<sup>13</sup> ES to G&D, 26 Jan 1915. ES to LL&S, 19 Apr 1915.

<sup>14</sup> ES to C&L, 13 Apr 1906.

<sup>15</sup> ES to C&L, 6 Jan 1913.

<sup>16</sup> Stratemeyer complained about ads in his books issued by LL&S to which they replied: "The errors you note in advertising pages in Stratemeyer Popular Series result from the fact that some had to include old sheets. The plates for advertising pages, etc., are changed as they are put to press, so that this objection will disappear as fast as more are printed." LL&S to ES, 14 Dec 1906.

<sup>17</sup> Find letter where ES requests ad pages.

<sup>18</sup> ES to G&D, 9 Feb 1911.

<sup>19</sup> Mention letter complaining of Boy Scout book ads.

<sup>20</sup> ES to C&L, 14 Sep 1906.

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- <sup>21</sup> Examples include "Quarterback Dan" as "Captain Young of Yale" in *Young People of America* (1895). Reprinted as "Football Dan" as "Clarence Young" in *Bright Days* (1896-7).
- <sup>22</sup> For example, the pen names "Richard Barnum," "Vance Barnum," and "P.T. Barnum Jr." are intended to evoke the great showman.
- <sup>23</sup> "D.T. Henty" is similar to G.A. Henty.
- <sup>24</sup> "I should like to have all of the catalogues mailed about the first of December. I presume you will have each stamped. I see they can now mail catalogues in bulk without the stamps on them, but i think a stamp adds to the looks of things--otherwise it looks as if it was merely thrown in the door." ES to LL&S, 9 Nov 1905.
- <sup>25</sup> Cite letter which details what would go in an envelope in a given year.
- <sup>26</sup> ES to LL&S, 13 Dec 1905. ES to C&L, 28 Nov 1906. ES to LL&S, 10 Dec 1906. ES to C&L, 4 Dec 1907. ES to C&L, 6 Dec 1907. ES to LL&S, 11 Dec 1907.
- <sup>27</sup> ES to LL&S, 13 Dec 1905.
- <sup>28</sup> Franklin K. Mathiews to ES, 24 Mar 1915.
- <sup>29</sup> "Club room card" for "boys' clubs" showing "photo and the books." ES to LL&S, 17 Jun 1907. ES to LL&S, 26 Jun 1907.
- "Colored circular" in *Rover Boys Down East*. 8 Dec 1910.
- "Baseball poster done." 16 Dec 1910. "Sketch for the Rover Boys poster." 29 Dec 1910. "Boehm poster." 30 Dec 1910.
- "Rover Boys jacket and poster." 1 Feb 1911.
- "Rover Boys Club, Buttons ... Poster." 6 Jan 1912.
- "Richard Blass—two big pictures." 11 Feb 1913.
- "Window display." 13 Feb 1914. "Window standards." 17 Feb 1914.
- "Window display." 14 Aug 1917.
- <sup>30</sup> Postcards. *Stoenburg Affair*. ES to S&K, 19 Sep 1913. Dave Porter. ES to LL&S, 25 Sep 1913. ES to LL&S, 22 Apr 1914.
- <sup>31</sup> ES to Stitt, 25 Feb 1905. ES to Sprague, 4 May 1906. ES to C&L, 3 Jul 1906.
- <sup>32</sup> "Copyright taken out by me for *Rover Boys on the Farm*." ES to Librarian of Congress, 25 Apr 1908.
- <sup>33</sup> 1 million copies. ES to G&D, 5 Dec 1910. ES to G&D, 19 Apr 1912. 1.5 million copies. ES to G&D, 23 Jan 1914. 3 million copies. ES to G&D, 5 Dec 1919.
- <sup>34</sup> ES to G&D, 1 Feb 1911.
- <sup>35</sup> ES to Spalding & Bros., 24 Apr 1919.
- "Rover Boys-brand baseballs." ES to A.J. Reach Co., 11 Jun 1919. Similar letters sent to H&D Folsom Arms Co., P. Goldsmith's Sons.
- <sup>36</sup> "Rover Boys Around the World" game. ES to Parker Bros., 28 Apr 1915. Parker Bros. to ES, 29 Apr 1915.
- "Rover Boys Treasure Hunt" game. ES to Parker Bros., 14 Sep 1915. ES to Milton Bradley, 27 Sep 1915.
- <sup>37</sup> Mentions William Pauley of Canada as representative for Uncle Wiggily toys, games, etc. Garis to ES, 9 Oct 1920.
- Pauley suggests they hold off because of marketplace. Pauley to ES, 12 Nov 1920.
- Prices for Uncle Wiggily stories. Garis to ES, 18 Oct 1920.
- <sup>38</sup> ES to *Life*, 1 Jun 1925.
- ES to *Life*, 11 Jun 1925. ES to Corey Ford, 11 Jun 1925. ES to Doran, 11 Jun 1925. ES to G&D, 11 Jun 1925.
- ES to *Life*, 12 Jun 1925.
- ES to *Life*, 18 Jun 1925. ES to Corey Ford, 18 Jun 1925.
- ES to *Life*, 19 Jun 1925.
- ES to Doran, 15 Jul 1925.
- ES to *Life*, 8 Sep 1925.
- <sup>39</sup> "Byrnhoff, Elsa" (Palmer, Wallace). "Dick, Tom, and the Fun-Loving Sam." *The Bookman* (Mar 1933).
- <sup>40</sup> ES to Drake, 12 Jan 1905.
- ES to Louis Benetar (artist), 20 Jan 1905. 21 Jan 1905.
- <sup>41</sup> ES to L.C. Page, 24 May 1913. ES to L.C. Page, 16 Sep 1913.
- <sup>42</sup> ES to L.C. Page, 11 Feb 1915.
- <sup>43</sup> *Dave Porter at Oak Hall* was serialized in the *Brooklyn Daily Eagle*. ES to LL&S, 12 Jan 1914.
- <sup>44</sup> Sprague to ES, 6 Mar 1906. ES to Sprague, 9 Mar 1906. [Sprague to ES, 12 Mar 1906.] ES to Sprague, 14 Mar 1906. Sprague to ES, 16 Mar 1906. ES to Sprague, 19 Mar 1906. [Sprague to ES, 19 Mar 1906.] ES to Sprague, 21 Mar 1906. Sprague to ES, 23 Mar 1906.] ES to Sprague, 27 Mar 1906. ES to Sprague, 5 Apr 1906. ES to Sprague 13 Apr 1906.
- ES should not have been linked to Arthur M. Winfield. ES to Sprague, 30 Apr 1906. ES to Sprague, 4 May 1906.
- Newsstand circulation for *American Boy*. ES to Sprague, 9 May 1906.
- ES sends lists of 18,000 names and addresses. ES to Sprague, 26 May 1906. Requests copies of names and addresses and recent issues not received. ES to Sprague, 31 Jul 1906. Need 18,000 addresses by 1 Sep. ES to Sprague, 14 Aug 1906. Have not received addresses or issues; had to buy at newsstand. ES to Sprague, 8 Sep 1906. Received 5278 addresses, some foreign. ES to Sprague, 18 Sep 1906. Still haven't received other addresses; may have to purchase elsewhere. 27 Sep 1906.
- American Boy* subscription list is best for catalogs. LL&S to ES, 5 Oct 1906.

- Still need payment for serial. ES to Sprague, 14 Dec 1906. Suggests trading autographed books. ES to Sprague, 28 Dec 1906. Acknowledges book and sends *Under Togo*. ES to Sprague, 3 Jan 1907.
- Offers another Alger to follow "Young Book Agent." ES to Sprague, 1 Feb 1907. Sends *Lost at Sea*. ES to Sprague, 7 Feb 1907.
- Requests unpublished galley proofs to use in preparing for book publication. ES to Sprague, 12 Feb 1907. ES to Sprague, 3 Apr 1907. Proof sheets; illustrations; Alger. ES to Sprague, 12 Apr 1907. Requests final payment. ES to Sprague, 10 Jun 1907. ES to Sprague, 10 Aug 1907.
- Still wants payment; addresses new for mailing, have 40,000. ES to Sprague, 20 Sep 1907. ES to Sprague, 4 Oct 1907. \$160 due. ES to Sprague, 19 Oct 1907. ES to Sprague, 8 Nov 1907. If not paid in 10 days will draw. ES to Sprague, 19 Nov 1907. Draw notice. ES to Sprague, 2 Dec 1907.
- Offers Syndicate stories for serialization in *American Boy*. ES to G.O. Ellis, 30 Apr 1909. Offers *Through the Air to the North Pole*. ES to Ellis, 13 Sep 1909.
- Offers more stories and catalog. ES to Ellis, 24 Sep 1912.
- Letter to young fan: "Answering your questions, let me say that 'Defending His Flag' was published as a serial in 'The American Boy' quiet a good many years ago, how many I do not now remember. With the death of Mr. Sprague, the original editor of 'The American Boy,' I stopped writing for that publication." ES to Leibman, 30 Dec 1922.
- <sup>45</sup> Complains about negative press notice for *Dave Porter on Cave Island*. ES to Ellis, 22 Mar 1913. 4-page rebuttal. Ellis to ES, 27 Mar 1913. ES to Ellis, 3 Apr 1913. 2-page letter. Ellis to ES 17 Apr 1913. ES to Ellis, 22 Apr 1913. No reply. ES to Ellis, 22 May 1913.
- LL&S ads in *American Boy* hurt his complaint over a negative press notice for *Cave Island*. ES to LL&S, 6 Jun 1913.
- <sup>46</sup> Forbids advertising in *American Boy*. ES to C&L, 30 Dec 1913. ES to C&L, 22 Jan 1914.
- <sup>47</sup> Sends in notes for **Rover Boys** celebration for *Promoter*. Also sends a copy of Street & Smith's *Trade Bulletin*. ES to G&D, 9 Feb 1911.
- Likes "Thanksgiving" *Promoter*. ES to G&D, 17 Nov 1911.
- Sends copy of *Business Promoter* to Moses H. Williams. ES to Williams, 16 Nov 1921.
- Sent a copy to *Life* magazine to counter Corey Ford **Rover Boys** parody. ES to *Life*, 1 Jun 1925, etc.
- <sup>48</sup> Detail stationery store.
- <sup>49</sup> *Twisted Candles* art sent to bookstore for display. G&D to SS, 3 Jul 1934.
- <sup>50</sup> ES to G&D, 13 Apr 1926. ES to G&D, 15 Apr 1926.
- <sup>51</sup> SS to G&D, 1 Jun 1931. SS to G&D, 19 Jun 1931. SS to Garis, 27 Jun 1931. ECS to HAS, 1 Jul 1931. SS to Garis, 7 Jul 1931. Garis to SS, 29 Jul 1931. SS to Karig, 11 Aug 1931. SS to G&D, 1 Sep 1931.
- <sup>52</sup> ES to LL&S, 22 May 1913.
- <sup>53</sup> Dave Porter. Dick Hamilton. Betty Gordon. 16 Oct 1919. Joe Strong. 24 Jul 1916. 27 Nov 1916.
- <sup>54</sup> **Tom Swift**. ES to Universal, 3 Dec 1914. G&D to ES, 4 Dec 1914. Universal to ES, 7 Dec 1914. ES to Roy E. Schuler, 4 Mar 1918. ES to E.G. Patterson, Los Angeles, 24 May 1928.
- Carolyn of the Corners*. ES to Pathe, 20 Mar 1918. Sent 4 books. ES to Pathe, 23 Apr 1918. ES to Pathe, 13 Feb 1919.
- Larry the Wanderer, Making Good with Margaret, Rover Boys*. ES to Famous Players, 11 Apr 1918. ES to Famous Players, 18 Apr 1918. *Making Good with Margaret*. ES to Famous Players Lasky, 18 Mar 1919. 3 pages of film rights. ES to Famous Players, 28 Mar 1919.
- Some Honeymoon!* ES to Cohen & Harris, 19 Apr 1918. ES to Cohen, 16 May 1918. Drama rights. ES to Stannard Means, 1 Aug 1918. ES to Stannard Means, 26 Feb 1919. ES to Stannard Means, 10 Mar 1919. ES to Stannard Means, 15 Mar 1919.
- Some Honeymoon!* Offers serial rights and mentions Thomas Ince, Douglas MacLean and Doris Lee. ES to *Evening World*, 26 May 1919. Also offers *Making Good With Margaret* by "E. Ward Strayer" as "my own pen name." ES to Ince, 16 Aug 1919. Film rights for *Some Honeymoon* to Thomas Ince but possibly not produced ES to Roy E. Messfelder, 19 Oct 1922.
- Making Good with Margaret*. ES to American Film Co., 10 May 1918.
- Cap'n Jonah's Fortune as Captain's Captain*. ES to Vitagraph, 13 Feb 1919. ES to Vitagraph, 25 Feb 1919. ES to Vitagraph, 10 Mar 1919. Offers newspaper serial rights to Cooper stories. ES to *Evening World*, 24 Mar 1919.
- Mentions *Carolyn of the Sunny Heart*. ES to Vitagraph, 19 Mar 1919.
- Walter Crane's Handicap*. ES to Carl Krasada, NYC, 15 Aug 1919. ES to Carl Crusada, 26 Nov 1919.
- Rover Boys**. ES to Universal, 22 Jun 1922. ES to Arthur A. Greenlaw, 8 Sep 1925.
- Man From Tall Timber*. ES to Denver Dixon, Ft. Worth, TX, 30 Jan 1923.
- Stoenburg Affair*. ES to Mrs. D.D. Davis, NYC, 8 Sep 1925. ES to Davis, 16 Sep 1925. ES to Mrs. J. Charles Davis, NYC, 20 Nov 1925. Option extended. ES to Davis, 11 Feb 1926.
- Bomba**. SS to C&L, 14 Jun 1934.
- Hardy Boys, Ted Scott**. SS to Lola D. Moore, Hollywood, 21 Jan 1938.

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**Nancy Drew.** SS to "Sonny" (Russell Vroom Adams Jr.), 18 Jul 1938.

**Ted Scott.** SS to William G. Smith, Jewel Production Co., 19 Apr 1940.

<sup>55</sup> ES to LL&S, 29 Apr 1915.

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