

Summary of the Descriptive Procedure

Abbreviations Used for Series Titles (in chronological order, with approximate dates)

A's PS	Appeal's Pocket Series	February 1919-late 1919
PPS	People's Pocket Series	late 1919-early 1922
APS	Appeal Pocket Series	early 1922
TCPS	Ten Cent Pocket Series	April 1922-September 1923
FCPS	Five Cent Pocket Series	September 1923
PS	Pocket Series	October-November 1923
LBB	Little Blue Books	November 1923-1980

Abbreviations and Explanations

bio.	Indicates some biographical information about the author is given on the title page or wrapper.
dr	Date removed. Starting in the late 1930s the date was often deleted from the copyright page.
H-Jr	Indicates the editor line was removed.
large union	11 mm wide union label on the back of the wrapper.
PUSA	"Printed in the United States of America" often appears on the copyright page but in some cases elsewhere
sans serif	Indicates a sans serif typeface is used on the wrapper or title page described.
small union	7 mm wide union label usually on the back of the wrapper. When on the front it is noted.
small union+1	7 mm wide union label with the numeral "1" to its right, usually on the back of the wrapper. When on the front it is noted.
UIP	Circular device, 31mm in diameter, bearing the words "University in Print," usually on the back of the wrapper. When on the front it is noted.
variant typeface	Indicates that the typeface used on the wrapper differs from that used on the title page. In a few instances more than one variant typeface is used for a title. In those cases, the width of the title is noted in millimeters.
3mm	Refers to the size of the book number. This is used for wrapper style LBB (2) in a few cases when the standard 5 mm number was not used.
4mm	Refers to the size of the book number. This is used for wrapper style LBB (2) in a few cases when the standard 5 mm number was not used.
37mm	Portrait of editor, 37 mm high on the back of the wrapper.
46mm	Portrait of editor, 46 mm high on the back of the wrapper.
51mm	Portrait of editor, 51 mm high on the back of the wrapper.

A Note on Photographs

All of the pocket books described below are 5” high and 3.5” wide. The photographs here depict the books at about 60% of their original size, 3” x 2.”

Number/Author/Title/Date

The first line notes the book number as indicated on the title page. In cases when the number does not appear on the title page the number on the wrapper is used. If there was more than one edition of a number the first edition will be assigned a lower case “a”, second edition “b”, etc.

If an author is indicated, it will be noted directly after the number. If the author is not indicated but is known, the name appears in brackets.

The title appears next. The title is given as it appears on the title page using the same capitalization. Lineation of the title is noted by using a vertical bar to mark the end of a line. If the title or its lineation on a title page underwent change after the initial printing it is noted in the contents section for that book. On title pages and wrappers of the books, no punctuation is used at the end of a title except when there was a question mark or exclamation point. In this bibliography, a period is used to mark the end of a title, except where other punctuation was originally used. For books without a title page, the title is that of the wrapper of the earliest known printing.

The letter “c” followed by a date indicates the copyright date. Copyright is assumed to be by the publisher of the series, unless otherwise indicated. In chronological order, the publisher was: Appeal to Reason, Appeal Publishing Company, Haldeman-Julius Company, Haldeman-Julius Publications, E. Haldeman-Julius, Little Blue Book Company. In a very few cases books numbered in the 1700s some printings of a title indicate copyright by Haldeman-Julius Company while other printings indicate copyright by E. Haldeman-Julius. In those cases, the change is noted. If no copyright date appears in the book, the date of the first issue of that edition, as determined by advertising materials or the publisher’s records, is indicated in brackets. If the date cannot be ascertained with certainty, “ca.” will indicate the date given is approximate. In some cases, someone other than a Haldeman-Julius concern copyrights a book and the copyright date is different than the Haldeman-Julius edition. In such situations, the copyright date and copyright holder are noted, and the date issued in the pocket books series is given in brackets.

Contents

Below the number/author/title/date/ is a detailed listing of the contents. Page numbers are given for all items listed in the contents. Typically, the title page and verso, and the advertising materials did not have page numbers assigned. Here the title page will always be page one and the advertising is given the number it would have had if the pages were numbered. In some cases, the advertisement pages were assigned Roman numerals. Those are given here in parentheses.

There were several title page designs over the history of the series. Abbreviations and code letters indicate the contents of various title page designs. (See below: “Title Page Designs: Abbreviation and Code Explanations”).

Often advertising material appears at the end of a book. A series name, e.g. "People's Pocket Series," indicates advertising material for that series follows. If the material is a list, the first and last title, or number, is given. When the material consists of individual book descriptions, the range of the number of book advertisements per page is given along with the first and last titles.

Editions and Variations

A printing is deemed a separate edition when more than one-half of the book has been reset, or when significant new material is included, for example an essay, poem or story that did not appear in the earlier edition. In cases when there has been a change in the sheets that is not significant enough to warrant calling it a different edition, that version of the book will be listed under the heading "Variation(s) Noted." The most common minor changes that constitute a variation appear on page 2 of a book, e.g., the addition of "Printed in the United States," the removal of the copyright date, or deletion of the Haldeman-Julius name from the editor line or imprint. Another common variation is changes in, or the deletion of, the advertising material at the end of the book. For each variation noted, the contents section lists the pages that show changes and details the contents of those pages. For each variation noted, a list of wrappers in which that variation appeared is given.

Wrappers

Below the contents section is a listing of the wrappers in which the edition was issued. There was much change in the wrappers over the years. A single edition of a book may have been issued in more than a dozen different wrappers. Abbreviations and code numbers are used to indicate the various wrapper designs (See below: "Wrapper Designs: Abbreviation and Code Explanations"). When a wrapper title differs from that on the title page it will be noted in the wrapper description. The wrapper color follows the description. The library collections containing the book is noted after the title. A book in a personal collection is only if the book cannot be found in a library collection. The exception to that rule is the author's personal collection, which is always noted (See below: "Collections.")

The wrappers are listed in chronological order as best as I have been able to discern it. When two or more books have exactly the same wrapper except for the color, there is no way to discern the chronology. In those cases, the wrappers are listed in alphabetical order according to color.

Wrapper Colors

After the wrapper description, the wrapper color is noted. A large array of colors was used over the years. There were slight variations in shades in some colors and typically these are ignored here. For example, the orange used in the early 1940s was slightly darker than that used later, but here all are simply designated "Orange." Where the shades of the same color are obvious, the difference is noted. For example, "Light gray" and "Dark gray;" "Light green" and "Dark green" are differentiated. (For more information on colors, see below "Summary of Title Page and Wrapper Styles.")

Number of Staples

All pocket books from 1919 until around 1940 were put together with two staples. A switch was made to a single staple with the introduction of a variety of colors other than

blue and logos (small union, large union, UIP device, and portraits of Haldeman-Julius). Books that have a small union on the front always have two staples. Those with a small union on the back have two staples if there is a small numeral “1” to the right of the union label, or if the wrapper color is “peach” or “light green.” Books with a large union on the back have two staples when the color is “peach.” All other wrappers designated LBB (2) with any of the logos noted above have one staple, unless otherwise noted.

A switch was made back to two staples in the early 1950s. Any book that has a LBB (3) wrapper design has two staples.

Title Page Designs

Abbreviation and Code Explanations

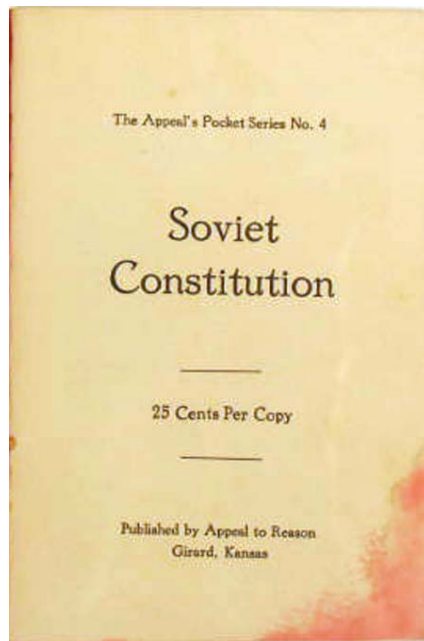
Below are descriptions of the various title page designs with the abbreviations and codes that are used to denote them. In some cases, such as a book belonging to the Five Cent Pocket Series, a simple abbreviation, FCPS, will be all that is used in the book description since there was only one title page design for that series. Other series were more complex, especially the People’s Pocket Series and the Little Blue Books. For example, the People’s Pocket Series had three different title page designs. They are differentiated here with the use of a letter: PPS (a), PPS (b) and PPS (c). The Little Blue Book Series had five title page designs, each, here, assigned a letter. In some cases, there were minor variations within a design. In such cases, the code is not sufficient in itself to adequately describe the title page so additional information is added.

Appeal’s Pocket Series (A’sPS)

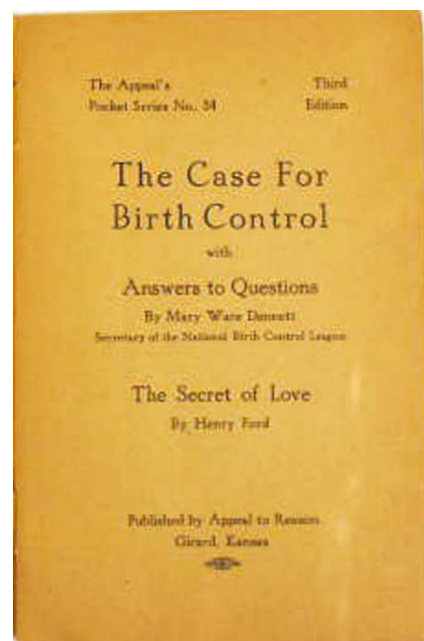
Two title page designs were used for this, the initial series.

A’sPS (a) Series name and book number are on a single line centered toward the top of the page. Below the title the price is noted, either 15 or 25 cents. At the bottom of the page is the imprint of Appeal to Reason, Girard, Kansas. If no edition is noted, it indicates the first printing. Subsequent editions are noted below the title.

A’sPS (b) Series name and book number are on two lines at the top left. The edition number is noted at the top right. The Appeal to Reason imprint is toward the bottom. A union logo appears below the imprint.



A'sPS (a)



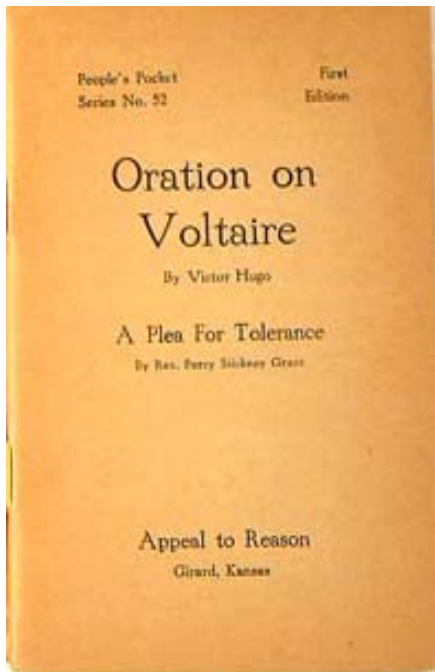
A'sP (b)

People's Pocket Series (PPS)

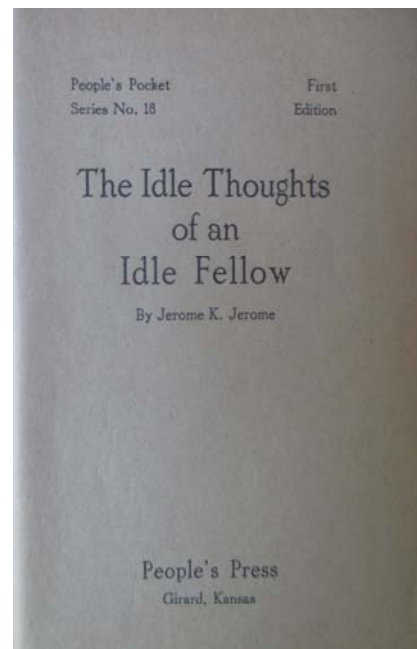
The People's Pocket Series had a short life but went through many changes in design. There were three title page designs. The union label appears on the title page of some books but not on others. It is noted as "union" when it does appear.

PPS (a) This is quite similar to A'sPS (b). The series name and book number are on two lines at the top left. The edition is at the top right. Below the title and author, is the imprint of Appeal to Reason.

In a few cases, PPS (a) title pages have "People's Press" on the imprint, rather than Appeal to Reason. Those cases will be noted as, 1 PPS (a) People's Press Imprint.



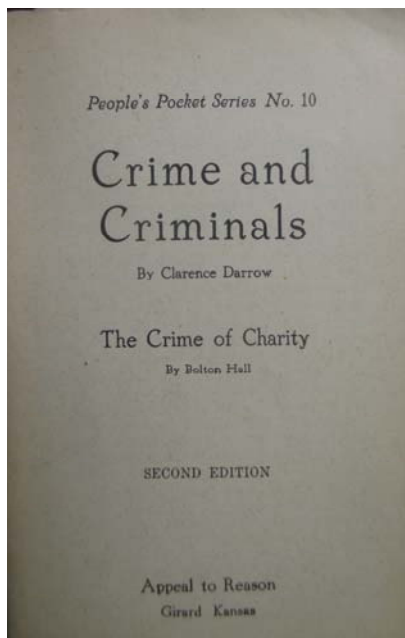
PPS (a)



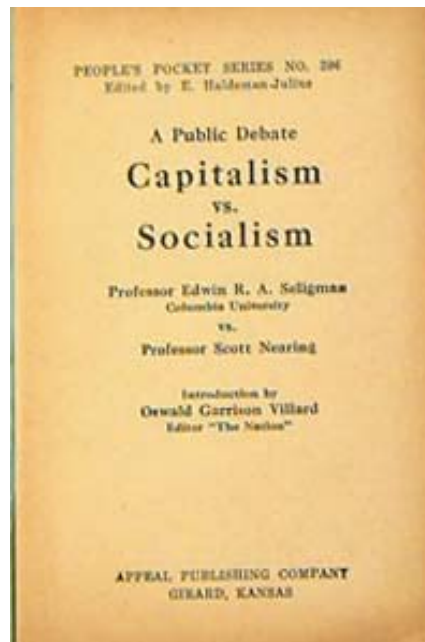
PPS (a) People's Press Imprint

PPS (b) The series name and book number are on a single line centered toward the top of the page. The edition, in cases when it is noted, is below the title page and above the Appeal to Reason imprint.

PPS (c) Exhibits several changes from PPS (b). First is a change the series title is all in upper case. Second, "Edited by E. Haldeman-Julius" is placed directly below the series/number line. That editor line was used consistently through the various series until the 1950s. Finally, the publisher's name on the imprint changed to Appeal Publishing Company. Edition numbers never appear on PPS (c) title pages.



PPS (b)



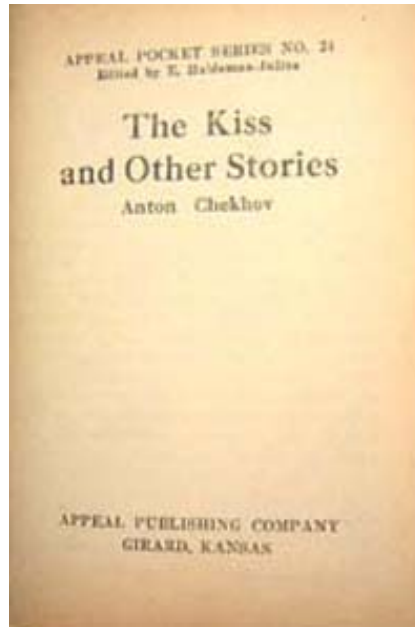
PPS (c)

Appeal Pocket Series (APS)

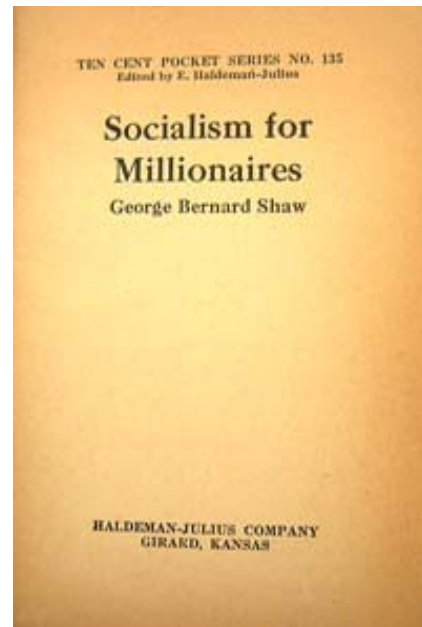
APS Only one title page design was used during the brief life of this series. It looks very much like PPS (c). The only change is the new series title.

Ten Cent Pocket Series (TCPS)

TCPS Only one title page design was used for this series. It is identical to the APS except that the series name changed and the publisher name changed to Haldeman-Julius Company.



APS



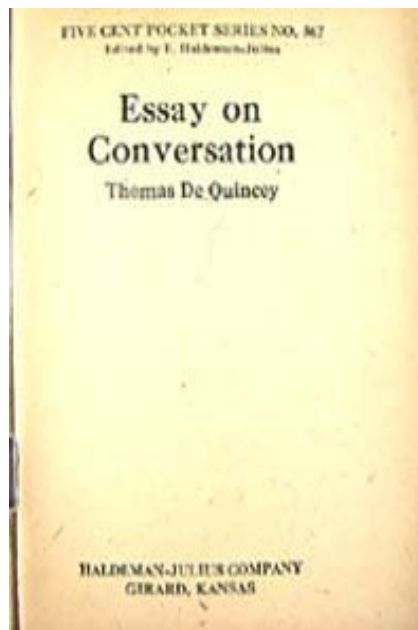
TCPS

Five Cent Pocket Series (FCPS)

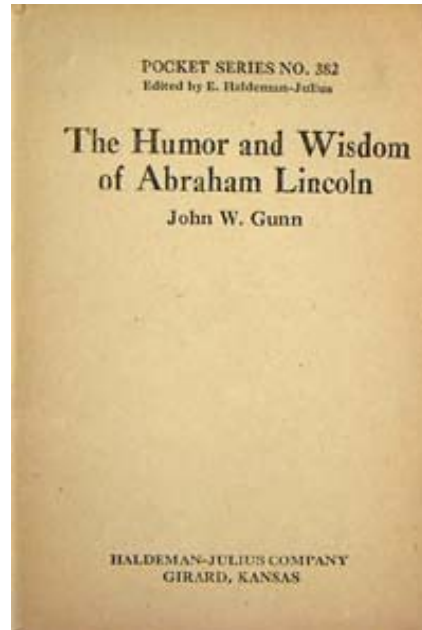
FCPS Only one title page design was used for this series. It is identical to TCPS except that the series name has changed.

Pocket Series (PS)

PS Only one title page was used for this series. It is identical to FCPS except that the series name has changed.



FCPS

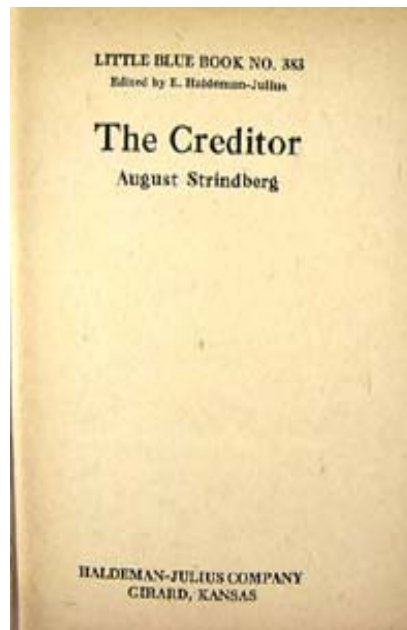


PS

Little Blue Books (LBB)

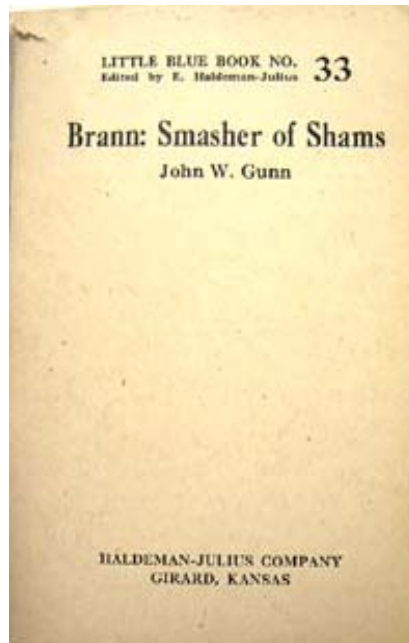
The Little Blue Book series lasted from 1923 into the 1970s. There were five basic designs, some with variations that are noted.

LBB (a) This is the earliest version of the Little Blue Books. There is no change in the design that persisted from the Appeal Pocket Series through the Pocket Series except that the series name changed.



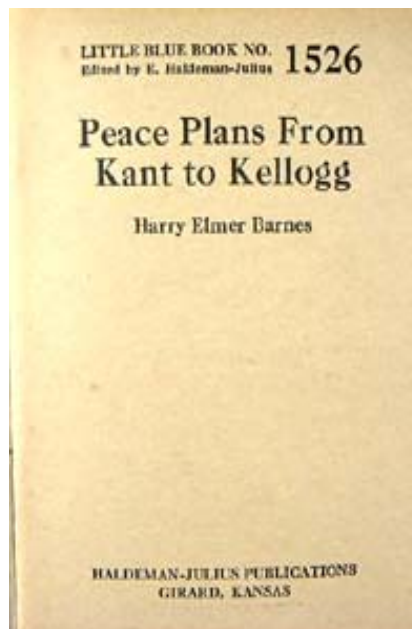
LBB (a)

LBB (b) In 1924 or 1925 the size of the font used for the number was much enlarged. In all earlier books, the font for the series title and the number were the same size. In this new design, the number increases from around 2 mm in height to about 5 mm.



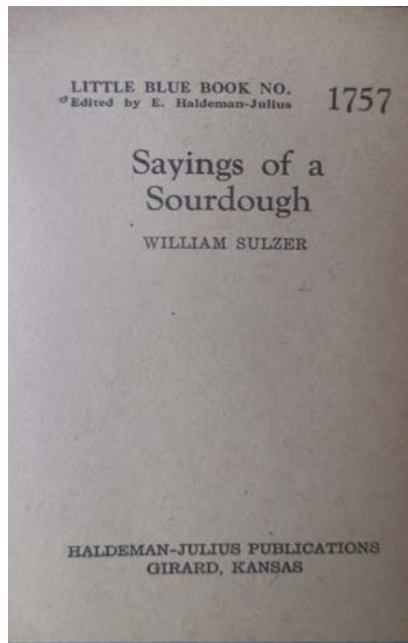
LBB (b)

LBB (c) In 1927, the name of the company in the imprint was changed from Haldeman-Julius Company to Haldeman-Julius Publications. Title pages with that new imprint are noted as LBB (c).

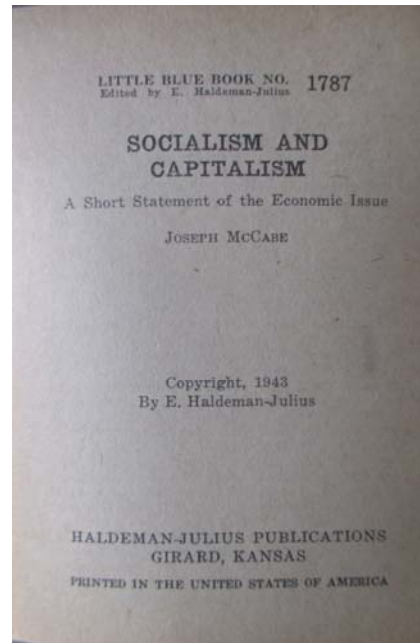


LBB (c)

In the 1940's many LBB (c) title pages had numbers that were, rather than the standard 5 mm high. Either 3 or 4 mm. These books were almost all in the 1700s and 1800s.



LBB (c) 4mm, author in caps



LBB (c) 3mm, copyright, PUSA

LBB (d) With the death of E. Haldeman-Julius in 1951, control of the company passed to his son Henry Haldeman. Sometime after this transition changes began to appear in the title pages. These changes were deletions from the basic design that had persisted since the 1920s. For the most part, the changes seem intended to weaken the association of the books with their late editor. The changes were made by altering the original plates rather than by designing a new page. In some cases, very old plates were altered. For example, the series/number line from a page that was originally from the Ten Cent Pocket Series may be altered to say merely Pocket Series - such will be noted. The chronology of these changes is not firmly established, but the listing here is in the order in which it is assumed the changes took place. These variations will appear in the bibliography in this form:

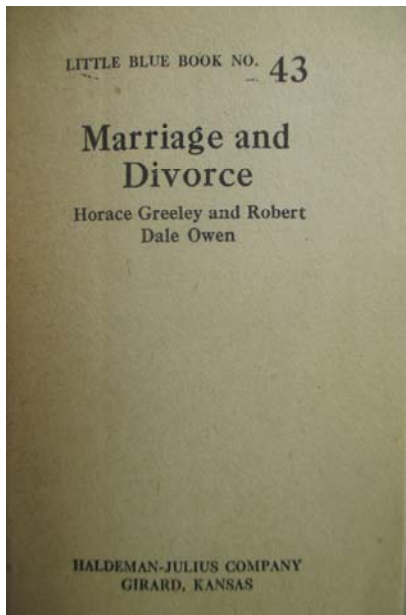
LBB (d) no editor line. This title page is identical to the LBB (b) or (c) except that the editor line is deleted.

LBB (d) no editor line, no company name. This title page is the same as that directly above with the further deletion of the company name from the imprint leaving Girard, Kansas at the bottom of the page.

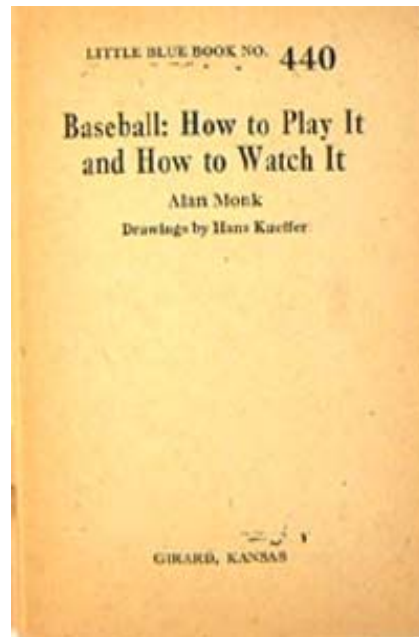
LBB (d) no editor line, no imprint. Here Girard, Kansas is removed, as well as the company name, leaving only the series name and number, and the title and author on the page.

LBB (d) no company name. Here the editor line is intact and Girard, Kansas is at the bottom, but no company name is included.

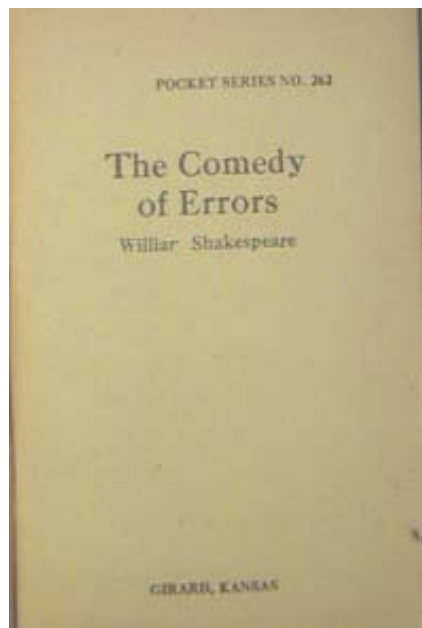
LBB (d) no imprint. The editor line is intact but the imprint is missing.



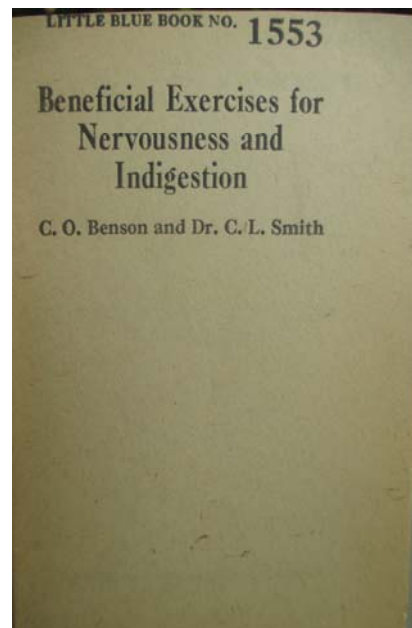
LBB (d) no editor line



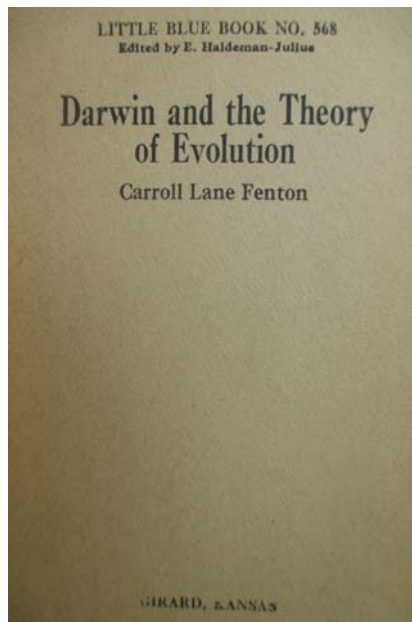
LBB (d) no editor line, no company name



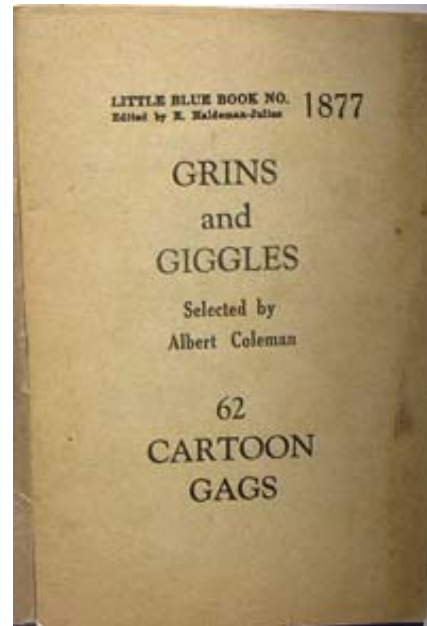
LBB (d) PS, no editor line, no company name. Series name altered from TCPS to PS



LBB (d) no editor line, no imprint

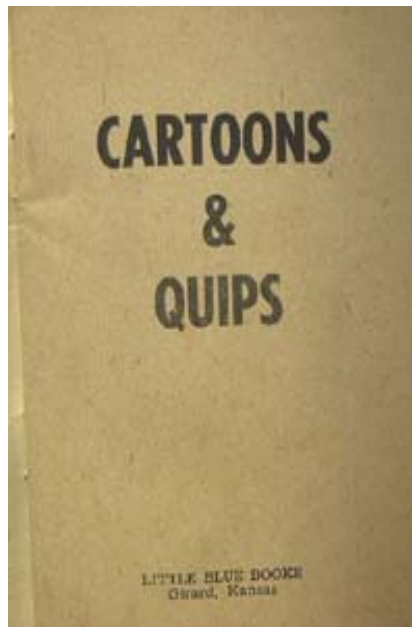


LBB (d) no company name

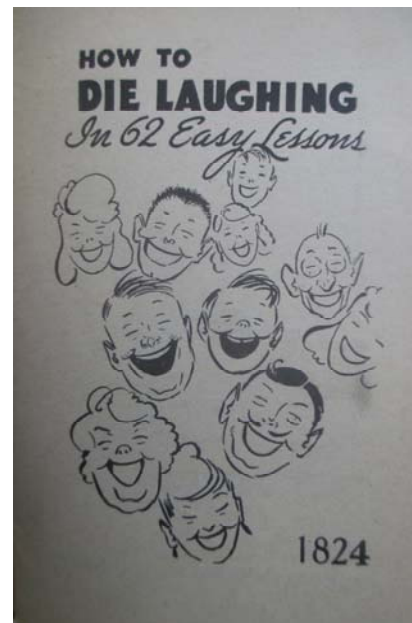


LBB (d) no imprint

LBB (e) title pages appear on a few completely reset titles pages. However, in most cases they are on titles that were issued for the first time in the mid-1950s or later. They show considerable variation. There are relatively few examples of this title page design, yet there is much variation. Rather than try to categorize each type, each title page will be given its own description. Some examples:



LBB (e) Little Blue Books imprint, no number



LBB (e) illustrated, title and number

Wrapper Designs Abbreviation and Code Explanations

Appeal's Pocket Series (A'sPS)

A'sPS Only one wrapper design was used for the original series. A'sPS wrappers placed the series name, in some cases preceded by the word "The," and number on two lines located at the top left. The title and author, when noted, begin above the mid-point and sometimes run below it. The price appears below the title. The edition is noted below the price. If no edition is noted, it is the first. The imprint of the Appeal to Reason, Girard, Kansas, appears below the edition. Below the imprint is a union logo. All of the printing is enclosed by two rectangles, the outer being a solid line, the inner comprised of closely spaced horizontal dashes. The insides and back of the wrapper are blank.



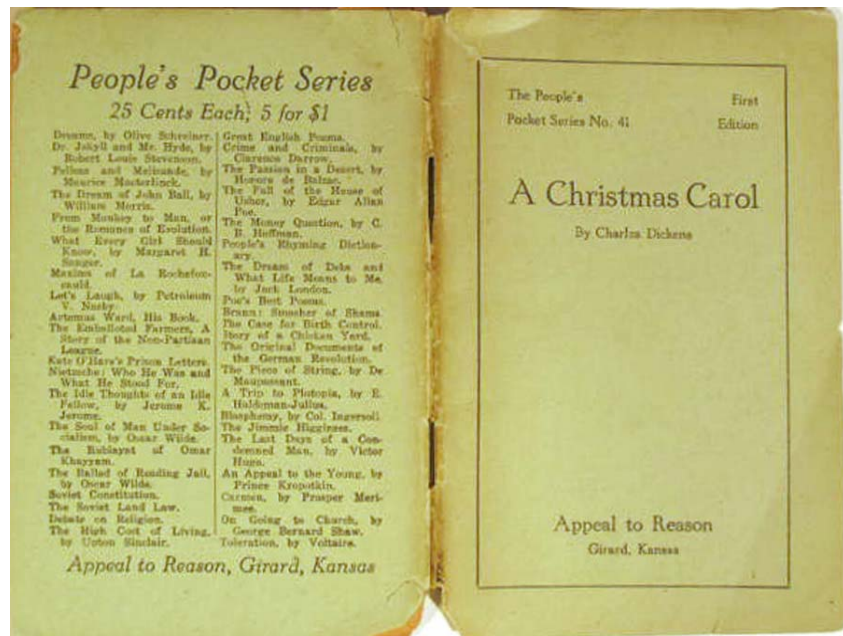
A'sPS

People's Pocket Series Wrappers (PPS)

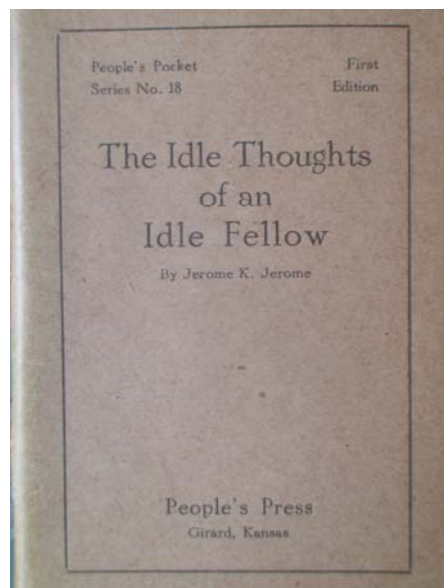
People's Pocket Series wrappers display a great deal of variety both on the front and back. Here will be noted three basic types with the location of the series name as the determining characteristic. There are many variations in each type.

PPS (1) The series name retains that style noted in the Appeal's Pocket Series, using two lines at top left. The edition is noted top right. Under the title and author appears the Appeal to Reason imprint. All the printing on the front wrapper is enclosed by a rectangle of solid lines. There is variation in the back. In some cases, the back is blank, in others it contains a list of books in the series. Often the list begins on the inside of the wrapper. This is noted and the first and last books on the list are recorded.

In a few cases, PPS (1) wrappers have “People’s Press” on the imprint, rather than “Appeal to Reason” Those cases will be noted as, 1 PPS (a) People’s Press Imprint.



PPS (1) “People’s Pocket Series” back



PPS (1) People’s Press Imprint

PPS (2) The series name and number are now on a single line centered near the top. Another change with PPS (2) is the introduction of a circular device, 25 mm in diameter

depicting a scholar examining a scroll against a background of shelved books. All wrappers designated PPS (2) bear the circular device.

The Appeal to Reason Imprint appears on all PPS (2) wrappers. PPS (2) had the longest duration of the three PPS styles and went through the greatest number of minor variations. The earliest wrappers with the PPS (2) style retained from PPS (1) the enclosing rectangle on the front. After the removal of the rectangle, some wrappers show no change on the front other than the loss of the rectangle. On other post-rectangle wrappers an editor line appears: "Edited by E. Haldeman-Julius." On those wrappers, the editor line appears just below the circular device.

The back wrappers of PPS (2) show considerable variation, which will be noted in this work. The following are the back wrapper styles noted for PPS (2):

- When there is a list of books, the first and last books on the list are noted.
- When there is a single book or a series advertised, the title of the book or the series is noted.
- "Appeal advt.": Refer to an advertisement for the weekly publication The Appeal to Reason. The ad takes up the entire back wrapper.

Each PPS (2) wrapper is described in one of the following ways:

PPS (2) rectangle

PPS (2) rectangle, series advt. back

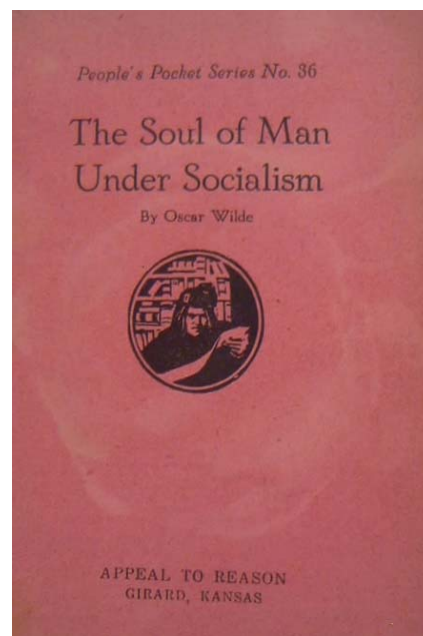
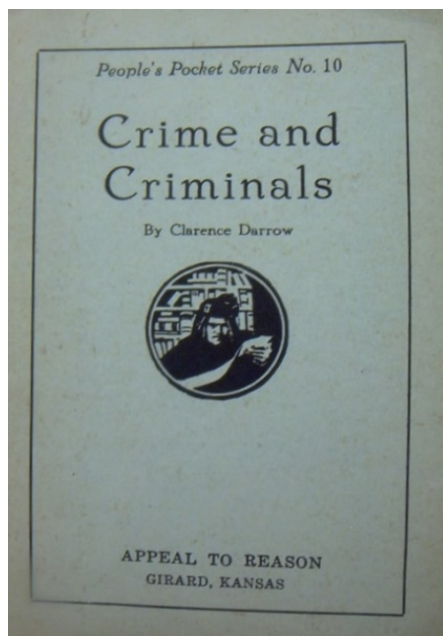
PPS (2)

PPS (2) with a description of a single ad on the back

PPS (2) editor

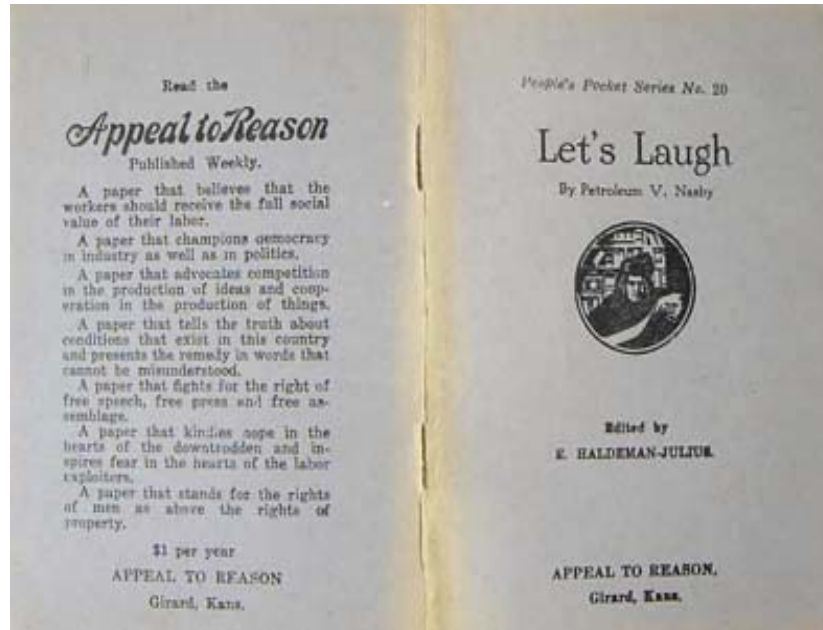
PPS (2) editor, Appeal advt. back

Some wrappers also have advertising material on the inside of the wrapper. In most cases, it is an ad for a single book. These advertisements are noted in the description.



PPS (2) rectangle

PPS (2)

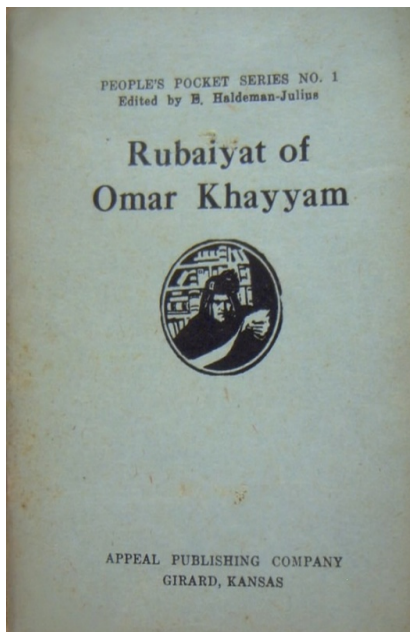


PPS (2) editor, Appeal advt. back

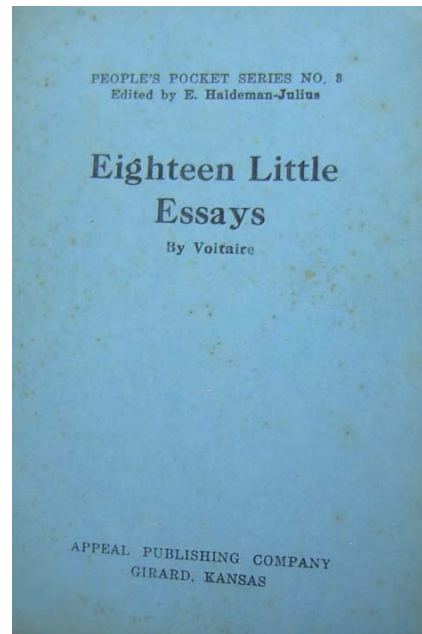
PPS (3) The series name is now in all upper case letters. Also, the editor line is relocated directly below the series name, the place it would occupy until the 1950's. The imprint now bears the name "Appeal Publishing Company." There are two variations of this design. Some wrappers have the circular device seen in PPS (2); others do not. All backs of PPS (3) are blank. PPS (3) wrappers are noted as one of the following:

PPS (3) circular device

PPS (3)



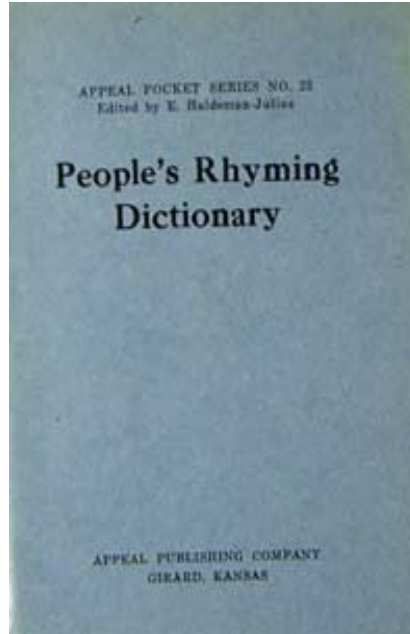
PPS (3) circular device



PPS (3)

Appeal Pocket Series (APS)

APS The Appeal Pocket Series wrapper was the same as PPS (3) except for the change in the series name. Centered at the top is the series name with the number on the same line and in the same size type. Directly below that is the line “Edited by E. Haldeman-Julius.” Below the editor line are the title and author. The backs of all Appeal Pocket Series wrappers are blank.



APS

Ten Cent Pocket Series (TCPS)

In 1922, the series name changed to Ten Cent Pocket Series. This series has three wrapper variations. All three have the same front. The front was essentially the same as the Appeal Pocket Series. Obviously, the series name was changed. In addition, the company name in the imprint became “Haldeman-Julius Company.” The wrapper variations are manifested on the back. At first, the backs, as in the Appeal Pocket Series, were blank. Next, the back was nearly evenly divided by ads for two Haldeman-Julius Publications. At the top is an ad for *Life and Letters* (a monthly issued from September 1922 until August 1924). The bottom half is devoted to the *Haldeman-Julius Weekly* (which had replaced the *Appeal to Reason* in 1921). The last books printed in the series bear three ads, each covering a third of the back. *Life and Letters* at the top, *Haldeman-Julius Weekly* in the middle, and a short-lived monthly *Know Thyself* (it ran from September 1923 until February 1925) at the bottom.

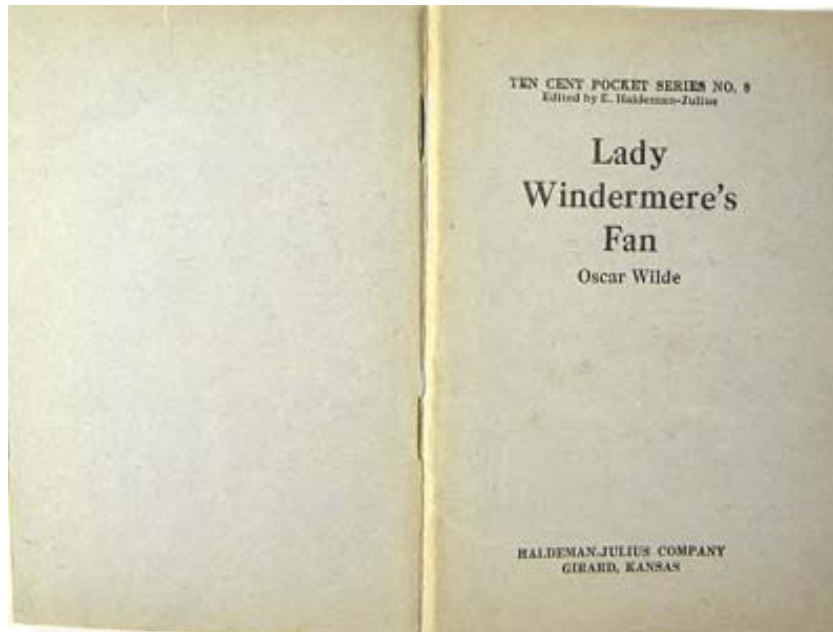
These wrappers will be noted as:

TCPS

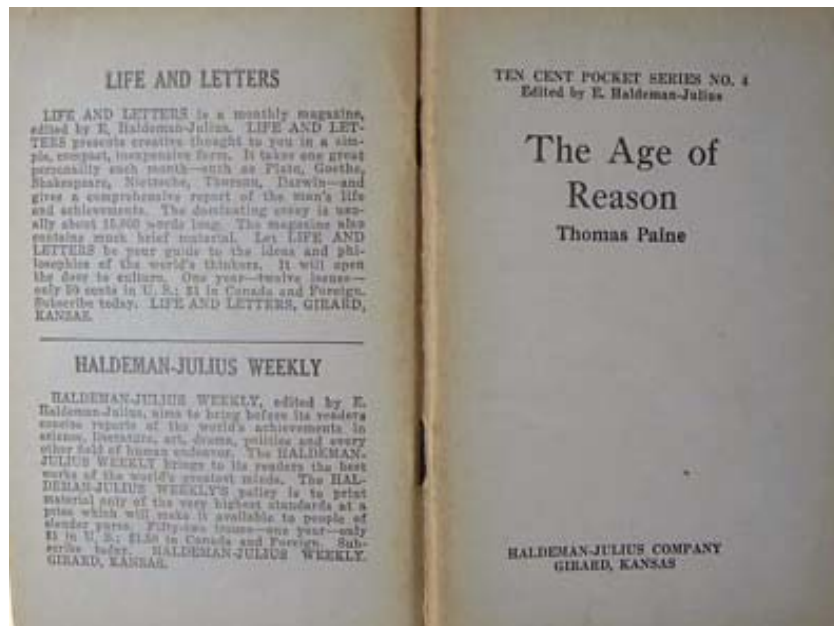
TCPS two advts.

TCPS three advts.

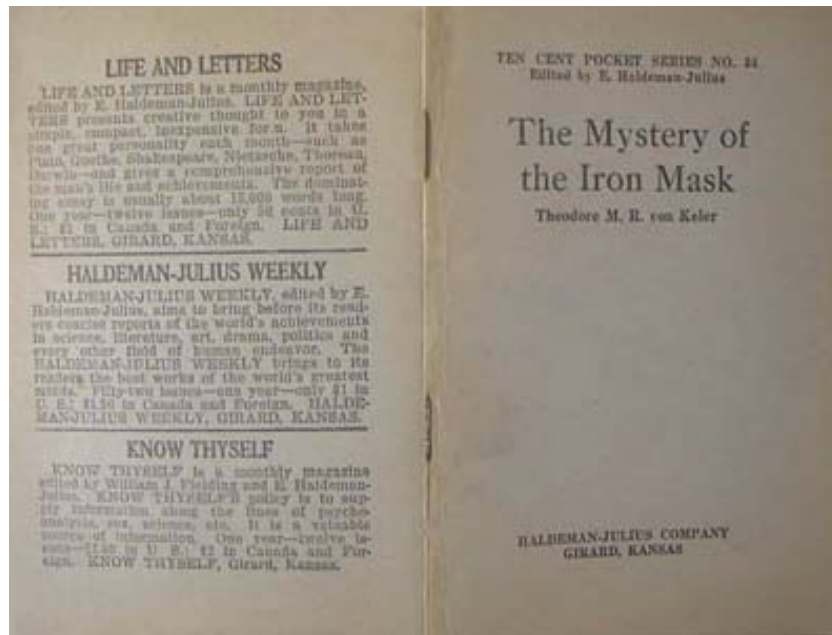
Infrequently, wrappers from the Ten Cent Pocket Series had “Made in U.S.A” printed on the back. Such occurrences are noted as “Made in U.S.A.”



TCPS



TCPS two advts.

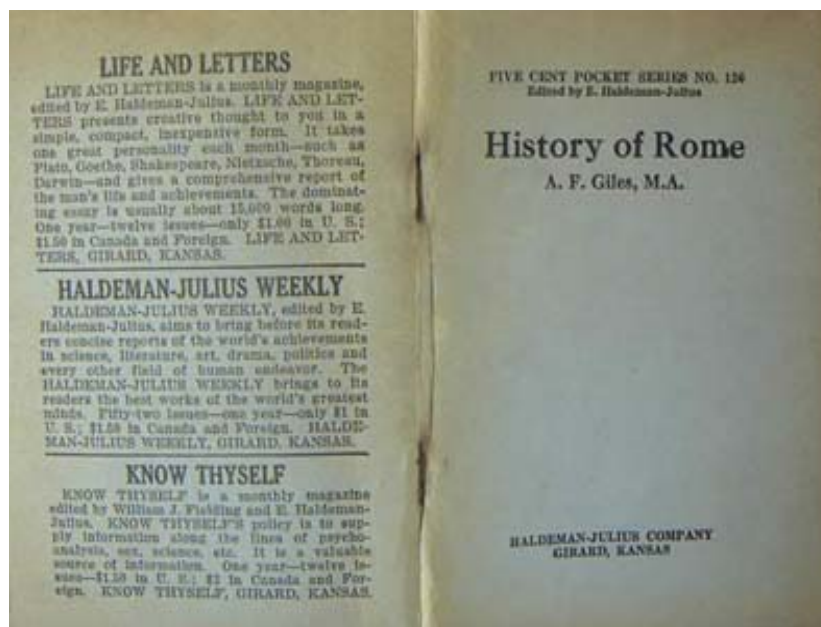


TCPS three advts.

Five Cent Pocket Series (FCPS)

FCPS In 1923, the series name briefly changed to Five Cent Pocket Series. The wrapper style remained the same as the last version of the Ten Cent Pocket Series, except, of course, the series name was changed.

Infrequently, wrappers from the Five Cent Pocket Series had “Made in U.S.A.” printed on the back. Such occurrences are noted as “Made in U.S.A.”

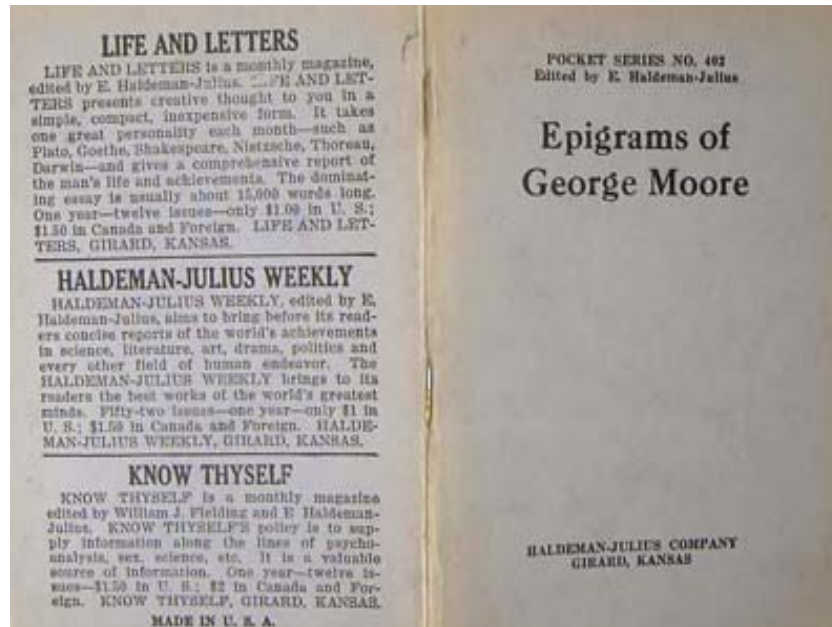


FCPS

Pocket Series (PS)

PS Later in 1923, the series name changed to Pocket Series with, again, the only change being in the series name.

Most wrappers from the Pocket Series had “Made in U.S.A” printed on the back. Such occurrences are noted as “Made in U.S.A.”



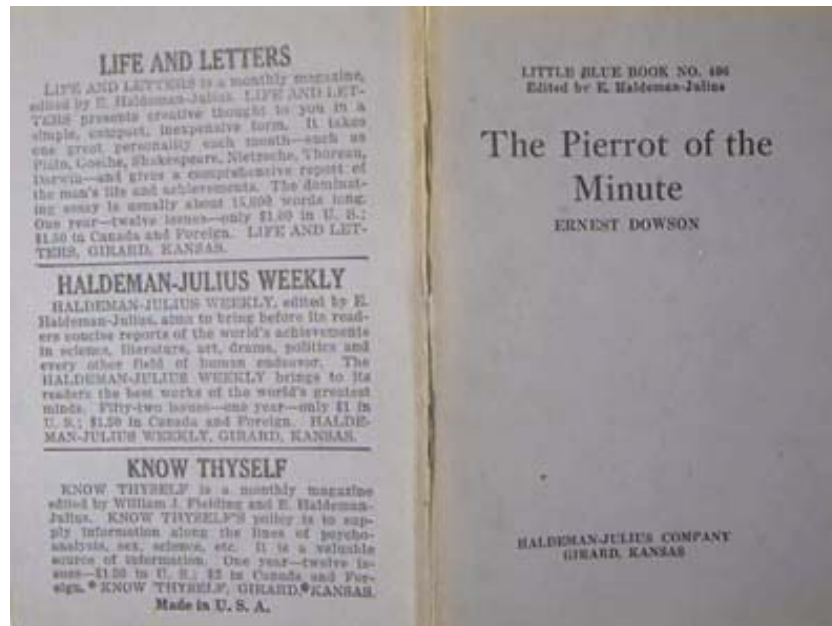
PS, Made in USA

Little Blue Books (LBB)

Very late in 1923 the series finally acquired the famous Little Blue Book name. Over the next 55 years, four basic wrapper styles, some with significant variations, were used. These styles and their variations parallel to a considerable degree the changes noted above in title page designs.

LBB (1)

LBB (1) In late 1923 the switch was made to LBB. The same wrapper style of the Pocket Series was maintained at first, with only a change in the series name. All LBB (1) have “Made in U.S.A.” on the back

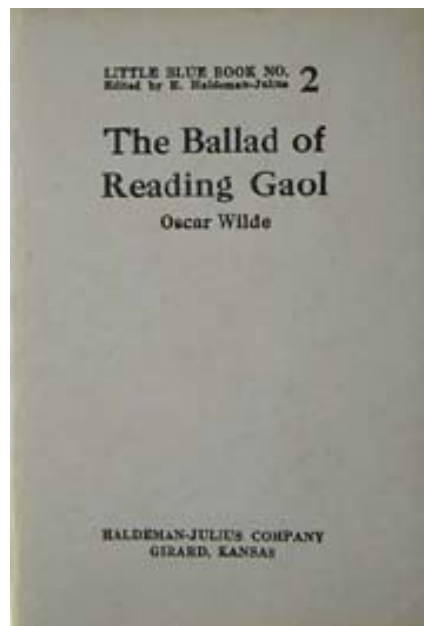


LBB (1)

LBB (2)

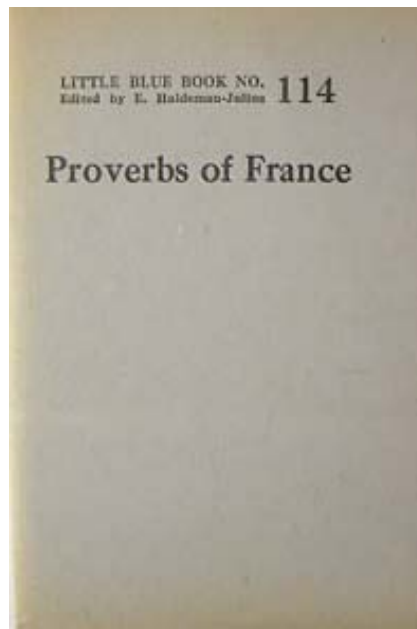
Since the inception of the project in 1919, the number had been the same size as the series name, around 2 mm. In 1924, the number was enlarged to 5 mm in height. This larger number is the main characteristic of LBB (2) wrappers (though as will be seen below, there are some exceptions to the 5mm size). It would remain the basic design for the next 25 years, but with many variations. With the enlargement of the number the three ads on the back were dropped and the back was once again blank. Later, as will be seen below, various devices were placed on the back. Unless otherwise indicated the back of a LBB (2) wrapper is blank.

The first LBB (2) wrappers retained the imprint on the front.



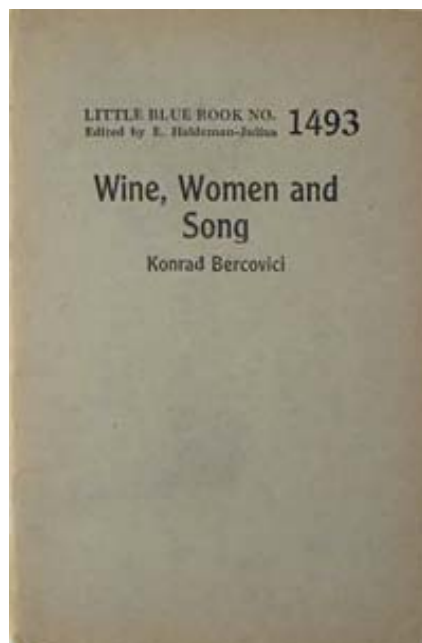
LBB (2) front imprint

The imprint was soon eliminated. What resulted was what is referred to here as the “standard” because it was this design (large number, no front imprint, blank back) that was issued during the peak popularity of the series in the mid-1920s to the late 1930s, possibly into the early 1940s. During this period, all wrappers were blue in color.

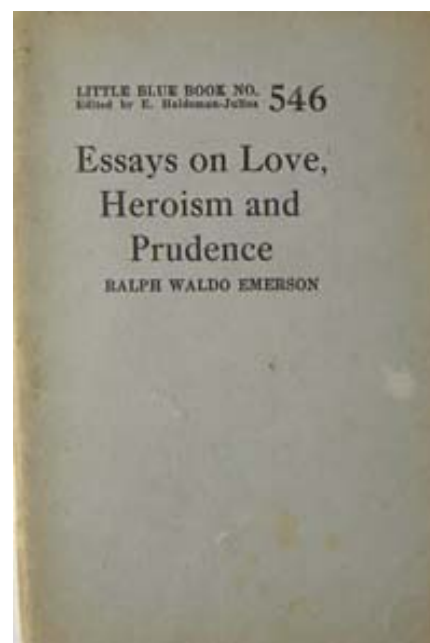


LBB (2)

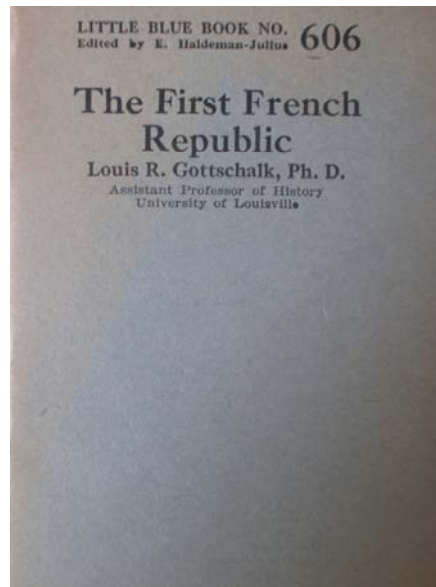
This standard design did show some variations even in the period of great popularity. On some wrappers, a sans serif type face was used. Typically, the author's name was printed in a combination of upper and lower case letters, but in some cases, the author's name was all in upper case. Occasionally some biographical information about the author was given on the wrapper.



LBB (2) sans serif

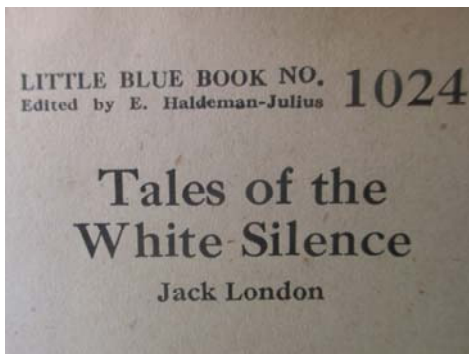


LBB (2) author in caps

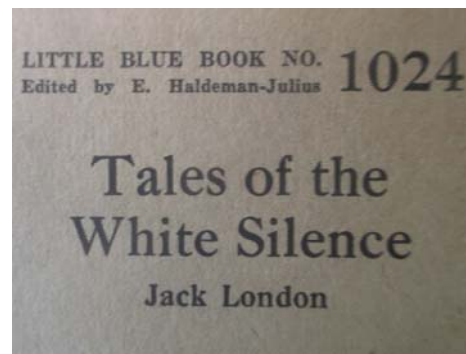


LBB (2) bio.

LBB (2) variant typeface indicates that the typeface used on the wrapper differs from that on the title page. (In the example below the upper case “T” and lower case “e’s” are the easiest places to note the type differs.)

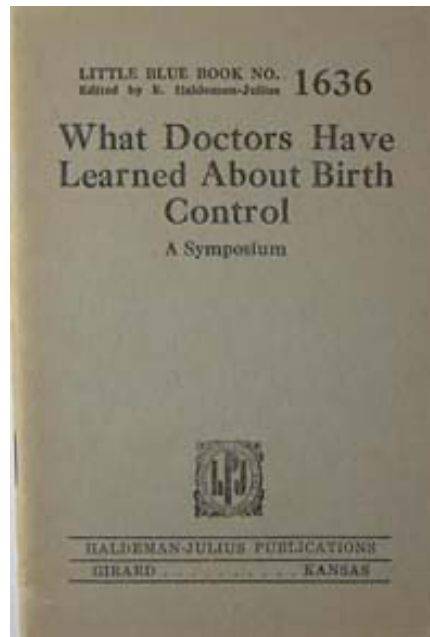


From title page



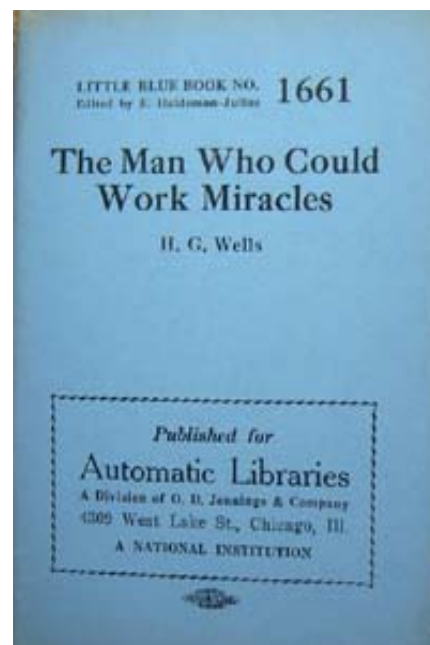
From wrapper

In 1933, a new version of the company imprint was added to the standard design but relatively small numbers of books bearing the new imprint were printed. The imprint consisted of initials “hjp” surrounded by an oval with the words “Haldeman-Julius Publications, Girard Kansas.” A ring of foliage surrounds the oval. Below that are two lines of type between three solid lines. The first line bears the company name, the second the location.



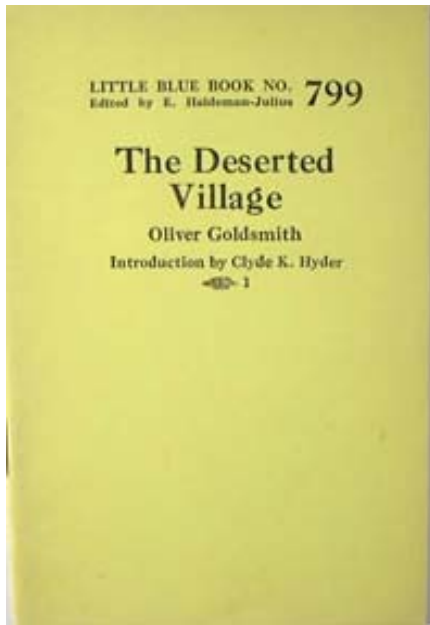
LBB (2) hjp

Haldeman-Julius experimented with selling Little Blue Books in vending machines in the late 1930s. These books are of the standard style with the addition of a rectangle noting “Published for Automatic Libraries, A Division of O. D. Jennings & Company, 1309 West Lake St., Chicago, Ill, A National Institution.” These wrappers have a large union logo at the bottom front.

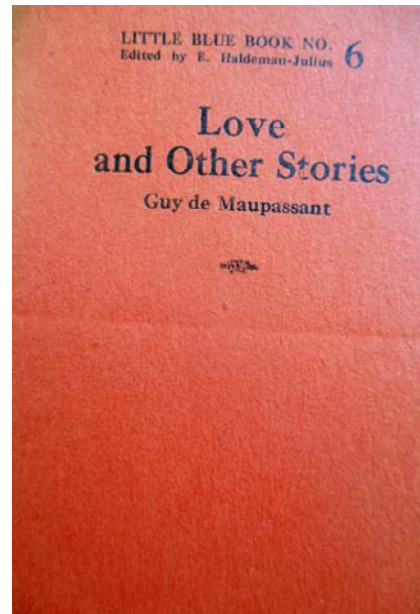


LBB (2) Automatic Libraries

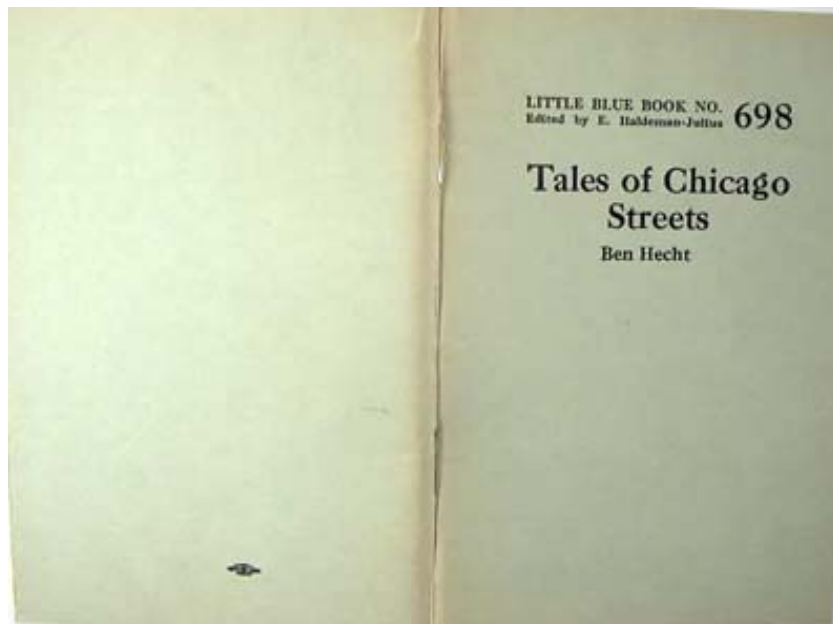
All the LBB (2) wrappers so far described were blue in color. Sometime in the late 1930s or early 1940s the company began to print the wrappers in a variety of colors. As they switched to a wider selection of colors they added various logos, and some wrappers had illustrated fronts. In the vast majority of cases, logos appear on the back wrapper, but in some instances, they are on the front. In wrapper descriptions, logos will assumed to be on the back unless otherwise noted. The first addition was an oval “union-made” logo. At first, this was printed on the front, but it more commonly appears on the back. Sometimes, the numeral “1” appears to the right of the logo. The logo appears in two sizes, ovals 7 mm (small) and 11 mm (large) wide.



LBB (2) small union +1 front



LBB (2) small union front

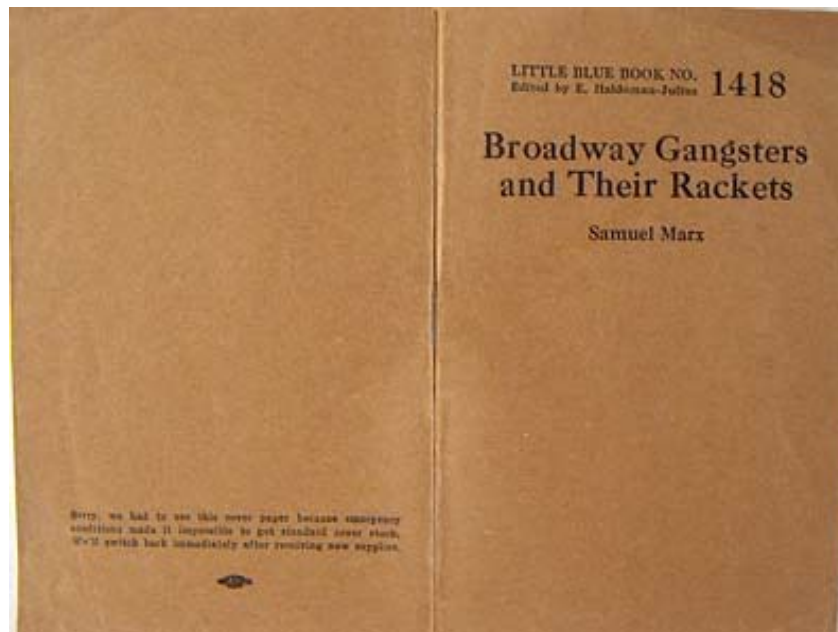


LBB (2) small union



LBB (2) large union

There are some wrappers, all either brown or dark gray in color, which have a small union logo on the back and carry the following note: "Sorry, we had to use this color paper because emergency conditions made it impossible to get standard cover stock. We'll switch back immediately after receiving new supplies." It would seem obvious that these wrappers were published during the American involvement in WWII.



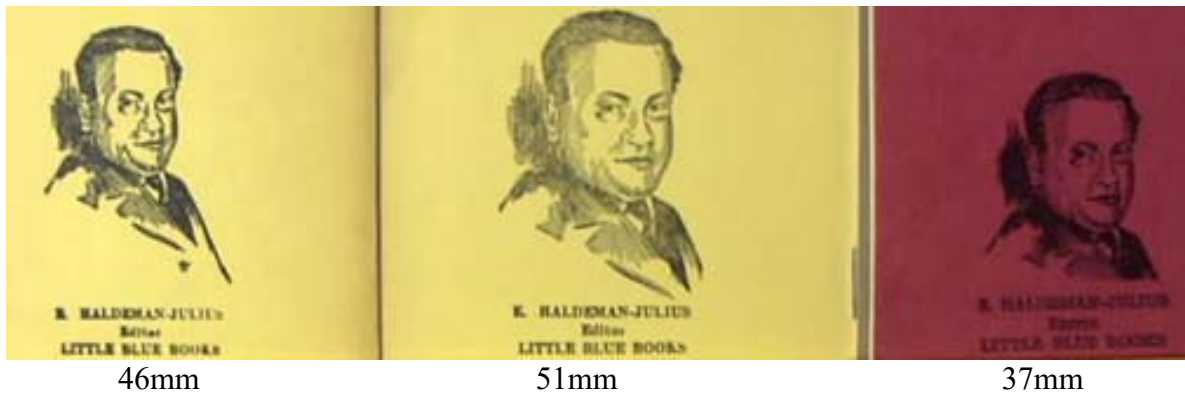
LBB (2) small union, apology

From the large number of wrappers carrying the union logo as the only addition to the standard format it seems clear that the format was long-lived, likely though World War II and somewhat beyond. In 1946 or slightly earlier, two new logos were employed. A circular, "University in Print" logo (UIP), 32 mm in diameter, was used off and on for

many years, usually with the union label but in some late printings without it. Shortly after the introduction of the UIP a portrait of the editor, E. Haldeman-Julius, appeared on the back wrapper. The portrait shows the head and upper torso. The same portrait was printed in three different sizes, 37, 46 and 51 mm in height, the variations coming as a result of enlargement, or from change in how much of the torso was displayed. The 46 mm version has initials inscribed just below the drawing, presumably of the artist. On the 51 mm version the initials have been blocked out. On the 37 mm version the area that showed the initials has been cut out entirely. Below the portrait is printed

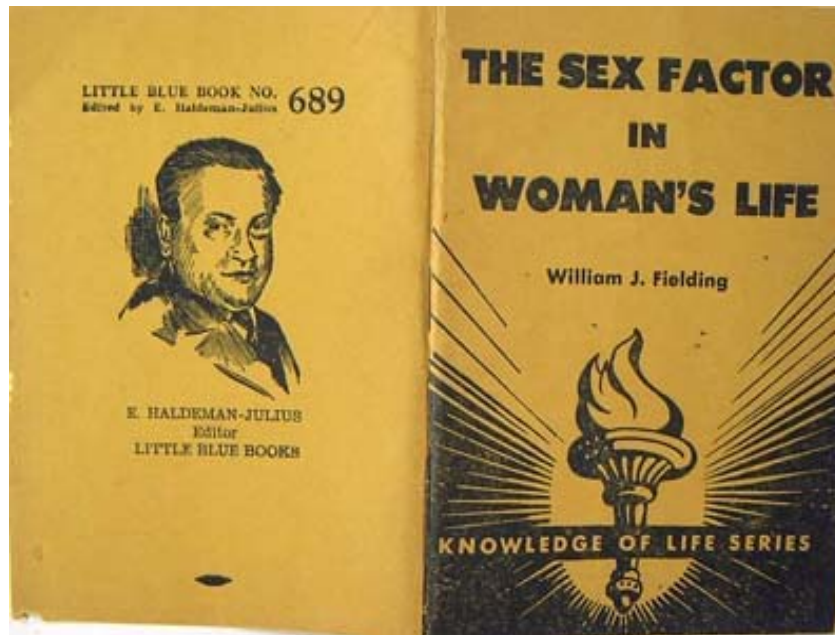
:

E. Haldeman-Julius
Editor
Little Blue Books



The portrait is always used in conjunction with the union logo, and sometimes with the UIP.

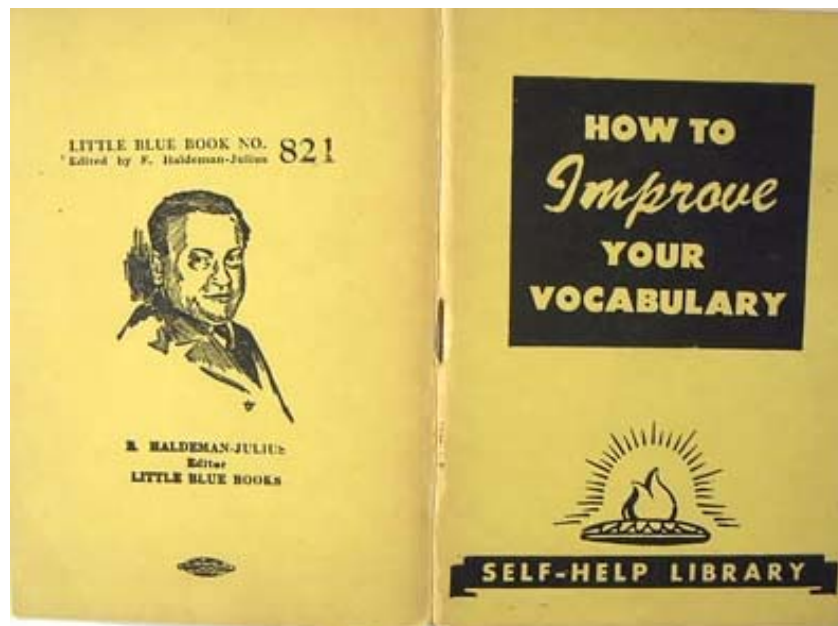
Various combinations of logos on the back appeared on Little Blue Books from about 1946 to sometime in the 1950s. The wrappers are in a wide variety of colors. The ink is generally black but red, green and brown are sometimes used. The color of ink will be noted when it is other than black. During this period, Haldeman-Julius introduced many illustrated wrappers. In most cases, the illustration ties in with the title of the book, eg., #1009 Typewriting Self-Taught carries a drawing of a typewriter. But there were also illustrations for special series within the Little Blue Book series. The “Knowledge of Life Series” contained books that had long been in the Little Blue Books Series which dealt with sexuality, most of them authored by William J. Fielding. Printings of these books had the titles in type larger than the norm, an illustration of a lighted torch, and a banner noting “Knowledge of Life Series.”



LBB (2) Knowledge of Life, small union, 51mm

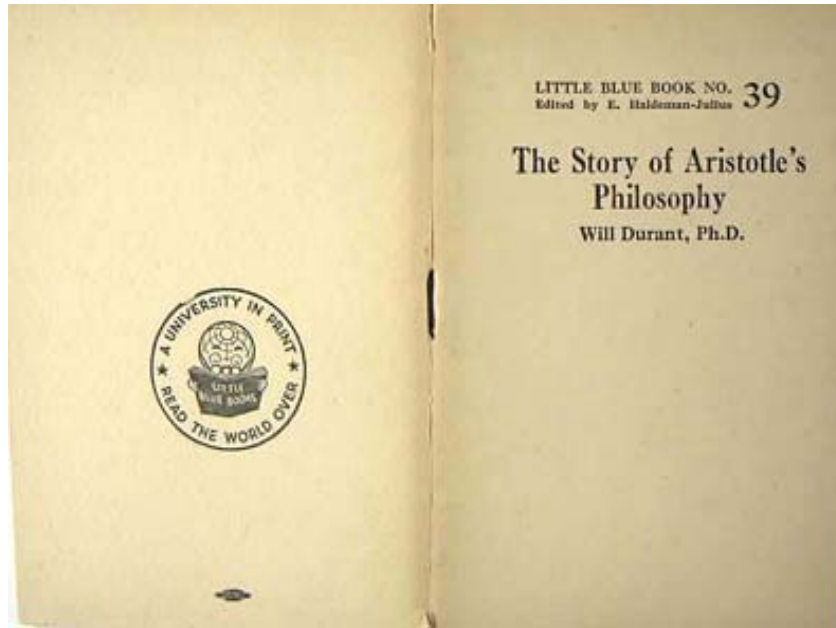
Similarly, many previously published works on language skills and mathematics received wrappers that made them part of the “Self-Help Library.” These wrappers displayed the title in a large rectangle on the top half of the wrapper. A banner noting the series name was along the bottom. In between is sometimes blank but more commonly filled by an illustration of a flame, or, in some cases, a quill pen.

Illustrated covers issued during this period have the Little Blue Book number and the editor line moved to the top of the back wrapper.

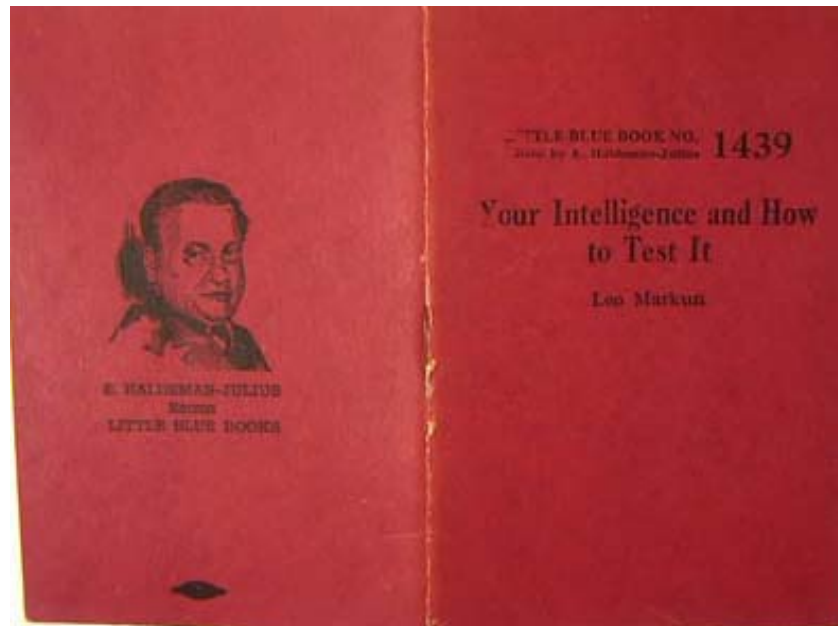


LBB (2) Self-Help, large union, 46mm

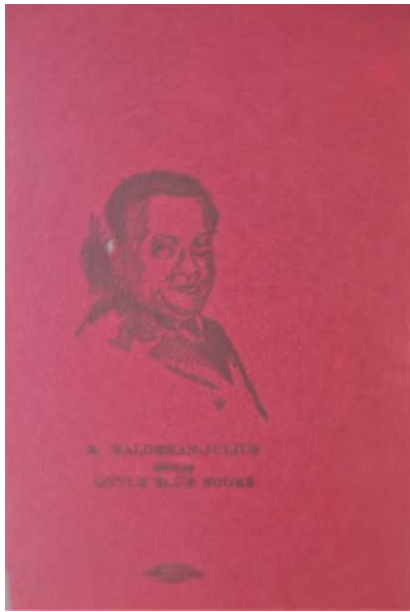
Other examples of designs with various logos are below.



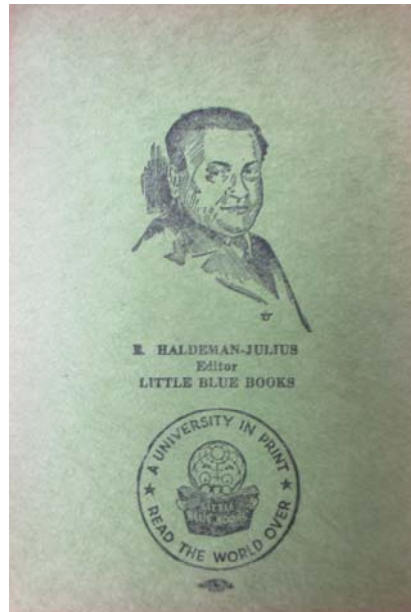
LBB (2) small union, UIP



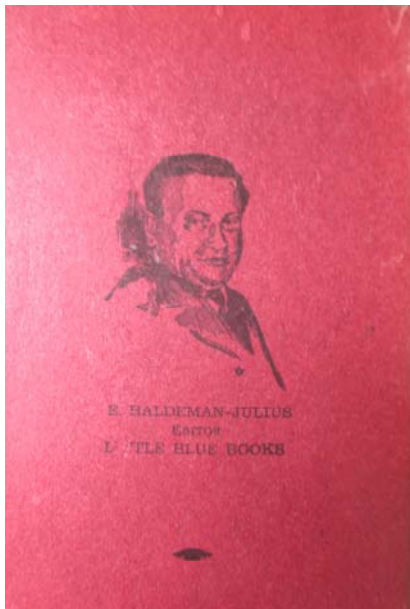
LBB (2) large union, 37mm



LBB (2) large union, 46mm



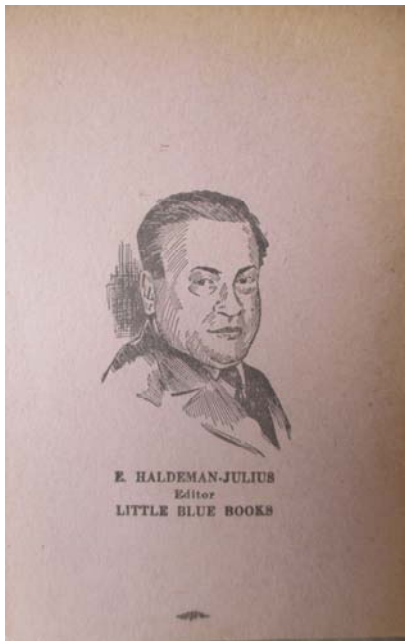
LBB (2) small union, UIP, 46mm



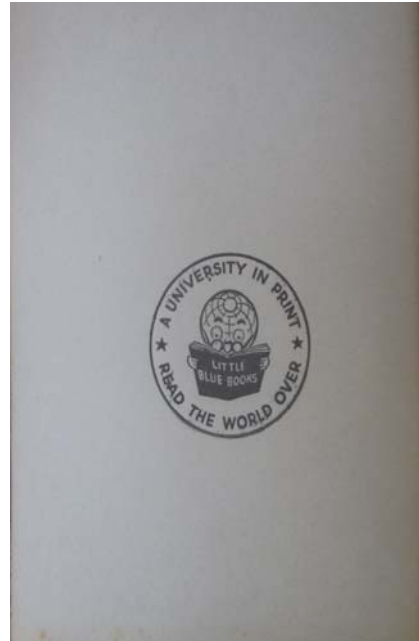
LBB (2) small union, 46mm



LBB (2) small union, UIP, 51mm

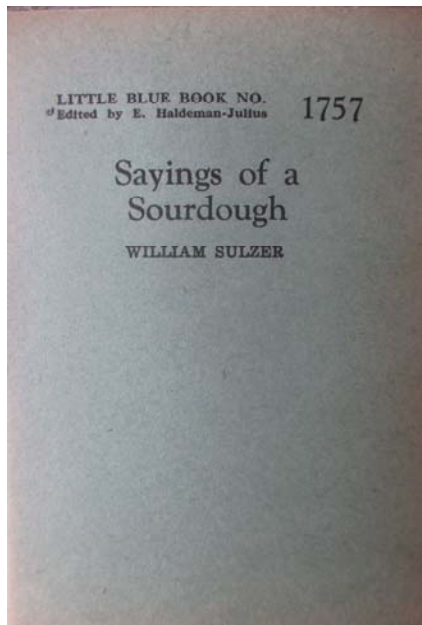


LBB (2) small union, 51mm

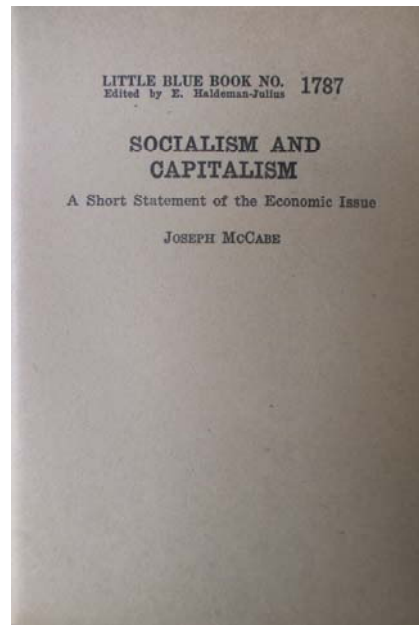


LBB (2) UIP

In the 1940's, in some instances, the type height of the number was reduced to 4 mm or 3mm. The 4mm wrappers are mostly between numbers 1723 and 1761. The 3 mm version appears mostly between numbers 1770 and 1823.



LBB (2) 4mm, author in caps



LBB (2) 3mm

LBB (3)

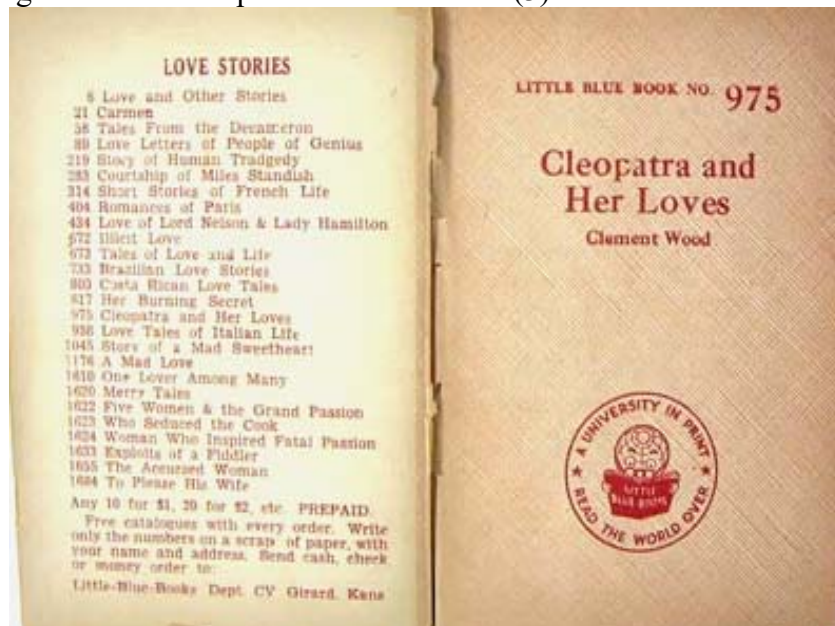
Late printings of Little Blue books are designated LBB (3). A major shift in wrapper design began to appear in the early 1950s after the company came under the control of Henry Haldeman. Below are the changes manifested in the period of LBB (3):

- The editor line that had first appeared on the People's Pocket Series in 1921 was removed. This omission of the editor line is the defining characteristic of LBB (3). In some cases, it is the only thing that distinguishes a LBB (3) from earlier wrappers.
- Often the book number appears without "Little Blue Book No." preceding it as it had for decades. Sometimes the number is preceded by "No." and this will be noted. In other instances, simply the number is given and this will be designated "number only."
- Frequently, a list of books from the series is printed on the back. The heading of the list is noted.
- Some wrappers have a mail-in book catalog request form on the back. This will be designated "order form."
- Other wrappers of this basic type have backs carrying advertisements for printing services or merchandise. The advertisement(s) content is noted.

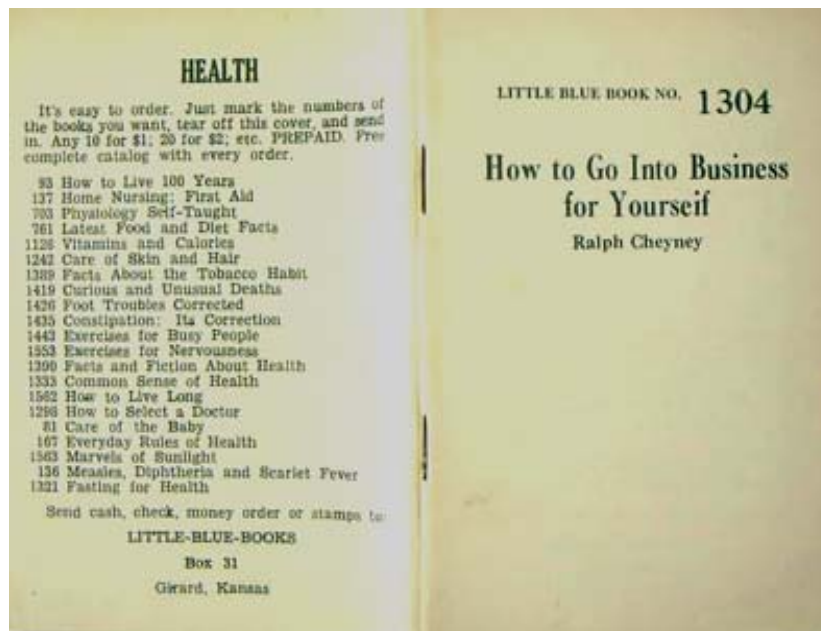
In a few cases, the back is blank. The only logo carried over from the past was the UIP which, when it appears, is on the front.

Many wrappers classified here as LBB (3) have titles that have been much enlarged, and sometimes omitting the name of the author. Many LBB (3) wrappers with lists of books or other printing on the back have illustrated fronts. Unlike the illustrations in LBB (2), these most often have the number on the front. In LBB (3) the number is rarely on the back. Often in cases where the number is not on the front, it is nowhere on the wrapper. Yet another variation in LBB (3) is the use of a single photograph on the front wrapper.

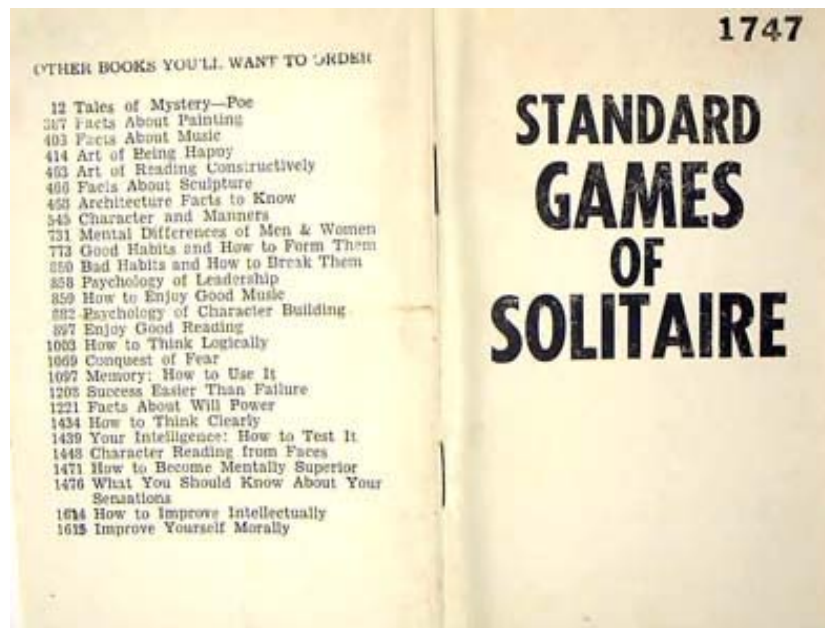
The following are the various possibilities for LBB (3).



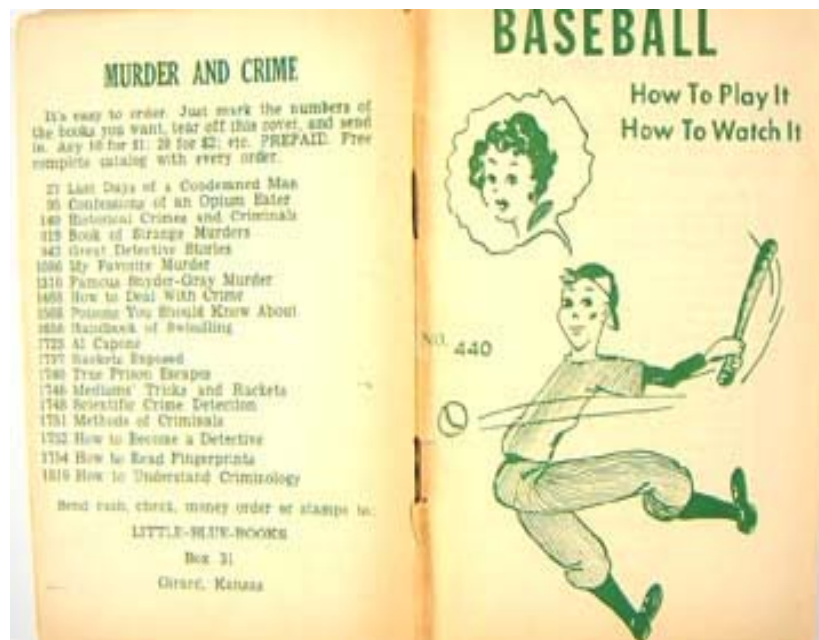
LBB (3) UIP front, "Love Stories" back



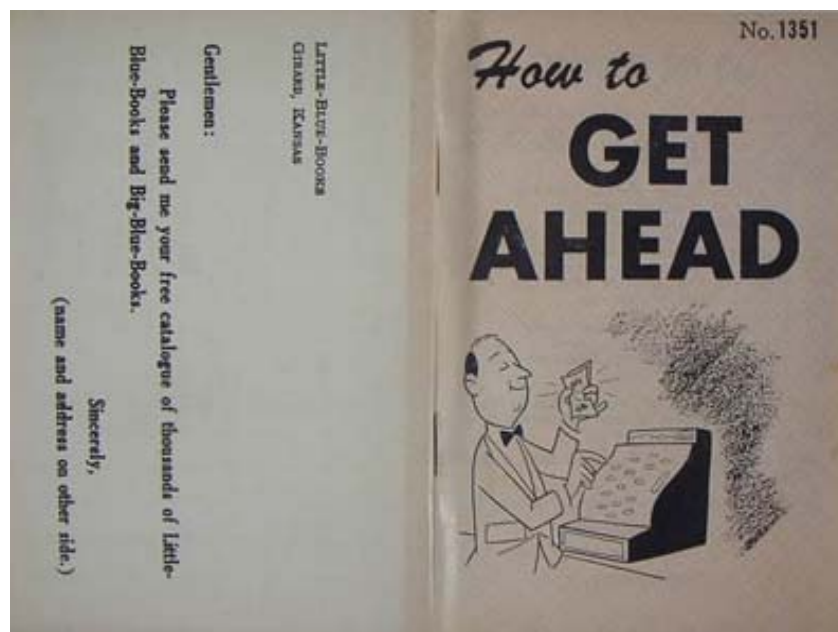
LBB (3) "Health" back



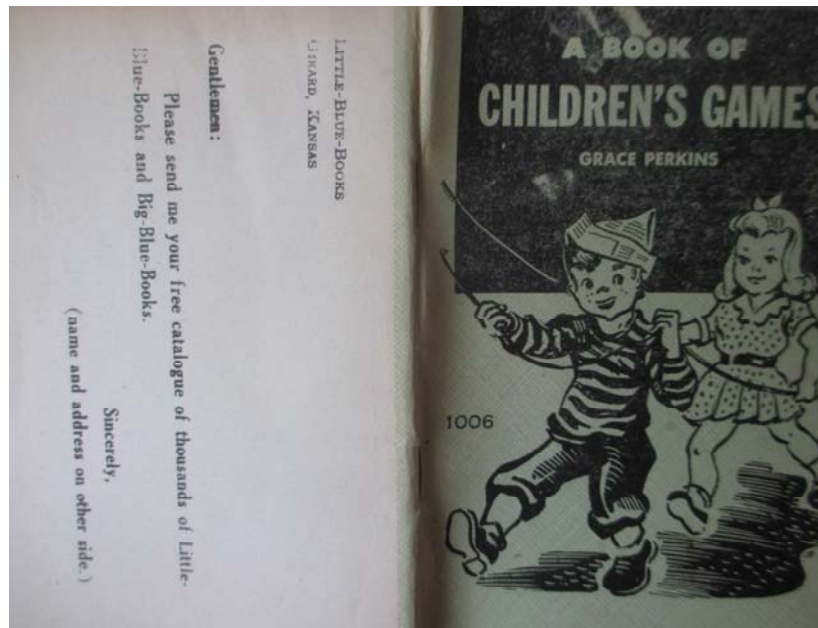
LBB (3) number only front, "Other Books You'll Want to Order" back



LBB (3) illustrated, “No.” front, “Murder and Crime” back



LBB (3) illustrated, “No.” front, order back



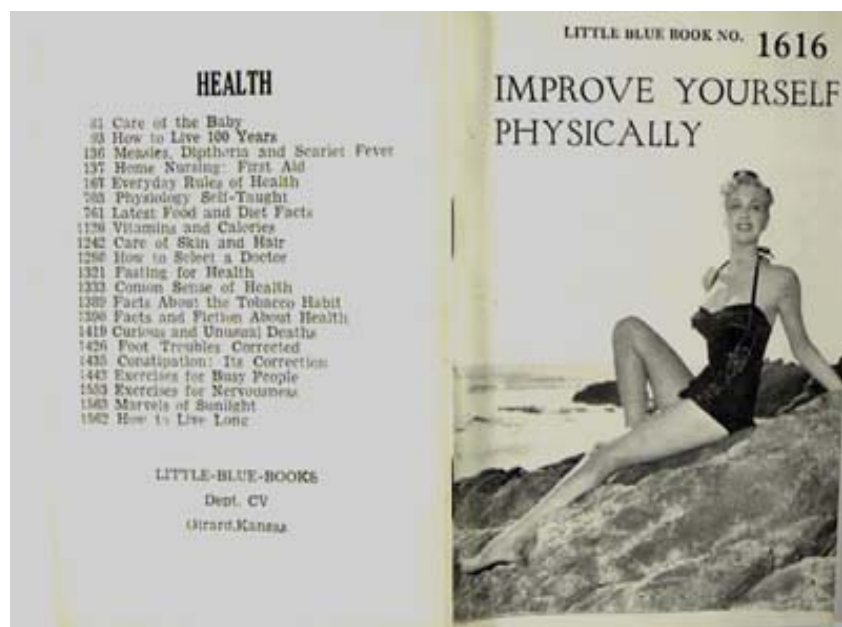
LBB (3) Illustrated, number only front, order form back



LBB (3) Illustrated, no number, "Best Fiction" back



LBB (3) illustrated, number and Razor Blade advt. back



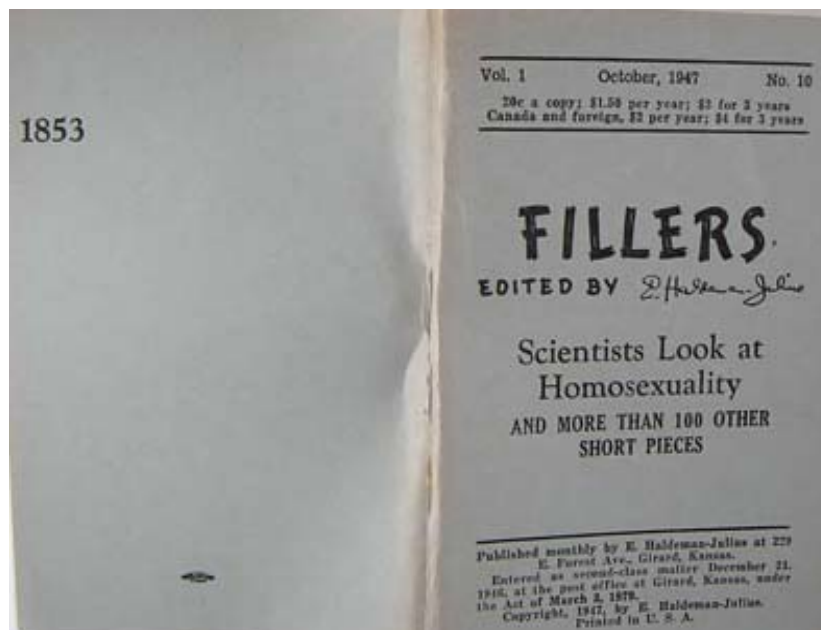
LBB (3) photographic, "Health" back



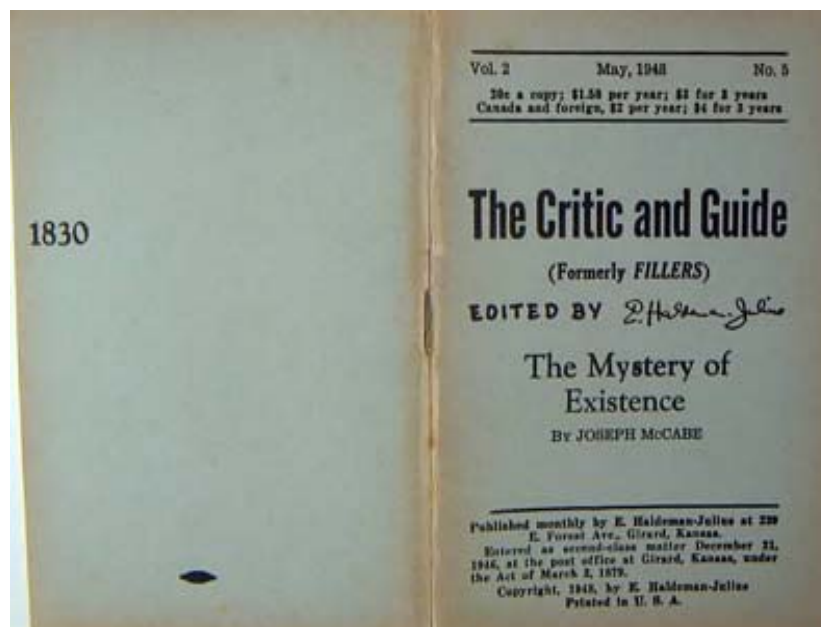
LBB (3) multicolor illustrated, no number, blank back

Fillers, and Critic and Guide

In 1947 and 1948 Haldeman-Julius published a small monthly periodical originally titled *Fillers*, and later, *The Critic and Guide*. With a few exceptions this publication carried very short pieces that had previously been printed in Haldeman-Julius' *American Freeman*. The publication was the same size as a Little Blue Book and was included as part of the series. While the name Little Blue Book does not appear on the wrapper (and none of these books has a title page) the number in the series is printed on the back wrapper. These books have the date, volume and number, along with subscription information at the top. Below the title is the company mailing address and the copyright notice. The back has the number and small union logo. These wrappers are recorded by noting the periodical title. In each case the date, volume and number is indicated.



LBB Fillers, October 1947, Vol. 1, No. 10



LBB Critic and Guide May 1948, Vol. 2, No. 5.

Wrapper Colors

Appeal's Pocket Series: The earliest printings were always red. A very few late printings had yellow wrappers.

People's Pocket Series: The earliest printings had a great variety of colors: red, yellow, purple, blue, green, gray and cream. Eventually they switched to all blue wrappers. The series went up to number 235. No color other than blue was used beyond number 205.

Appeal Pocket Series: With the exception of a very few cream colored wrappers, all were blue. There were two distinct shades of blue, which are designated "blue" and "dark blue."

Ten Cent Pocket Series: Two distinct shades of blue were used for this series. They are designated here as "blue," and "blue-green."

Five Cent Pocket Series: All are blue.

Pocket Series: All are blue.

LBB (1): All are blue.

LBB (2) covers the bulk of the series. All issued from 1923 until at least 1939, including the Automatic Library versions, were blue. "Blue" indicates the color used in the vast majority of cases. There were also a "dark blue" and "light blue." The light blue was used

on a lightweight paper with a glossy finish. Some of the light and the dark blue wrappers are on books that have the copyright date, while others have the copyright date removed. By the time Haldeman-Julius started to use various colors (see below) for the wrappers, it had become routine to remove copyright dates. So, it seems reasonable to assume all the light and dark blue wrappers date from very late in the all-blue period.

Around 1939-40 the “all-blue period” ended. Also at this time, a switch was made to one staple from two (they returned to two staples sometime in the 1950’s). The switch to one staple allows some insight into the chronology of the wrapper colors and printing devices. Some of the new color wrappers have two staples indicating they were the earliest issues. These include wrappers with the union logo (with or without the number 1) on the front of the book, and union logo +1 on the back. Most of these wrappers are yellow, white or orange.

Wrappers with a small union logo on the back and light green color have two staples, as do wrappers of peach color bearing either a small or a large union logo. Nearly all other wrappers with union logos, UIP device or portraits have one staple.

More colors were added after the switch to two staples: brown, cream, red, light gray, dark gray, dark green, tan, violet.

LBB (3) were also issued in a variety of colors. Most of these wrappers are white. Many have another color as a coating over the white on the front. The most common coating colors are green, blue and pink. Often the coating was applied in a crosshatch pattern.

Collections

A – Iowa State University, Ames, IA
B - Barton County Community College, Great Bend, KS
C - University of Illinois, Chicago, IL
D – Northern Illinois University, DeKalb, IL
E – Northwestern University, Evanston, IL
F – University of Arkansas, Fayetteville, AR
G – Private Collection of Jake Gibbs, Lexington, KY
H – Amherst College, Amherst, MA
I - Indiana University, Bloomington, IN
J- Northridge State University, Northridge, CA
K - Kent State University, Kent, OH
L – Temple University, Philadelphia, PA
M - University of Michigan, Ann Arbor, MI
MM- University of Memphis, Memphis, TN
N – New York University, New York, NY
O – Bowling Green State University, Bowling Green, OH
OS – Ohio State University, Columbus, OH
P - Pittsburg State University, Pittsburg, KS
Q- Private Collection of David Williams, Chicago, Ill
R – University of Illinois, Urbana, IL
S – Kansas State University, Manhattan, KS
T – Indiana State University, Terra Haute, IN
U –Kansas University, Lawrence, KS
V – Grand Valley State University, Allendale, MI
W – University of Wisconsin, Madison, WI
X - Private Collection of Faye Landskov, University Park, WA
XX- Private Collection of William Pitt Palmer, Bristol, Victoria, Australia
Y – Yale University, New Haven, CT
Z - Private Collection of Emmett Fields, Louisville, KY

Brief Summary of Title Page and Wrapper Designs

Title pages

A'sPS (a) Series/number on single line, centered, Appeal to Reason imprint.

A'sPS (b) Series/number on two lines, top left, Appeal to Reason imprint.

PPS (a) Series/number on two lines, top left, Appeal to Reason imprint.

PPS (b) Series/number on single line, centered, Appeal to Reason imprint.

PPS (c) Series/number on single line, and, editor line, Appeal Publishing Company imprint.

APS Same as PPS (c) except for the change in series name.

TCPS Same as APS except for the change in series name, and the company name on the imprint has been changed to Haldeman-Julius Company.

FCPS Same as TCPS except change in series name.

PS Same as FCPS except change in series name.

LBB (a) Same as PS except change in series name.

LBB (b) Same as LBB (a) except, book number 5mm.

LBB (c) Same as LBB (b) except the company name on the imprint has been changed to "Haldeman-Julius Publications." Some variations appear, especially from 1943 and 1944.

LBB (d) Title pages have had some alteration in the original printing plates. The alteration is most often of title pages that had been in the LBB (b) design. Examples not of that design will be noted.

LBB (e) Title pages do not significantly resemble any earlier style. These appear on titles that were issued for the first time in the early 1950's or later. They show considerable variation. Often no imprint. Sometimes Little Blue Book Company imprint.

Wrappers

A'sPS Only one style seen. Series/number on two lines, top left, rectangle, Appeal to Reason imprint.

..

PPS (1) Series/number on two lines, top left, rectangle, Appeal to Reason imprint

PPS (2) Series/number on one line, centered, circular device, Appeal to Reason imprint.

PPS (3) Editor line below series/number, Appeal Publishing Company imprint, blank back.

APS Same as PPS (3) except for change in series name

TCPS Same basic design as APS except for change in series name and imprint now Haldeman-Julius Company. Wrappers were printed with just one front but three backs: blank, two adv, and three adv.

FCPS Same as TCPS except for change in series name. All have 3 adv. on back.

PS Same as FCPS except for change in series name.

LBB (1) Same as PS except for change in series name

LBB (2) A key characteristic is the size of the number, which has been increased to be larger than the series name. In most cases the number is 5 mm but in some cases, mostly numbers 1761-1823, the number is 3 or 4 mm. Except where noted there is no imprint. All LBB (2) have the editor line directly below the series/number. Many wrappers classified as LBB (2) have illustrated fronts. In those cases the series/number and the editor line appear on the back. LBB (2) wrappers may have various combinations of union labels, UIP device and portraits of the editor.

LBB (3) Wrappers have in common the removal of the editor line. Some still retain the words "Little Blue Book No." along the top, but most simply have the number, or "No." followed by the number. Unless otherwise indicated the LBB (3) illustrated wrappers have the number only on the front. Backs of LBB (3) may be blank, list books for sale, ads for merchandise or printing services, or an order form.