

The “second lives” of three Amy Sacker bookplates, and a postscript

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Abstract:

Boston artist, illustrator and book cover designer Amy Sacker (1872-1965) created about two dozen known bookplates during her career [see <http://www.amysacker.net/documents/sackerbookplates.htm>]. Two of the twelve bookplates that appeared in the 1903 publication by Boston bookseller Charles Goodspeed, “The Book Plates of Amy Sacker”, actually had a second usage in a different setting. The Boston artist modified her work and employed it to serve new, quite different purposes.

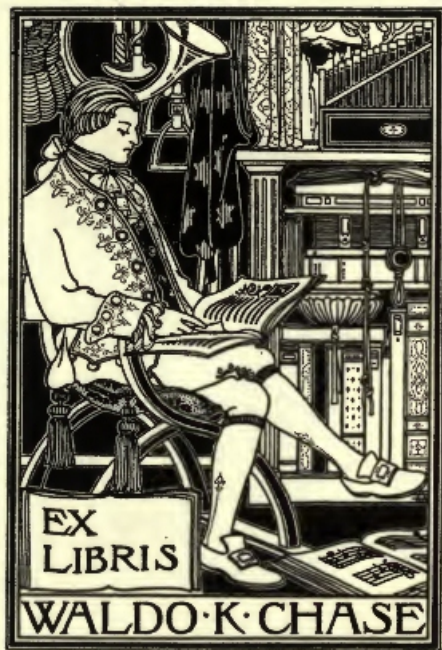
Keywords: Amy Sacker | Bookplates | Illustrations | Book Art

***Note: Full text of article below

The “second lives” of three Amy Sacker bookplates, and a postscript

Boston artist, illustrator and book cover designer Amy Sacker (1872-1965) created about two dozen known bookplates during her career [see <http://www.amysacker.net/documents/sackerbookplates.htm>]. Two of the twelve bookplates that appeared in the 1903 publication by Boston bookseller Charles Goodspeed, “The Book Plates of Amy Sacker”, actually had a second usage in a different setting. The Boston artist modified her work and employed it to serve new, quite different purposes.

Her bookplate for Waldo K. Chase became the colorful cover design for the December, 1903, issue of the Boston monthly, *The Literary World*.



While the background was reworked into a more festive, Christmas-time look, the figure and the pose, while reversed, remain fundamentally the same. Amy has also moved the monogram from under Waldo’s foot to a pile of earlier issues of the magazine lying on the floor.

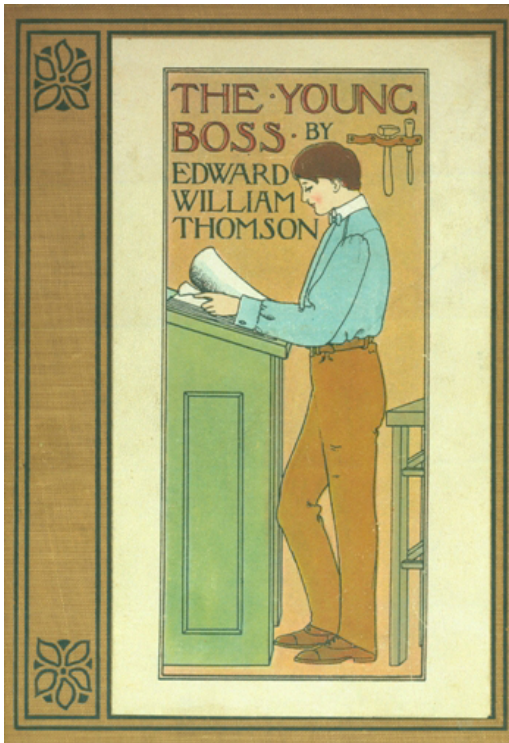


A second bookplate from this same collection (and done in a similar bold style) was created for Harold Murdock, showing a young man in Renaissance (or possibly late medieval) dress standing at a work desk.

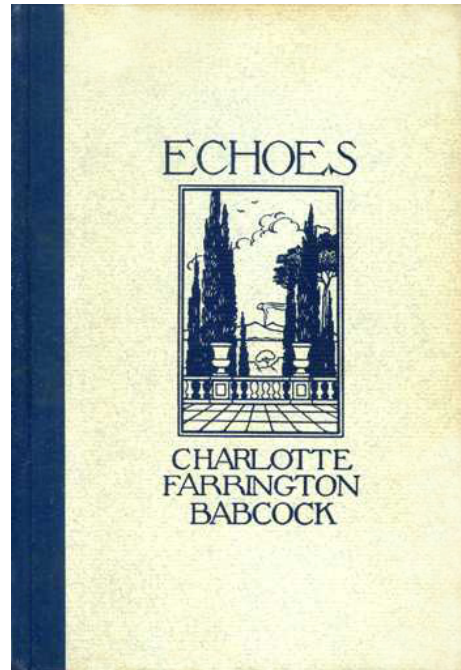
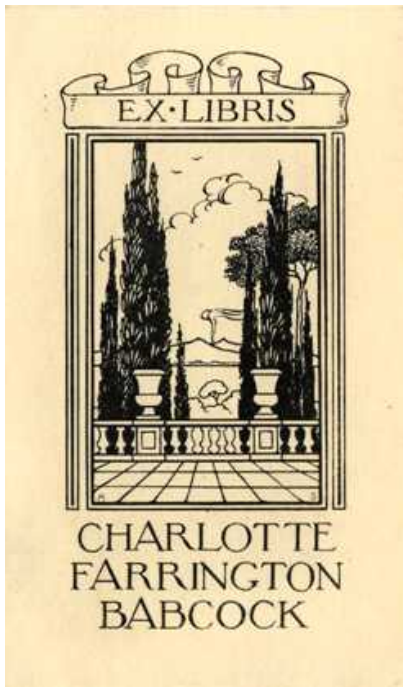


This same fellow had already appeared, dressed quite differently, in a clearly more modern look, as the title character of Edward William Thomson's *The Young Boss* (1896). Whether Sacker had created the bookplate prior to that date, and reworked for the cover, or vice versa, is not known. It may be that with further

'hunting' we may find other re-uses of these bookplates, of whom the publisher said "Her designs are strong and virile and the product of a practiced hand. They are in no way amateurish but show the impress of good training and hard study."



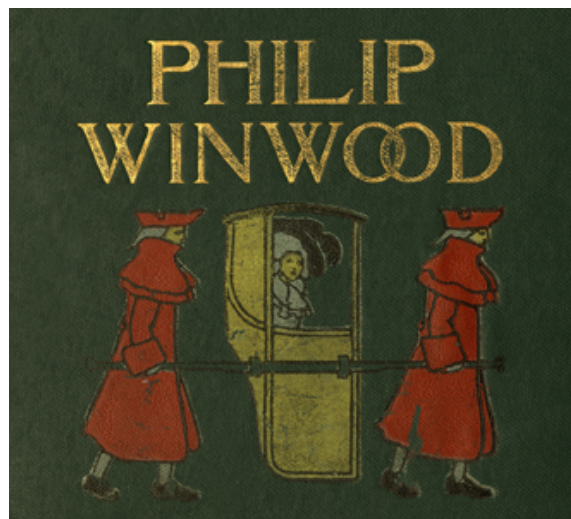
A slightly different "double use" involves a bookplate for a poet, which also served as the cover for one of the writer's collections. In about 1927, Sacker created this image. Note that the bookplate is signed "AS" while the cover is not. The Schlesinger Library in Cambridge, MA, has copies of the author's books with her plate in them [see below].





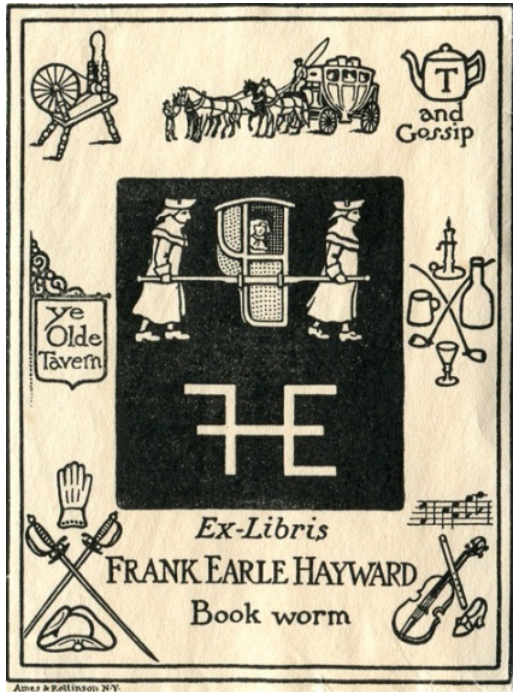
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There is another “bookplate connection” involving Sacker’s work, though it is not one of *her* bookplates. The central design for the cover of Robert Stephens’ *Philip Winwood* was “appropriated” by the New York engravers Ames and Rollinson, about 1900, to create a bookplate for Frank Earle Hayward (1869-1923).



Mr. Hayward had considerable connections to the revolutionary era-- he was a member of the Society of the Sons of the American Revolution, and apparently of

the Order of Washington, where he was the Deputy Vice-Commander-General for the state of New York . He was also a member of the Bibliophile Society of Boston. Hence the numerous colonial/18th-century motifs in a rather cluttered bookplate.



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