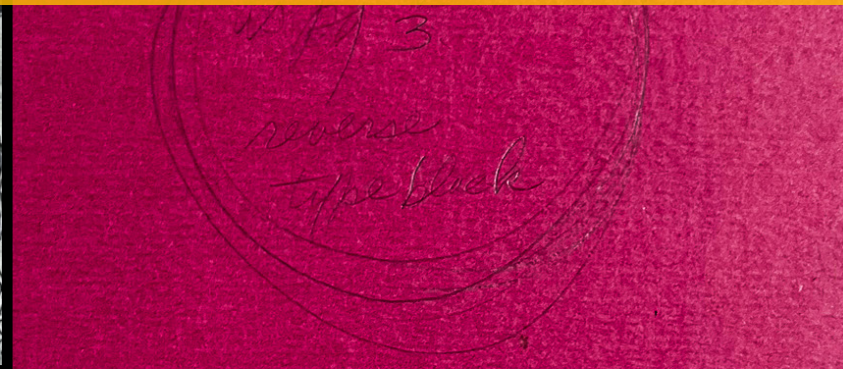
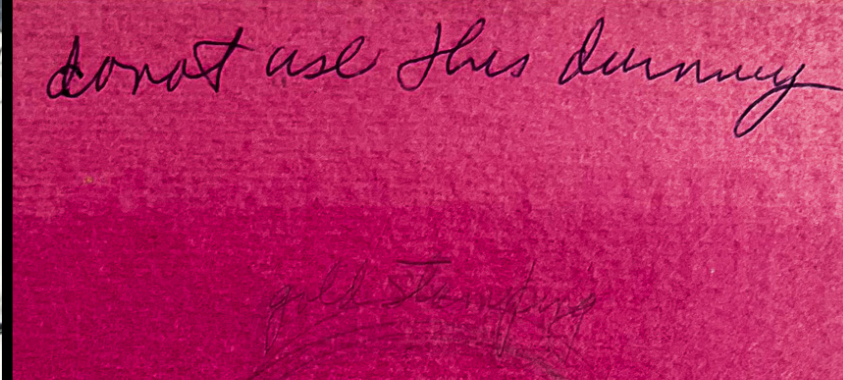


Catalogue #12



(Item #5)



"Give me that big lollipop!"

"Wha

Making Children's Books II

PAGE TWO

LEADER BEDTIME

UNCLE WIGGILY HOWARD R. GARIS
Copyright 1923 for The Leader by McClure Syndicate

UNCLE WIGGILY'S LOLLYPOP
 Baby Bunty, the little rabbit girl, hopped up the front steps of Uncle Wiggily's hollow stump bungalow. Then Baby Bunty hopped down the front steps of Uncle Wiggily's hollow stump bungalow.

"What are you doing, Baby Bunty?" asked Nurse Jane Fuzzy Wuzzy, the muskrat lady housekeeper.

"I'm just sort of now-har-ing fun by myself, until Uncle Wiggily comes out," answered the little rabbit girl, as she hopped up and down again.

"What are you going to do when Uncle Wiggily comes out?" asked Nurse Jane Fuzzy Wuzzy, as she hopped down the front steps of Uncle Wiggily's hollow stump bungalow.



"Give me that big lollipop!"

The which start not affected on the Pennsylv on the New York Cent of the division are bitum For the first seven days tember there was an incre 7,000 cars handled over the brack, chief clerk at the lo period for 1922. Louis B. T figure was for both coal freight shipments as no ser record was kept of the coe Most of the increase, howr said was due to heavy s of the soft coal.

During the month there was an increase cent in business bur Pennsylvania Divis same thirty day pe For August of thi ber of cars hand lon was 227,980 an increase c 93,906 for Aug heavy increa largely due t track s

Inquiries: info@typepunchmatrix.com

Or click any image to view or order on our website.

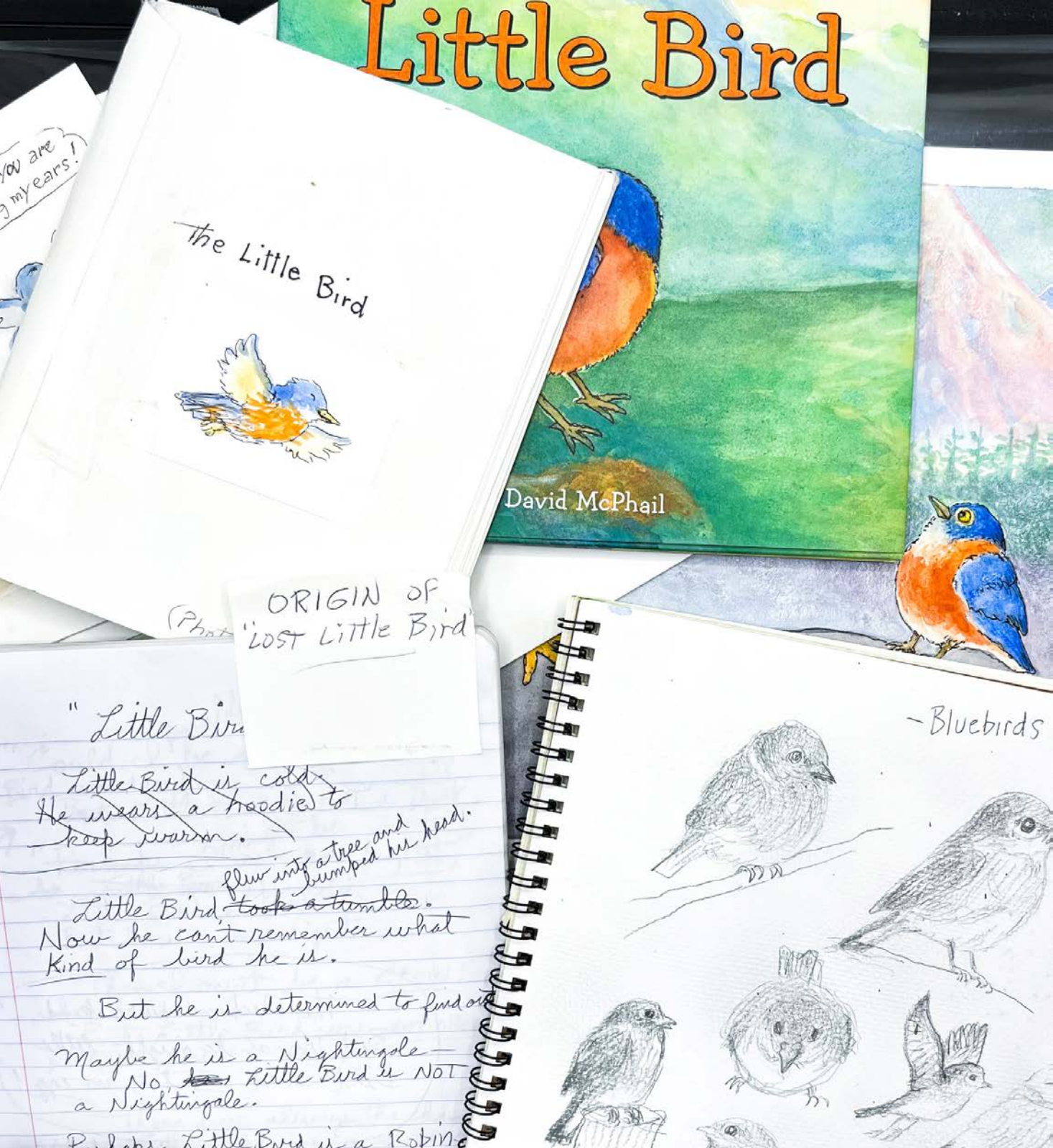
(cover: items #1, 11, 6, 17, 15)

Featured Items: Books in Multiple Stages



(Item #2)

Little Bird



1.

Portrait Of The (Children's Book) Artist

Archive of the Career of Illustrator and Children's Book Author David McPhail
(1966-2022, majority 1990+)

Large, comprehensive collection of notebooks, sketchbooks, original art, typescripts, mock-ups, and correspondence covering the career of noted children's book author and illustrator David McPhail.

\$65,000.

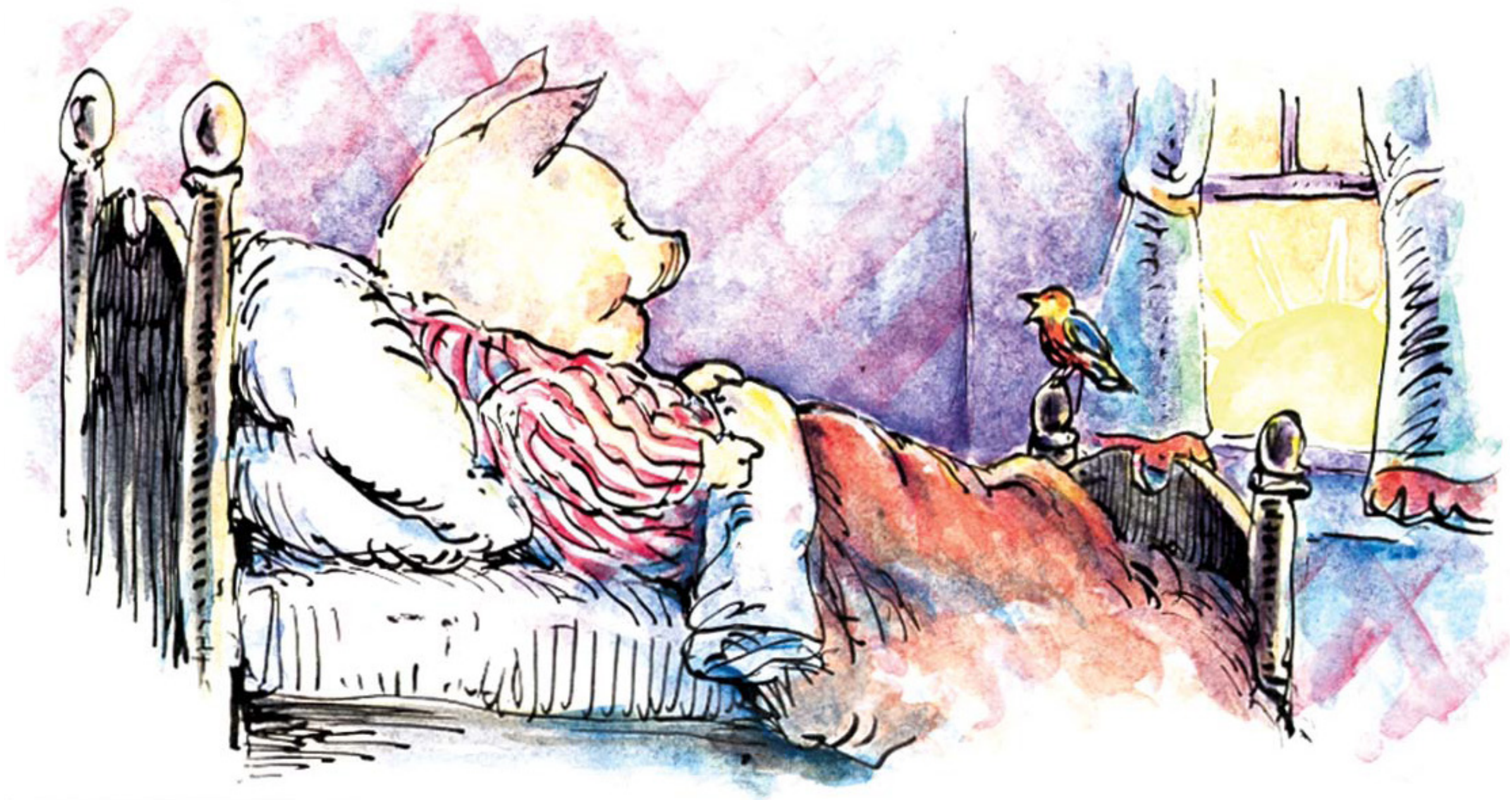
"When he strikes gold, few competitors can outshine him." — Ariel North

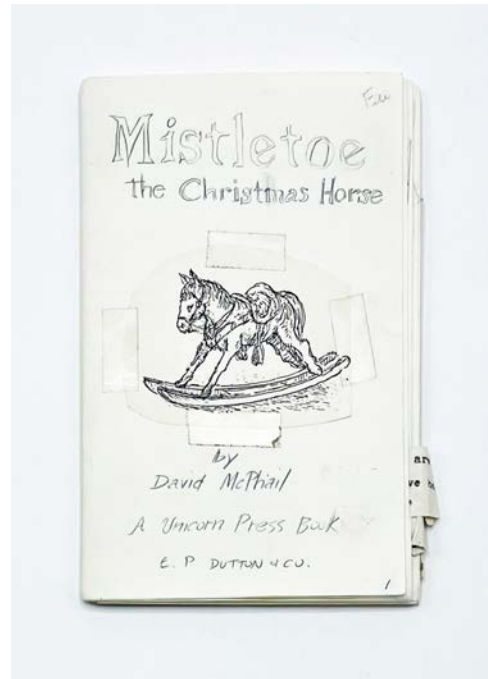
David McPhail (1940-) is an American picture book artist and author remarkable for the breadth and consistency of his output. With over 200 books to his name and an active period that spans five decades, his work encapsulates the picture book boom of the last quarter of the 20th century, and the innovations of the 21st.

Born and raised in Newburyport, Massachusetts, he once recalled that, despite harboring a love of drawing since age 2, his passion for sports long eclipsed any artistic aims. After a series of odd jobs, he enrolled in the School of the Museum of Fine Arts in Boston when he was 23, and published his first picture book in 1971. For the first decade of his career, he continued to entertain dreams of sports stardom: "[T]o support myself until the big endorsement money starts rolling in, I illustrate books," he reported (only half-jokingly) in 1978.

By the 1980s, McPhail's skill with paint and pen made him a fixture of the field. "He is a talented artist and a talented author, exhibiting unusual versatility in both roles," noted Ariel North in 1985 in the pages of the ST. LOUIS POST-DISPATCH. His reputation (and bibliography) continued to grow throughout the '90s (when the bulk of this archive begins), with a selection of his pig illustrations being featured in the 1993 "This Wondrous World: Children's Book Illustration in New England" exhibition.

While lamenting the lack of creativity in the so-called "message" picture books of the late '90s, the NEW YORK TIMES praised McPhail's talent for creating picture books that were actually for children, rather than the edification of adults. In the paper's review of McPhail's 1997 EDWARD AND THE PIRATES — a picture book about the joy of reading — Natalie Babbitt observes "Mr. McPhail [...] is skillful enough to make a good story in spite of [his inclusion of a message] [...] If we want children to learn to love reading, then we have to make it a pleasure." The book would go on to be honored in the TIMES's Best Illustrated Books list of 1998.



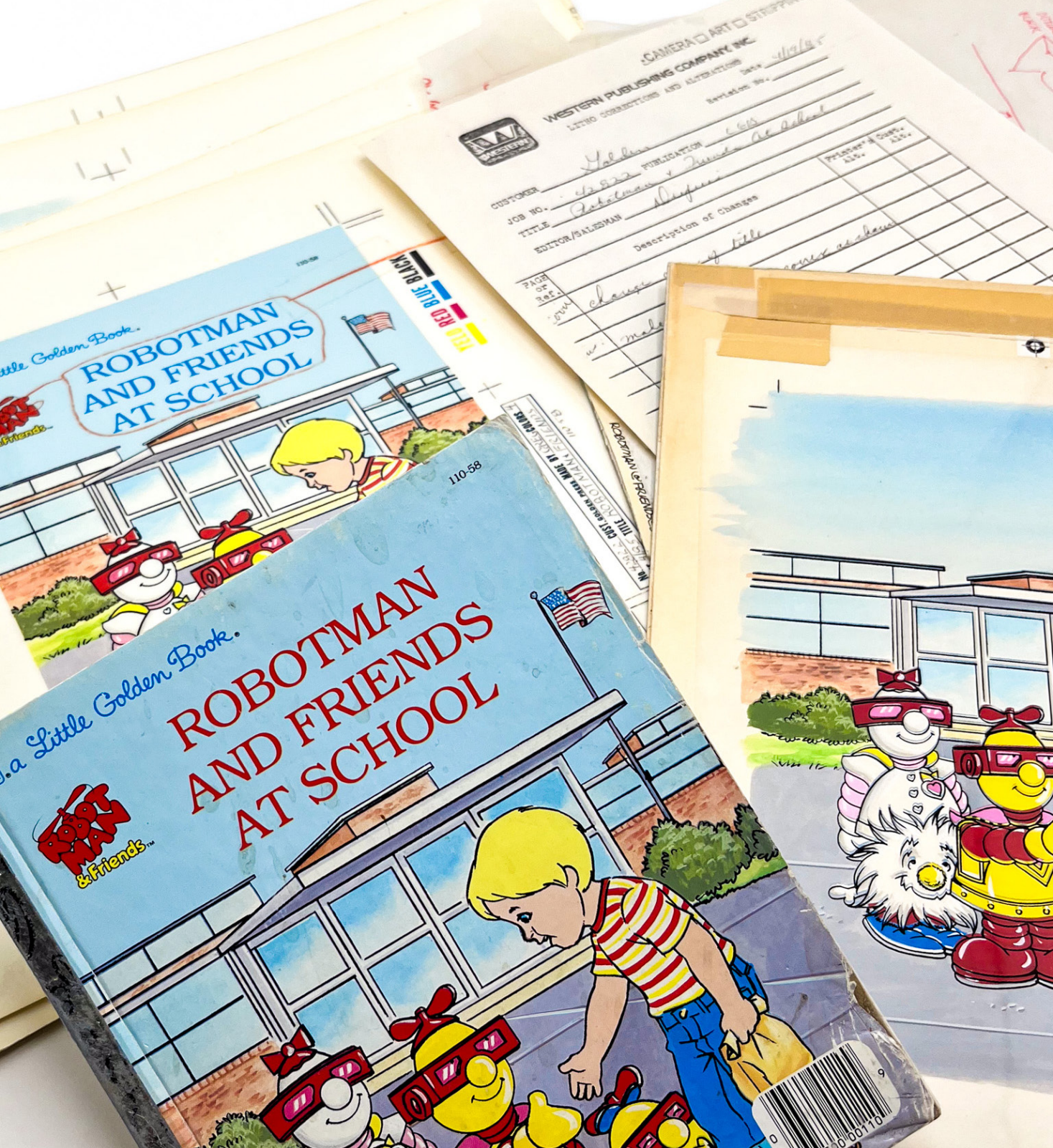


"Basically, my job is to do the best books I can. If it pleases me, I think someone like me will get a kick out of it. I think most artists and writers are self-centered, they live in their own little world. I know I do for much of the time."

Among other accolades, McPhail has earned a Boston Globe–Horn Book Honor, a Children’s Choice Award, a Parent’s Choice Award, and a Children’s Booksellers Choices Award. His art has been exhibited in museums and galleries such as the Children’s Museum of New Hampshire and the Surroundings Art Gallery, and several of his books were adapted as a stage musical in 1999. Additionally, his work has been honored by the American Institute of Graphic Arts, the Children’s Book Council/International Reading Association, the School Library Journal, the Child Study Association, the Association of Booksellers for Children, Publishers Weekly, among many others. McPhail’s career in the picture book field is worthy of note for both its longevity and the high quality of his work.

A dense and revealing collection of materials documenting from conception to published book (completed art, publisher correspondence, mock-ups, research materials, etc.) for more than 70 of McPhail’s published projects over more than six decades, including more than two dozen original works of framed art, with over eighty more loose or matted. Also included are dozens of sketchbooks both related to particular projects and others that are more creatively undirected, plus notebooks outlining ideas, stories, text to be illustrated later, etc. The combination of published and unpublished art and stories, as well as correspondence with publishers, contracts, and fan mail offers valuable insight into the creative processes and activities of a career picture book creator.

Various: n.p. Some 30 linear feet in all. A complete inventory is available on request. Generally very good or better.



2.

Making A Little Golden Book

ROBOTMAN & FRIENDS AT SCHOOL

Art by John Costanza
(1985)

Collection of three different stages of in-house work product for this Little Golden Book, including a black-and-white maquette, pre-separated art for printing color registration, and a round of corrections.

\$6500.

"Robotman [...] need love very badly."

This collection captures the behind-the-scenes process of Western Publishing Company's Little Golden Books production. The first stage shows Costanza's illustrations in black and white, laid out as a mock-up with the text boxes tipped in separately; Pantone colors have been tipped onto some margins, and there are manuscript annotations throughout with instructions as to color and size. The second stage is the pre-separated art, followed by a final stage of selected leaves where more corrections have been requested in the margins (e.g. "change title color - print 'Robotman' red"; "out of register"; and "skin tone too yelo [sic], add slight red"). A revealing collection of the practical steps and obstacles of printing color registration for an '80s picture book from an iconic series.

[New York]: n.p. Various: 11" x 17.5" at largest; 11" x 9.5" at smallest. First stage: complete with all pages, 1-24 and front cover, all in black and white. Second stage: lacking title page, else complete (including cover), pre-separated color images. Third stage: four large laminated leaves with color-printed images, marginalia to each page. With Western Publishing Company "litho corrections and alterations" form. Moderate wear and tear to tissue guards, some soil. Else bright and clean. Includes a copy of the book. Overall near fine.

@ 100%

#42822 Golden
24

P.31

24

ROBOTMAN
ove badly.
ardly mo
Lint hop
ake then
rom peopl
soon, befor

6 7/8"

6"

A LITTLE GOLDEN BOOK



Robotman + Friends at School

Robotman + Friends at School

F.P.O. @ 100%

ROBOTMAN

Robotman + Friends at School

F.P.O. @ 100%

ROBOTMAN + FRIENDS AT SCHOOL

20-21

P.4 65% for P.L.

#42822 Golden

100% P.5

#42822

P.8



P.6



P.10 #42822 Golden



P.11

#42822 Golden

3.

The Nonsense Poem's Rise

The First Appearances of THE PURPLE COW

By Gelett Burgess
1895; [1899]

Collection of the three earliest editions of Gelett Burgess's beloved nonsense poem THE PURPLE COW, demonstrating the rhyme's increasing popularity — including the scarce first printing of THE LARK, where the poem first appeared.

\$1500.

*"I never saw a Purple Cow, / I never hope to see one; /
But I can tell you, anyhow, / I'd rather see than be one."*

Humorist and occasional rabble-rouser Gelett Burgess founded the little magazine THE LARK after his resignation from his instructor post at Berkeley — following his involvement in the toppling of a statue of a noted pro-temperance figure. The first number of THE LARK, featuring Burgess writing under an array of amusing pseudonyms, contains what would become his most famous work: a four-line nonsense poem about a strangely colored bovine. It was the preeminent piece of the number, and received a standalone publication the same year, followed by a more deluxe hardcover edition a few years later. Burgess's love-hate relationship with the poem is neatly encompassed by a rhyme that appears above a self-portrait at the end of the 1899 edition: "Ah, yes, I wrote the "Purple Cow" — / I'm sorry, now, I wrote it; / But I can tell you Anyhow / I'll Kill you if you Quote it!" All three of these titles are scarce individually. Together, they make a delightful assemblage.

Three items: *The Lark* No. 1; *The Purple Cow!* (1895); *The Purple Cow!* (1899). San Francisco: William Doxey. 7.5" x 5.5" (1895 editions); 9.25" x 6" (1899 edition). 1895 volumes in original black-and-white pictorial wrappers, saddle-stapled; 1899 volume in original purple boards. All illustrated in black and white, THE LARK with loose plate in brown tones as issued. THE LARK with [12] unopened pages; PURPLE COW (1895) with [12] pages on textured paper; PURPLE COW (1899) with [32] pages. All housed in black clamshell box. Wrappers of 1895 volumes with light edgewear and toning, a bit of chipping to THE LARK; boards of 1899 volume with some wear and mild warping, a bit of edgewear carefully filled. String binding of 1899 volume detached from boards. Leaves of 1895 editions with some toning, a bit of chipping to THE LARK, PURPLE COW (1895) with a few careful repairs to margins. All sound and complete. Overall very good plus.



(Item #4)

Conceiving the Product: Manuscripts, Typescripts, Original Art



4.

"Fairy Discipline, Take This Child!"

Collection Of Original Manuscript Fairy Tales Including Original Illustrations

By Susan Robinson,
illustrated by Sybil Petherick
[1885-1911]

Original manuscripts and working drafts from a remarkable late-Victorian collaboration between two English women: a nearly-unknown writer of original children's fairy tales and a fanciful illustrator scarcely known outside her small local circle.

\$9500.

Collected holograph manuscript notebooks and typescripts by Susan Robinson of Harrogate, Yorkshire: the majority were never published and span two decades of creative productivity. The collection includes multiple revised drafts of some stories, accompanied by several original ink drawings credited to Sybil G. Petherick, Suffolk artist and illustrator of Robinson's one title definitively known to have been published (included here). Also included is a quantity of Robinson's sentimental and narrative verse, balanced by the exceedingly dry and self-aware "Tale of a would-be-Poet": "I never could be a Poet," remarks the narrator in an aside, "for only men can be that, women are ALWAYS Poetesses."

Robinson's tales adapt traditional motifs of transformation and kindness rewarded, but they also offer frequent intrusions of semi-realistic contemporary detail (a destitute father who seeks work in the mines, a blameless girl abducted for showing kindness to the wrong stranger) and dashes of wit and originality (a city of singing pigs, roofs thatched with black puddings, and a malevolent witch who changes a girl to a cat and her lover to a rabbit). These last details all hail from "The Witch of Itty Ditty," one of Robinson's most engaging and original works, which is represented here in three distinct draft stages. Drawing from a wide array of mythologies, the author ably pivots from town to deep forest, water-sprites to frost-fairies, classical allusions and talking Beasts to captive Princes and sister-rescuing sisters. With her fine disregard for consistency of source material, Robinson's methods call to mind those of C.S. Lewis, who in later years would infuriate Tolkien and delight children with fewer philological hang-ups and more tolerance for syncretism.

Several of Robinson's stories are dedicated to "the little cousins"; the notebooks — many decorated with "found" illustrations from postcard and magazine — suggest a real relationship and not just a literary device. Much of the notebooks' charm thus derives from the intimate, colloquial narration and the finely tuned specificity of the audience. Though composed in the long Victorian twilight and participating in that era's robust fairy tale tradition, Robinson's work is simpler for the most part than the subversive Victoriana collected by Nina Auerbach and Jack Zipes — that is to say, with less sense of a shadow adult audience always hovering near. At her best, Robinson approaches the deep strangeness, if not the professional polish, of her great contemporary Lucy Lane Clifford.



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This collection includes several typescripts and fair copies with word count, title page, and address attached, corrected from the notebook versions and seemingly prepared for submission to an editor or publisher, as well as original illustrations by Petherick to accompany them. Wood's checklist for Stead's First Series (1896-1920) of Books for the Bairns makes no mention of further output by either Robinson or Petherick; however, the series titles number in the hundreds and include many anonymous retellings - some of which bear noteworthy resemblance to tales in this collection. Certainly, too, it was not unheard of for publishers to farm out popular retellings to a pool of anonymous female freelancers. These manuscripts offer multiple opportunities for textual comparisons, with a potential for authorial identification not previously possible for many ephemeral works of children's literature.



*"Where there are wooden churches with leather bells
and the roofs are thatched with black puddings,
And the little pigs, with their legs tied together,
Run about, singing—
'God save the King.'"*

[London]: n.p.; [Stead's Publishing Company]. 32 items in total, including: 4 original black-and-white illustrations on heavy cardstock (12.75" x 9.75"), with marginal story title and page number notations in pencil, each signed S.G. Petherick. Handwritten paper labels mounted to versos, addressed in pen to Robinson. Condition ranges from near fine to very good, with some dampstaining and foxing to two pieces. THE AMAZING ADVENTURES OF BARNEY BOO-ROO AND JOHNNY JOLLY-BOY, published by Stead's Publishing House. Author's copy. Side-stapled binding, lacking original wrappers. Initial advertisement page detached and heavily chipped, with Robinson's name and partial address in ink. Illustrated throughout by Petherick in black-and-white with some color plates. Pages toned and somewhat brittle, with considerable marginal chipping. 27 original manuscripts, of which 9 are written in small (7" x 4.5" approx.) commercial bound notebooks and include mounted illustrations, both original (some by Petherick) and repurposed postcard and magazine imagery. The remaining 18 manuscripts are revisions and fair copies on brad-bound loose sheets; most include Robinson's name, address, and word count on an initial title page. Minor to moderate edgewear, toning, and occasional foxing to all. A full list of titles is available on request. Very good overall.

Read more: Wood-Lamont, W.T. Stead's Books for the Bairns; Auerbach, Forbidden Journeys: Fairy Tales and Fantasies by Victorian Women Writers; Zipes, Victorian Fairy Tales: The Revolt of the Fairies and Elves; Lewis, "On Three Ways of Writing for Children."



5.

From Newspaper To Picture Book

Collection of Original Art for UNCLE WIGGILY Comic Strip and Newspaper Stories
 Written by Howard Garis, illustrated by Lang Campbell
 1920-1927

Large collection of original art for the UNCLE WIGGILY newspaper stories and comic strips, demonstrating the artistic production process for the long-running series, and later used as picture book illustrations.

\$12,000.

Howard Garis's clever prose paired with Lang Campbell's expressive art resulted in one of the best-loved children's series of the early 20th century. UNCLE WIGGILY ran during the same period as Thornton Burgess's BEDTIME STORIES column, and while both featured animals humanized to varying degrees, UNCLE WIGGILY's frequent slapstick humor and lighter tone arguably gave it more robust cultural staying power. Its popularity carried over into 32 UNCLE WIGGILY picture books, compiled from stories that first appeared in the newspaper and including the same illustrations but with the addition of color. The sharp contrasts between black and white needed to produce a visually legible image in a newspaper made for excellent picture book foundations.

This collection demonstrates Campbell's consistency over the course of his 1919-1929 working relationship with Garis. The dated pairs of illustrations, running from 1920 to 1927, and the undated but contemporary comic strips also offer a look at Campbell's perfectionist artistic process: absent are the flurry of white-out corrections frequently seen in original art prepared for newspapers. A compelling array.

n.p.: n.p. From 6" x 9.5" to 7.5" x 14". 43 loose leaves of pen-and-ink art, 17 leaves in comic strip form and 26 leaves with two illustrations each. Pencil notation to fronts and backs, including titles, dates, layouts, and notes. Leaves frequently with pinholes to corners, occasional light soil to margins and versos. Clean overall. Very good plus.

6.

With Original Watercolor

SNOW WHITE AND THE SEVEN DWARFS block puzzle

After the Brothers Grimm
[circa 1940s]

Vibrant fairy tale-themed cube puzzle — with an original watercolor from one of the completed scenes, Snow White and the Seven Dwarfs.

\$875.

Scene guides include Hansel and Gretel, along with other depictions of Brothers Grimm stories. Uncommon among midcentury WF Kubus puzzles in depicting Snow White; lesser known fairy tales or animals dominated their images of this era.

Western Germany: WF Kubus. 4" x 5.5" (guide sheets); 1.25" x 1.25" (blocks); 6.75" x 5" (box). Original hinged red wood and cardboard box with a clasp on the side. Vibrant pictorial paste-on to lid. Three chromolithograph guide sheets with some wrinkling and one with a rear tape repair (fourth sheet on box lid, lacking two). 11 puzzle blocks (lacking one) with chromolithograph illustration to each side (for a total of six different images). Cubes with some edgewear and light rubbing. With (unattributed) original watercolor painting for box lid guide illustration. Bright overall. Very good.





7.

From Polished Watercolor To Final Product

Original Art and Book for **BABYHOOD: STEP BY STEP**

By Janet Laura Scott
1938

Original art for and first edition of this charming baby book, demonstrating the artistic process to publication.

\$1800.

The concept of the commercial baby book is directly tied to the changes in infant mortality rates that came as a result of medical advancements in the late 19th and early 20th centuries. Mothers purchased or were gifted baby books to record the milestones of their little ones. By standardizing the types of information that mothers should record, baby books that had once existed as a record of the gifts given to newborns "became primers in infant care and mass consumption" (Blakemore). Baby books featured illustrations of beautiful, rosy-cheeked infants, often rendered by prominent women artists. Janet Laura Scott was one such artist, having worked for Volland and various periodicals.

The subtle pastels of Scott's final studies are similar to, but not the same as, the colors in the published version of *BABYHOOD*. Some of the fine details differ as well — a slight change in a spray of flowers, a repositioning of a hand, the removing of the ribbon decorations on a duvet. The reasons for this become clear when the studies and the illustrations are compared side-by-side: the art was simplified in order to be visually "read" better in the smaller book format, and the colors were brightened up to make them pop on the page. The watercolors also include penciled in text demonstrating how the images would interact with the larger layout of the page. An attractive case study in both domestic expectations of the period and the important changes that occur as art goes to print.

First edition. Racine, Wisconsin: Whitman Publishing Company. 18" x 14" (art); 12" x 8.5" (book). Two watercolor illustrations and pencil page layouts on stuff card, each signed by Scott. Book with original cloth-backed boards, illustrated in color, entirely unused. [44] pages. Book with light bumping to corners and spine ends, a touch of toning to edges, one tiny spot of soil. Art with a few tiny areas of faint soil; remnants of early adhesive tape to rears. Bright. Near fine.

Read more: Erin Blakemore, "The Long-Lost Ritual of Baby Books."

8.

Dedicated To The Teacher Who Inspired The Book

Original Illustration for PROJECT BOY

By Lois Lenski
1954

Original illustration for Lois Lenski's 1954 book PROJECT BOY, based on the lives of the children living in a housing project and taught by Marie Ram — with inscribed dedication by Lenski to Ram.

\$1000.

Lois Lenski built the most productive part of her career around depicting the sometimes hardscrabble lives of different US communities in her "Regional" and "Roundabout America" series, of which her Newberry Award-winning novel STRAWBERRY GIRL was a part. It is this regional interest that drew Lenski and Buffalo teacher Marie Ram together in 1950. Ram, hard at work on her master's thesis on regional children's books, reached out to Lenski as part of her research; their professional correspondence became more friendly over the years, and eventually Lenski stayed with Ram to gather material about life in Buffalo.

She spoke to Ram's students, many of whom lived in the Buffalo Veterans Emergency Housing Project — this research would later become PROJECT BOY. Lenski "made sketches of the homes and the school" (THE BUFFALO NEWS), which she used as reference for the book's illustrations. The project was torn down shortly before PROJECT BOY's publication, reflecting the changing lives of Americans in the 1950s.

Lenski and Ram continued their correspondence even after PROJECT BOY was published, with a number of their letters preserved in the University of Oklahoma Libraries. Ram also maintained a personal archive of Lenski material including "a publisher's display of PROJECT BOY from original sketches," which she exhibited at the Buffalo State Teachers College in 1955 (THE BUFFALO NEWS). This illustration, from page 34 of the novel and inscribed to Ram, was likely among the collection exhibited. Aside from illuminating Ram and Lenski's friendship, this illustration also shows Lenski's white-out line corrections and the publisher's formatting notes. A charming glimpse into Lenski's working methods.

n.p.: n.p. 7.5" x 9.5". Original pen and ink drawing on stiff card. Inscribed "To / Marie Ram" to margin of drawing and signed by Lenski. Various pencil notations to margins and rear of card. Card with mild toning to center, a couple tiny areas of residue from removed tape. Clean. Near fine.

Read more: "That Dog 'Went to School' in Buffalo: Teacher at P. S. 85 is Author's Friend," *The Buffalo News*, 4 August 1955.



9.

Illustrating For Newspaper Vs. Illustrating For Books

Collection Of Final Illustrations For Thornton Burgess's BEDTIME STORY Column

By Harrison Cady for Thornton Burgess
[1955]

Large collection of 44 pieces of original art for Thornton Burgess's long-running "Bedtime Story" column, featuring some of his most beloved characters as drawn by longtime collaborator Harrison Cady.

\$7500.

"[A] matchless tour de force of good storytelling." – Michael W. Dowhan, Jr.

Burgess's "Bedtime Story" syndicated column ran six days a week from 1912 to 1960, for a whopping total of 15,000 "episodes" – and this was while he was actively engaged in writing books, other stories, and radio plays. He first teamed up with illustrator Harrison Cady in 1911, and Cady began providing a line drawing for each "Bedtime Stories" episode in 1913. The contrast between Cady's illustrations for Burgess's books and the "Bedtime Story" column is evident: Cady had to rely on sharp contrasts when drawing for the newspaper, as the final print would be of a much smaller size and lower quality than the books.

These 44 original pen-and-ink drawings span a period of about six months in the year 1955, with examples from every month from January to August (except for July). They represent a compound snapshot of the massive output of the Burgess-Cady team, and of Cady's artistic decision-making. Pencil sketch lines are evident below many of the final ink strokes, and his use of crosshatching instead of softer shading to communicate textures and shadow. A cohesive assemblage illustrative of the later days of the column that made Burgess a household name.

n.p.: n.p. 7.5" x 6" to 7.5" x 6.5". 44 loose pen and ink drawings with captions, all signed by Cady. Many with date information to lower corner in a different hand. Drawings with occasional faint soil, some with remains of pink paper to rear. Overall clean and bright. About fine.

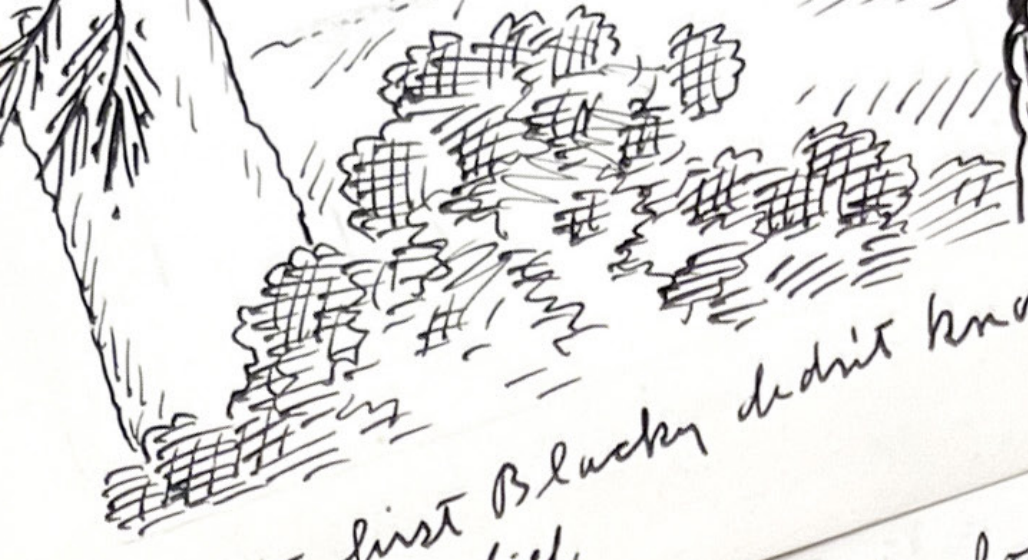
Read more: Thornton W. Burgess, *Harrison Cady: A Book, Magazine and Newspaper Bibliography*.





-17-
in the world did you get away from
"exclaimed Peter."

all that Peter had said was true about old Mr
Toadi homeliness.
4-19
those two drumming



No. 13520 at first Blacky didn't know who was being
called a thief.
Apr 28/55

No. 13517
Apr 25/55

H.L.R. 4-28
Don't fool yourself, my dear," cautioned R

No. 13547
May 30, '55
5-30

I'm glad to see you back," said Peter
Of course it wasn't really a
It was Jerry Muskrat.

No. 13618
Aug 20/55

No. 13614
Aug 16/55

Snowfoot got courage enough

Sing a song of Presidents
Who have governed in our land,
We all of us elected them,
And here's the order in which they s

George Washington is number 1,
He who led our Revolution;

With number 2, John Adams,
Recall the good ship "Constit

Thomas Jefferson with L
Is number 3 to shelve

While number 4, J
Drifts to the W

Number 5
Who gav

And

A

10.

Rhyming Quatrains For Presidents

Unpublished Children's Book Typescript: "Sing a song of Presidents"

By Kenneth Royal Murdoch
[1964-1965]

Original typescript for an educational book of verse about US presidents through LBJ — accompanied by three letters from Murdoch discussing potential illustrators and suggested textual changes.

\$950.

"If you should get a nibble at it from a children's publisher and they want changes, I shall of course be delighted to work it over."

A native Californian and graduate of Pomona College and Columbia University, Murdoch published his first book of poetry, *SPRING NIGHT*, in 1925; he became more widely known after the posthumous publication of his *THE DISROBING: SEX AND SATIRE* by Gay Sunshine Press in 1982. Throughout the 1940s and '50s, he also published several works for children, including at least one, *FAMILY THAT LIVED IN A TREE*, commissioned with the backing of the WPA New Reading Materials Program by the New York Board of Education. The recipient of these affectionate letters, James Hyde of Darien, Connecticut, appears to have been acting in the capacity of an agent for the poet, who wrote from Mexico City with directions for Hyde's "editorial handling" of this manuscript.

The presidential manuscript, envisioned as "a book on a paper of very light buff color with line drawings in a sharply contrasting red, blue, or green," failed to find a publisher despite its author's eagerness to accommodate any and all suggestions: for a title, Murdoch proposed *CAN YOU NAME THE PRESIDENTS IN ORDER?* or *THE PRESIDENTS IN ORDER* or "whatever seems best to the editor." Murdoch limits most presidents to a one-adjective maximum, with the exception of the "youthful and beloved" Kennedy, who gets two due to recent assassination. An illuminating early stage of an unpublished work of children's history from an intriguing figure.

n.p.: n.p. 11" x 8.5". Original [14]-page typescript with pencil corrections, fastened with metal paperclip. With three letters by Murdoch (two handwritten in blue pen, one typed), all signed "Κεννεθ". Minor edgewear and toning, letters with faint fold lines. Near fine.

Read more: Elledge, "Royal Murdoch," in *Masquerade: Queer Poetry in America to the End of World War II*; "Kenneth Royal Murdoch: A Preliminary Inventory of His Papers in the Manuscript Collection at the Harry Ransom Center," University of Texas at Austin.

Dear Jim,
Thank.
I am glad too that you
and I hope some time you
know him better, but I do
will do for an illustrator. He
watercolorist and a good poet. He
but not an illustrator. He
doesn't work that way. His mind
began to write the quatrains. I tried
get him to illustrate them, but it
didn't work out. I think illustrations
doesn't interest him. For the most
he is wholly devoted to teaching
have a look around and see
if I get some for
the

11.

Working Drawings From The Great Caricature Artist

Original art from **THE GHOST OF OPALINA**

By Peggy Bacon
[no later than 1966]

Three original pen-and-ink drawings with publication notes used in Bacon's 1966 book about the spectral cat.

\$3500.

*"She is, I suppose, the first woman artist successfully to invade the field of Hogarth, Goya and Daumier."
– Edmund Wilson*

Celebrated for her caricatures featured in periodicals such as VANITY FAIR and THE NEW YORKER, Peggy Bacon was noted for her refusal to "repeat herself" artistically (Taylor, 14). Nevertheless, she would often return to favorite themes in her artwork, one of which was cats.

A mix of historical fiction and supernatural humor, THE GHOST OF OPALINA features the title spectral cat narrating the events of her nine lives to a group of children. These three pen-and-ink illustrations demonstrate her artistic range: use of delicate shading, honed by years of working with lithograph and charcoal, adds dimension and life to the black-and-white images. The care with which the book was assembled is also evidenced in these pieces. Two illustrations feature struck-through page numbers and layout notes, indicating the process of placing them within the text alongside the pulled quote.

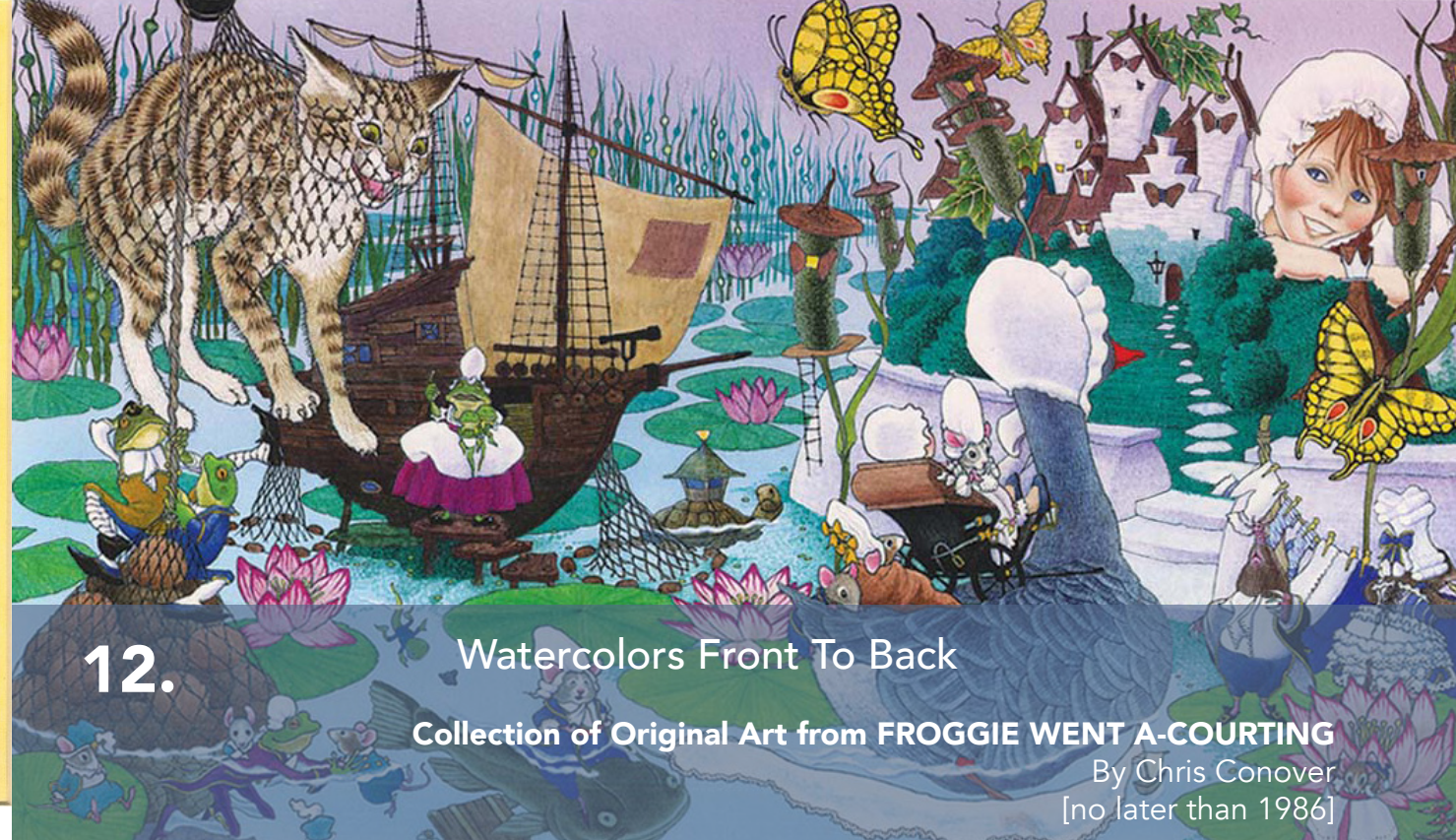
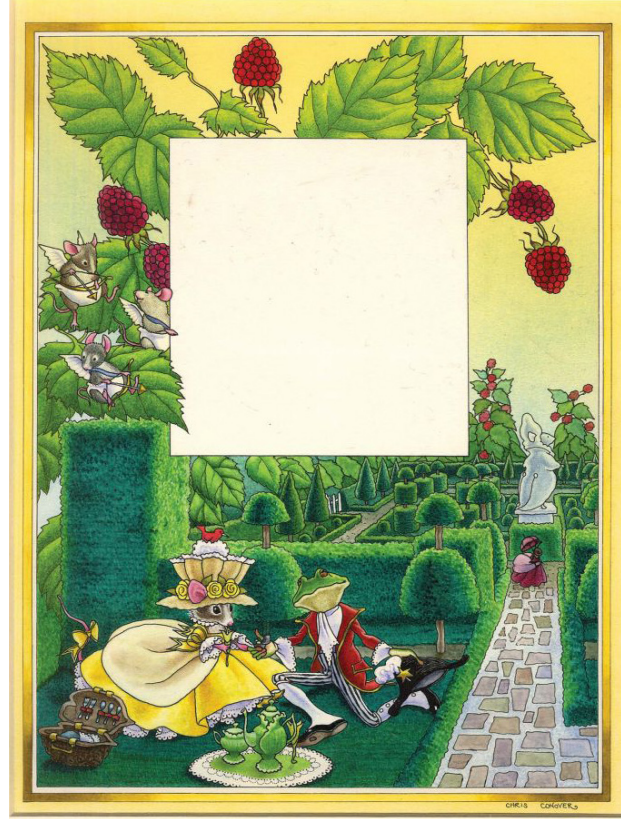
n.p.: n.p. 10.5" x 6.25" (drawing) 12" x 8.5" (mat); 10.25" x 6.75" (drawing) 12" x 8.5" (mat); 10.5" x 9.25" (drawing) 12" x 9.5" (mat). Three pen-and-ink drawings on art paper with publication notes in margins. Each hinged onto white backing board, with black mat. A couple touches of edgewear. Sharp overall. Fine.

Read more: Robert Taylor, "Peggy Bacon's World," *The Boston Globe*.



Page 245-245 220
They did succeed in finding a few
trifles.





12.

Watercolors Front To Back

Collection of Original Art from **FROGGIE WENT A-COURTING**

By Chris Conover
[no later than 1986]



Stunning group of original finished watercolors for the 1986 Farrar, Straus & Giroux picture book from the award-winning children's book illustrator.

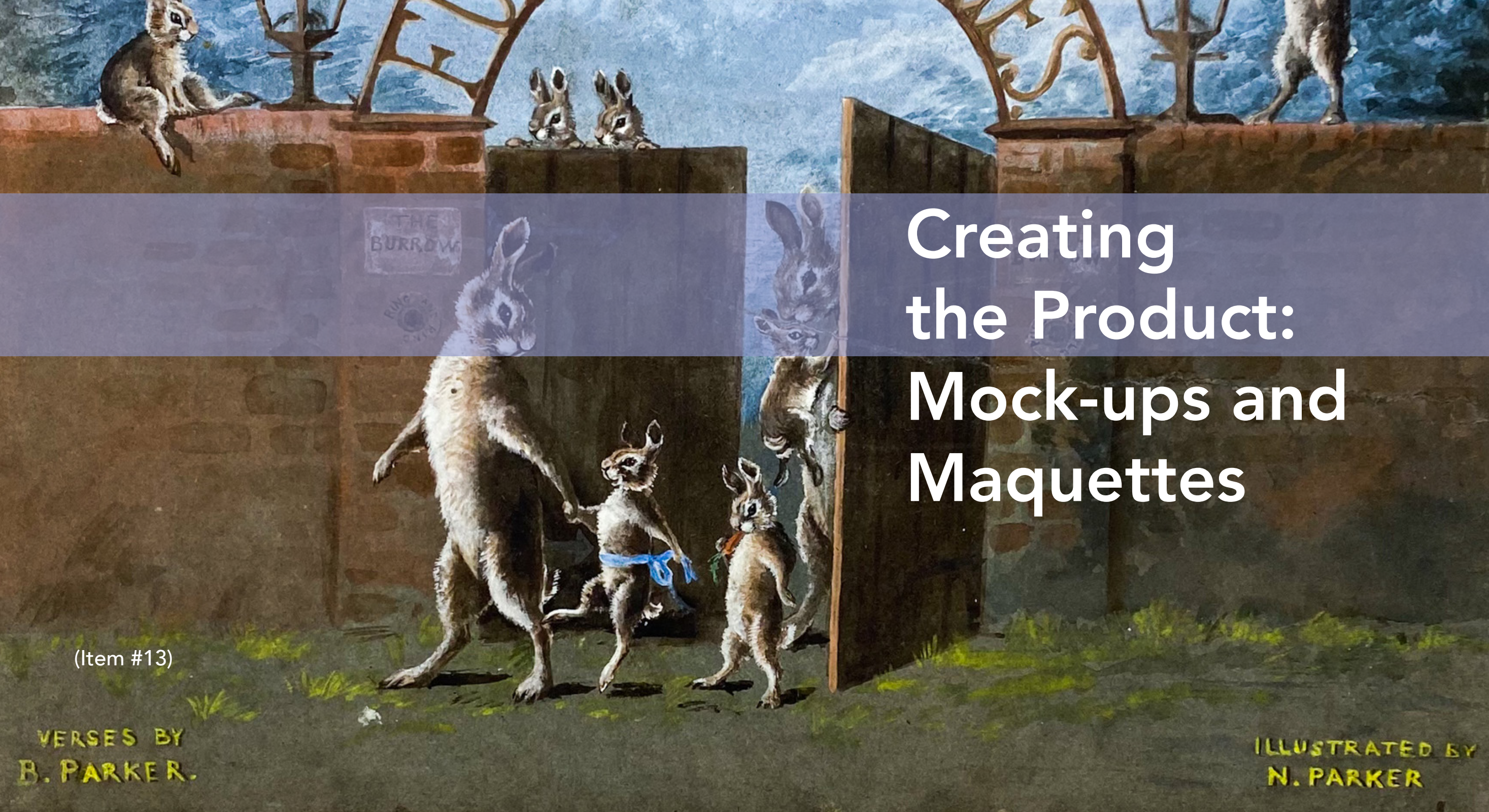
\$9000.

An entire world of humanized creatures is created around the classic English nursery rhyme, with text retold by Conover: the book was reviewed by the *SCHOOL LIBRARY JOURNAL* as a "tour de force." Conover's work is noted for rich colors and incredible attention to detail, some of which is executed using a magnifying glass for accuracy.

This suite of original watercolors includes the front cover art, the frontispiece and title page spread, two additional lavish double-page spreads, four half-page images, and the rear cover art. The majority of the pieces, including all three double-page spreads, are signed by Conover. Beyond tracing the work front to back, these original pieces also show how Conover accounted for the addition of text in her compositions, leaving blank spaces and creating vignettes waiting to be filled.

A tremendous group of art for a single picture book, demonstrating Conover's intricate yet elegant style.

n.p.: n.p. 9 pieces, ranging from 7.25" x 9" to 11.75" x 17.5". Watercolor on artist's board, all but one individually matted. Five of nine pieces signed by Conover. Bright and clean. Fine.



Creating the Product: Mock-ups and Maquettes

(Item #13)

VERSES BY
B. PARKER.

ILLUSTRATED BY
N. PARKER



13.

Designing A Picture Book

Mock-Up with Original Watercolors for FUNNY BUNNIES

By Bessie Parker, with illustrations by Nancy Parker
[no later than 1905]

Beautiful mock-up with original watercolors and line-drawings for the 1905 FUNNY BUNNIES picture book, with manuscript notes.

\$16,000.

"So will you kindly study for a time / The coloured picture opposite this rhyme, / And count the rabbits in it, big and small, / While I endeavour to describe them all."

Sisters Bessie and Nancy Parker collaborated on several titles featuring the antics of humanized animals; FUNNY BUNNIES was their third work together. While in concept broadly similar to Beatrix Potter's THE TALE OF PETER RABBIT, the Parker sisters' books imbued their bunny characters with charmingly-illustrated originality. THE INDIANAPOLIS STAR called the illustrations "clever in design and well executed," expressing relief that the main characters "afford a welcome change from the all-pervading Teddy bear of juvenile literature" (55).

This remarkable survival demonstrates the foundational quality of artistry that goes into making a picture book. Each in-text line drawing is carefully executed, and the full-page watercolor illustrations glow with color. The pinprick holes in the margins of the leaves are further testament to the process of preparing a picture book manuscript for publication: it is likely that they were pinned to a board or wall to puzzle out the order of the rhymes and corresponding illustrations. In comparing the original art to the published chromolithograph illustrations, the charm and personality certainly remain in the final product, but the watercolors provide much more depth — demonstrating the inherent challenge of recreating them in print (though many of the Parker books achieve it admirably). The Parkers created some of the most vivid picture books of the early 20th century, and original material related to the sisters is extremely rare.

n.p.: n.p. 10" x 14". Original loose hand-painted wrapper tipped onto later grey paper. Grey cloth-covered boards, ring-bound, silver-lettered with sketch book product details. 12 full-page hand water-colored illustrations with numerous hand-drawn line illustrations throughout. [27] leaves, with typewriter text tipped on one side only. Various pencil notes and text edits throughout. Grey paper wrappers with some wear to spine ends, small tape repair to verso. Front wrapper watercolor with long, carefully-repaired tear. Boards with mild soil, a bit of wear to corners. Leaves with touches of soil, pinprick holes to corners. Illustrations sharp and vibrant. Very good plus.

Read more: "Books of the Season for Young and Old," *The Indianapolis Star*, December 15 1907.



14.

The Artist's Manuscript

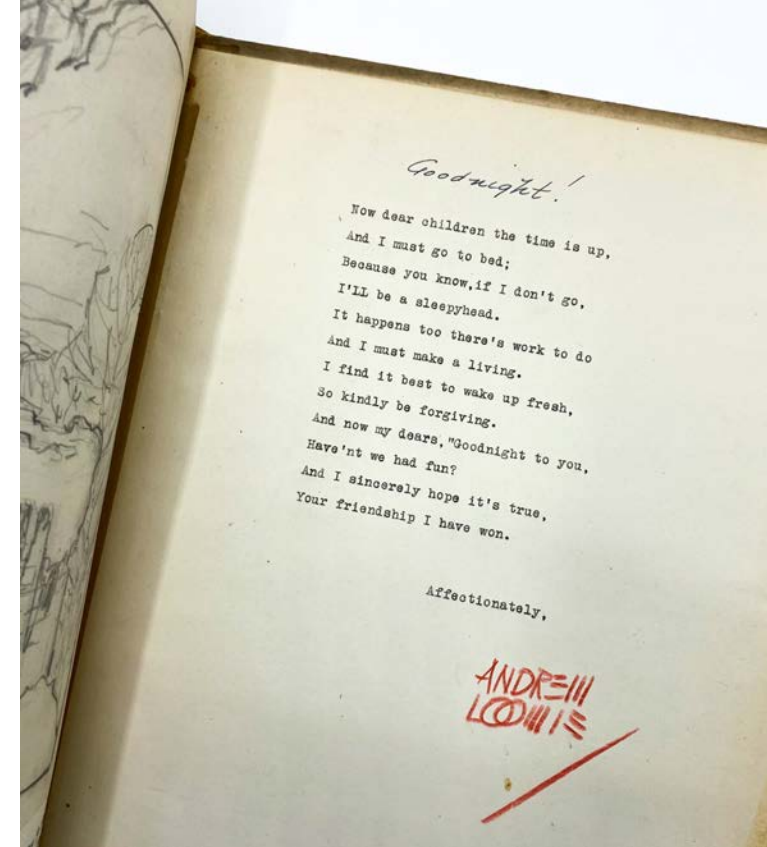
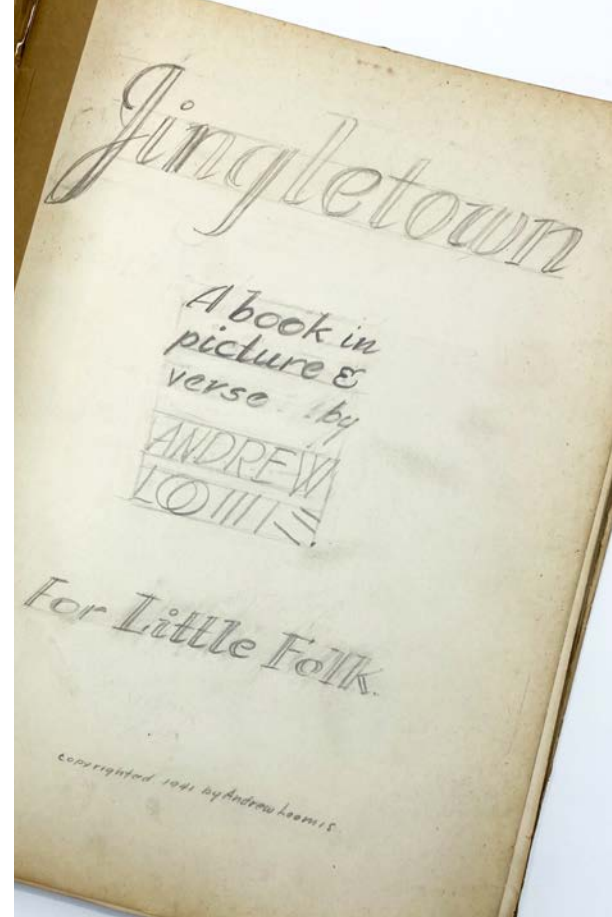
JINGLETOWN
By Andrew Loomis
(1941)

Original ad-hoc mock-up for a never-published children's book by US illustrator Andrew Loomis.

\$3600.

Loomis was an illustrator, commercial artist, and author best known for his instructional books. This is a working manuscript created by the artist from scratch, featuring boards "bound" at the spine by the artist with tape and other handmade elements of a typical printed book: a hand-lettered cover title and penciled-in title page, large pencil drawings with hand-drawn borders and tipped-in captions, and a final farewell leaf with a large signature by Loomis. A look at the origins of a picture book that never reached the public.

n.p.: n.p. Full title: Jingtletown: A book in pictures and verse for Little Folk. 12" x 9". Original paper boards attached at spine with tape by author, front board lettered and lined by hand. Penciled title page, followed by sheets of pencil drawings (generally 3/4 of each sheet) with tipped-in slips of typewritten text. Plate titles in ink at top margins. Some additional pencil notes and corrections. [4], 32, [2] pages. Signed by Loomis on final leaf. Soiling to covers, original tape spine chipping and beginning to perish, loosening parts of interior text block. Very good minus.



15.

Dummy With Preliminary Sketches

ANGLEWORMS ON TOAST with Original Mock-Up

By MacKinlay Kantor, illustrated by Kurt Wiese
1942

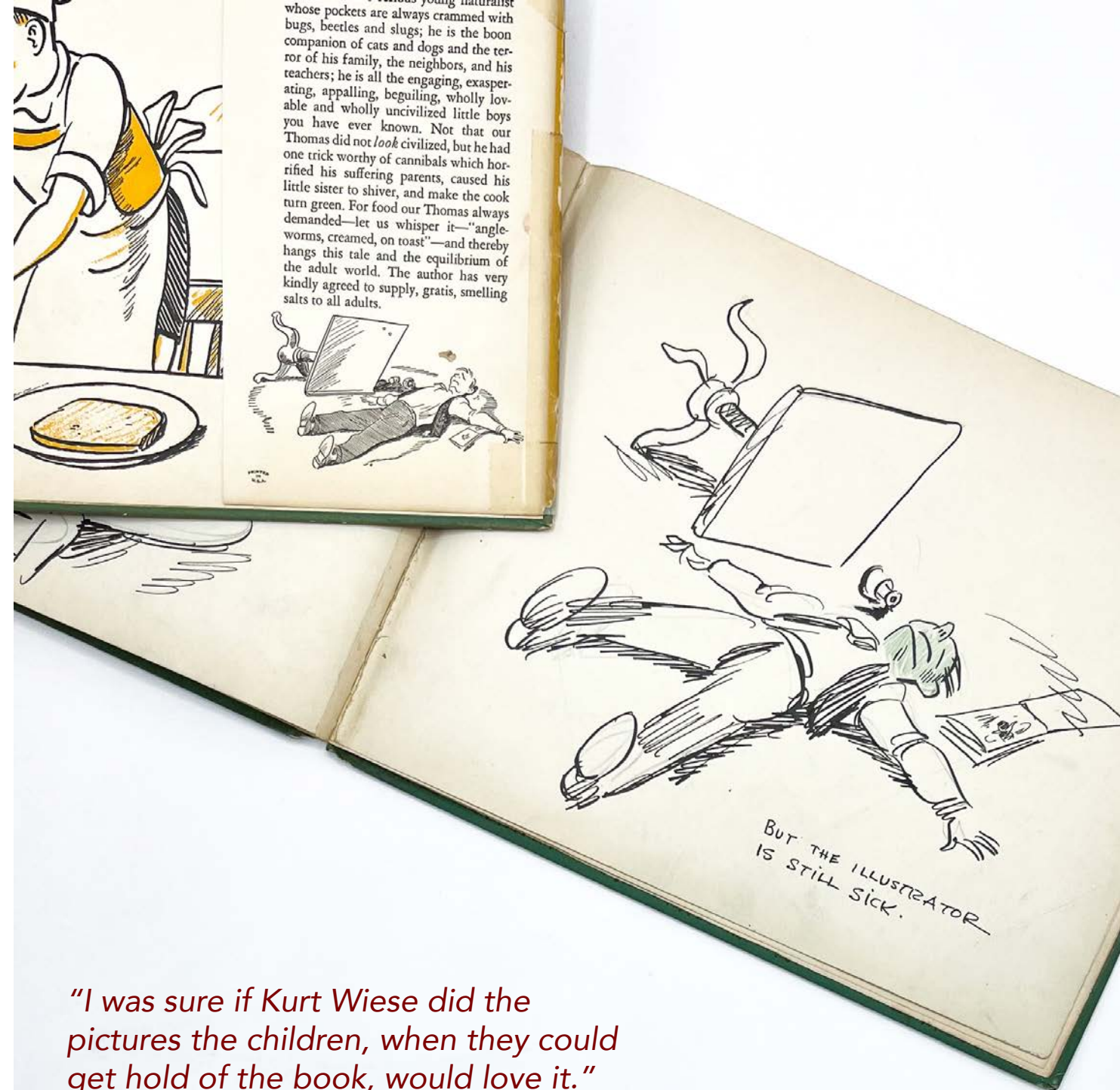
Inscribed first printing, with publisher's mock-up containing original art by Wiese — the copy of Rose Dobbs, a Coward-McCann editor.

\$2800.

This first edition of ANGLEWORMS ON TOAST and its accompanying dummy demonstrate that the wheels of publication need a little greasing sometimes. The production of ANGLEWORMS was unexpectedly fraught, according to a typewritten note by Rose Dobbs included with this copy: MacKinlay Kantor, who would soon be sent to London as a war correspondent, "had to be bullied into permitting the story to be published." Dobbs goes on to describe how her successful urging — playfully identified in Kantor's inscription as her "instigating" — led to the manuscript being "typed into a dummy arranged for ease in indicating rough sketches." That dummy, with Wiese's sketches, is fascinating to compare with the final printed book: a number of illustrations appear with very few changes, while others feature heavy revisions.

Although ANGLEWORMS eventually went to print with Wiese's work, Dobbs recalls that "when the dummy came back I was horrified to find that Kurt Wiese was no more a match for Thomas," the main character, than the many characters put off by his disgusting meal choices. Wiese "utterly collapsed after he did the preliminary sketches" and heard Dobbs' criticism, leading to the distraught self-portrait on the jacket's rear flap. An evocative example of the behind-the-scenes struggles of making children's books.

First edition. New York: Coward-McCann, Inc. 6.5" x 9.5" (book); 7.5" x 9.5" (dummy). Original color pictorial boards. Original unclipped (\$1.50) color pictorial dust jacket. Pictorial endpapers of Thomas serving angleworms to his dog and cat. Illustrated in black and yellow (cw: some racist depictions). [32] pages. Inscribed by Kantor to Rose Dobbs "who instigated all this! / May she never have to submit / to a Diet of Worms. / With love - / Martin Luther / (alias / MacKinley Kantor) / Nov 17 1942." With one leaf of typewritten correspondence loosely laid in. Obituary of Kantor taped to front flap of dust jacket. Dummy in original green cloth boards, with paper titles tipped onto front. Illustrated with original ink drawings, highlighted in green pencil. [2], 34 pages. Second blank with pencil ownership inscription of Rose Dobbs, with large ink initials AWOL and a rough drawing of a worm. Dummy boards with light edgewear, majority of top paper title perished. Dummy leaves with scattered soil. Book jacket with chipping and toning, a number of tape repairs. Binding with light chipping to spine ends, mild edgewear and toning. Leaves with occasional faint finger soil. Firm. Overall very good.



"I was sure if Kurt Wiese did the pictures the children, when they could get hold of the book, would love it."



They were very happy in their
own little warm animal world
their warm way.
... of people was
... little animals
... was lik

16.

Garth Williams Dummy

THREE LITTLE ANIMALS

By Margaret Wise Brown, illustrated by Garth Williams
[circa 1956]

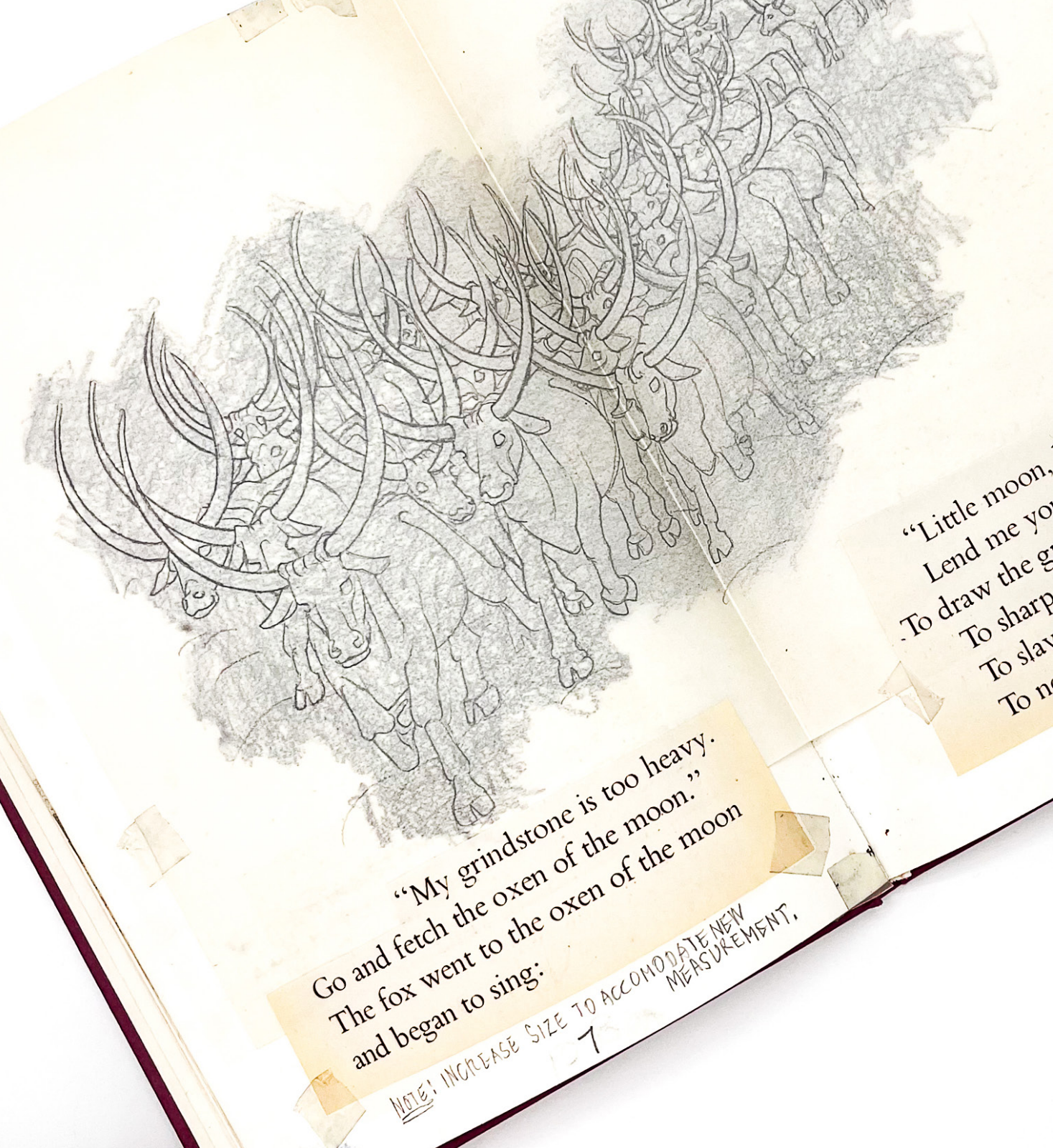
Original camera-ready dummy of this classic midcentury picture book — from the estate of the illustrator.

\$1250.

One of the illustrator's mock-ups, likely intended for the creation of revised plates for the finished book, with individual sheets adhered at versos to each other in text order — with one exception: the "And the little animals ran together!" spread is here placed before the "And then one day" spread, which follows in the printed publication. Brown and Williams worked together on a number of projects, most famously LITTLE FUR FAMILY (1946).

[New York]: [Harper and Brothers]. 12.5" x 9.5". Brown cloth portfolio with 14 double-page black-and-white spreads loosely laid in (apparently?) lacking final spread). In two jackets: a black-and-white reproduction with title and author/illustrator printed photographic labels tipped in; and original unclipped (\$2.50) color pictorial dust jacket of the final issued book. Areas of white correction fluid to most leaves. With an early printing of the book. Very good.





17.

"Do Not Use This Dummy"

Original Mock Up For THE GRINDSTONE OF GOD

By Carl Withers, illustrated by Bernarda Bryson [Bernarda Bryson Shahn]
[circa 1969-1970]

Original handmade publisher's dummy of this retold Samoyed animal fable, with hand-lettered title page and 26 dynamic original pencil drawings by WPA printmaker, painter, and illustrator Bernarda Bryson Shahn.

\$2200.

"Drawing is a language for me; it's a literary occupation; it's responsive and expressive." - Bryson Shahn

After working throughout the 1930s as a lithographer and muralist for Roosevelt's Resettlement Administration with her husband, artist Ben Shahn, Bryson Shahn shifted to freelance illustration when the restrictive pressures of motherhood began to make her "feel cut off from civilization." From the '40s onward, she worked steadily for HARPER'S and other magazines and later began illustrating a number of acclaimed children's books, including versions of GILGAMESH, WUTHERING HEIGHTS, and the 1963 Caldecott Honor Book THE SUN IS A GOLDEN EARRING. THE GRINDSTONE OF GOD was published by Holt, Rinehart and Winston in 1970, just after the death of Ben Shahn, and was the last children's book Bryson Shahn illustrated before her primary artistic focus shifted to oil painting in the third major phase of her long career. Hand-lettered title page includes font notes and crossed-out title variation "HORSE & THE FOX" (perhaps rejected due to potential confusion with the Grimm fairy tale "The Fox and the Horse"), with a text retold from traditional sources by anthropologist and children's folklorist Carl Withers, best known for his classic 1948 compilation ROCKET IN MY POCKET. In the enigmatic story, a fox and a horse, each starving to death, must decide which one is to die. Presumably a trial version, as a note to the front cover states "do not use this dummy," a lovely piece of work product from this notable artist.

n.p.: [Bernarda Bryson]. 9" x 6". Original magenta paper-covered boards. Handmade publisher's dummy with 26 illustrations and text tipped in to 28 hand-numbered blank pages. Estate bookplate of Ben Shahn and Bernarda Bryson Shahn on front paste-down, designed by Jonathan Shahn. Editorial production notes in pen and pencil to front board and interior leaves. Minor marginal sunning to boards, evidence of tape removal to front pastedown. Near fine.

Read more: Meechum, "Oral History Interview with Bernarda Bryson Shan," Archives of American Art; Cohen, "Bernarda Bryson Shahn," Artforum.



Finalizing the Product: Proofs and Marketing Materials



Little APPALOOSA

by Berta and Elmer Hader



William Company, New York
1949

18.

Pre-Production Pony Proofs

Illustration Photo Proofs for LITTLE APPALOOSA

By Berta and Elmer Hader
[not after 1949]

Original photo proofs of Berta and Elmer Hader's 1949 LITTLE APPALOOSA, the story of a boy and his spotted pony – evidence of the pre-production process for a midcentury picture book.

\$200.

These photo proofs, likely printed from offset negatives, focus on the art: all of them lack narrative text, but some include notes and small changes made in the negatives. LITTLE APPALOOSA is one of the Haders' scarcer titles, so this evidence of its production process is a wonderful survival.

n.p.: n.p. 8.5" x 11"; 13.75" x 10.5" (2 proofs); 14" x 19.5" (8 proofs). 11 sheets of black-and-white illustration photo proofs in three sizes. Stored rolled. With some light edgewear, a few sheets with small spots of soil and toning to versos; occasional spots of soil to black portions. Bright overall. Very good plus.

Read more: "Picture-Story Books Attract Young Readers," *The Jackson Sun*, 18 December 1949, page 3.

19.

Color Proofs

Printer's Color Proofs for THE RUNAWAYS

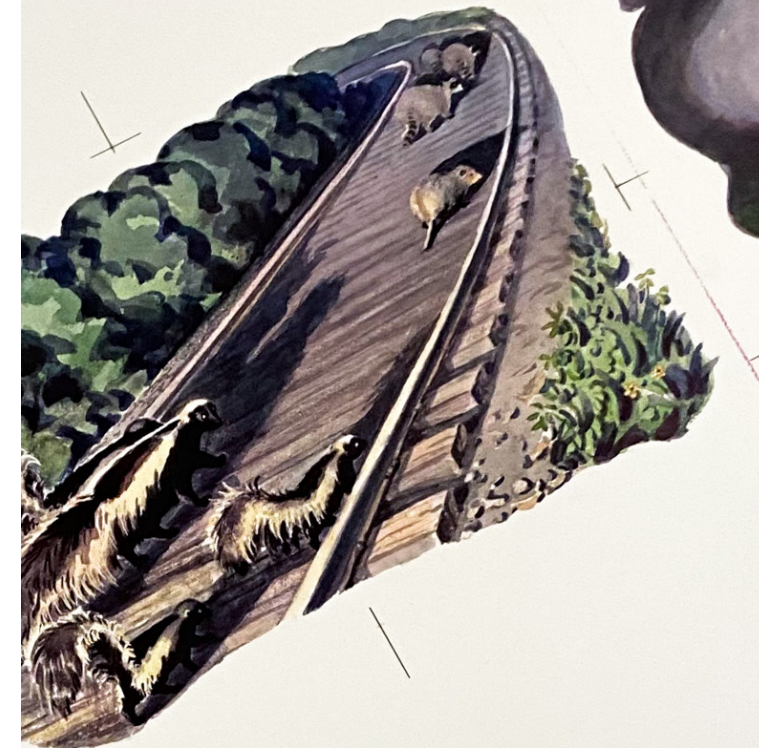
By Berta and Elmer Hader
1956

Four printer's color proof sheets for Berta and Elmer Hader's THE RUNAWAYS, an engaging example of how a picture book comes together for publication.

\$500.

*"Ideas for their books came from many places, but many stories were rooted in Willow Hill."
– Joy Hoerner Rich*

These four proofs represent the cover and first gatherings of THE RUNAWAYS. The lively illustrations reveal a sense of the plot: a bulldozer forces animals (including opossums, skunks, raccoons, and a variety of birds) to flee their forest home and seek shelter on a farm. Many of the Haders' books in this period featured conservationist themes and were often based in the scenery around their little stone house on Willow Hill, which was just outside New York City. These proofs demonstrate an important part of the editing process: the review and reorganization of illustrations. These textless sheets place an emphasis on the illustrations, allowing the Haders to give feedback on their color and print quality. Comparing the changes across the four sheets is a thought-provoking bibliographical exercise, allowing a peek into the Haders' and the publisher's book-making processes.



n.p.: n.p. 23" x 35" (unrolled). Four rolled sheets of color illustrations, two copies of each layout. Two sheets stamped in margin "JUN 5 1956," two stamped in margin "JUN 6 1956." With loose note in pencil "The Runaways / 2 perfect proofs / 2 cut proofs" likely in one of the Haders' handwriting. Two proofs with sections neatly excised as part of the editing process. Sheets with a touch of edgewear; one with mild toning to one end. Bright. Near fine overall.

Read more: Joy Hoerner Rich, Berta and Elmer Hader: *A Lifetime of Art*, page 74.



ROLLER SKATES

THE NEWBERY MEDAL BOOK FOR 1937

By **RUTH SAWYER**

WITH DECORATIONS BY

Valenti Angelo

20.

The Marketing Value Of A Newbery Medal

Advertising Standee for ROLLER SKATES
By Ruth Sawyer, illustrated by Valenti Angelo
[1937]

Original bookshop advertising standee for ROLLER SKATES — which uses the work's 1937 Newbery Medal win as a selling point.

\$750.

"Suppose she kept on skating in the Park for ever and ever!"

This advertising standee, and the title it represents, is an illuminating example of the calculus that goes on behind the scenes of publishing. ROLLER SKATES is a semi-autobiographical story that takes place over the course of a year, in which Lucinda gets a taste of freedom and adulthood in 1890s New York while her parents are traveling abroad. This framing, as noted by KIRKUS REVIEWS, is purposeful: it was published as a story, rather than as nonfiction, because it "would sell better that way." When ROLLER SKATES earned the 1937 Newbery Medal, the accolade was summarily incorporated into promotional materials such as this bookstore standee.

An attractive piece of ephemera, with a new illustration by Valenti Angelo: shop-based promotional items from this era are both scarce and enlightening evidence of the everyday practices of bookselling.

New York: The Viking Press. 20" x 12". Stiff board with pink, blue, and black illustration and text printed one side only. Verso with unused cardboard fold-out stand. Corners with a touch of bumping, a couple small sections of foxing confined to margins; mild soil. Bright. Very good plus.

Read more: Kirkus Reviews, 1 October 1936.



"Perfumed with his favorite flowers"

FERDINAND IN SOAP

Illustrated by Robert Lawson,
designed by Lester Gaba,
based on the book by Munro Leaf
[1938]

Original soap model of the world's favorite pacifist bull, Ferdinand — a charmingly quirky bit of 1930s marketing.

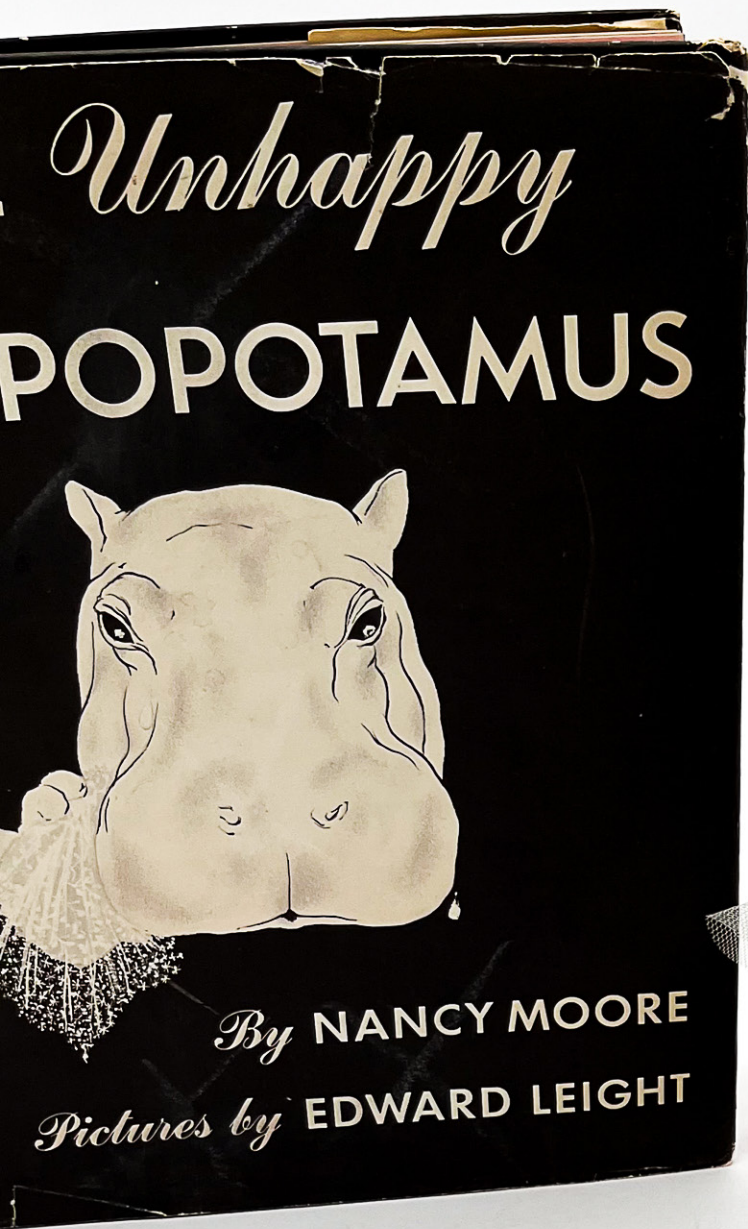
\$500.

This unique novelty item was manufactured to capitalize on the success of Munro Leaf's classic 1936 children's book *THE STORY OF FERDINAND*, which was adapted into an animated film in 1938 (and appearing here by "Special Permission of Walt Disney Enterprises"). An alternate and more commonly found Ferdinand soap exists, that one modeled after the Disney animation and produced around the same time; this item, however, is faithful to the original Leaf/Lawson book.

Gaba — designer of the famed Gaba Girls (life-size soap-carved mannequins) — was an innovator in visual marketing as well as a master of soap carving, who designed collectible reproductions of pop-cultural icons ranging from Popeye to the Dionne quintuplets. In soap. "Once upon a time there was a bull named Ferdinand, who loved to sit under a cork tree and smell the flowers. He loved flowers. / Everyone was disappointed in him. They expected him to fight in the bull ring, but Ferdinand was happier under his tree. / Here he is in soap, perfumed with his favorite flowers..." (title leaf). Not found in OCLC.

Spine title: *Ferdinand in Soap: A Kerk Guild Bath Product*. New York: Kerk Guild. 4" x 2.5" (soap); 6.5" x 4.5" x 2.25" (box). Original hollow color-printed book-shaped case. Original Ferdinand the Bull statuette in soap, with ribbon collar and felt flower. [1] leaf. Case with edgewear, some soil and small interior tears; front and bottom flap detached. Hollow in box is missing rear panel scenic insert; otherwise intact. Soap statuette is unused, with some dye fading; lacking horns. Good overall.





22.

With Promotional Stuffed Hippo

THE UNHAPPY HIPPOPOTAMUS

By Nancy Moore, illustrated by Edward Leight
1957

First printing of this tale of a hippo who is so preoccupied with trying to be a human that she forgets the true happiness of being herself — with original (and fashionable) promotional stuffed hippo toy.

\$600.

*"One day Harriet decided / She didn't want to be a hippopotamus any more. /
She didn't know why – she just didn't."*

A hallmark of 20th-century children's publishing is the toy tie-in. Here is a perfectly pink midcentury example of the practice: this copy of THE UNHAPPY HIPPOPOTAMUS includes an original promotional plush toy of its weepy main character, Harriet, complete with reflective tears and a delicate hanky with which to wipe them. It is unclear if plush Harriets like this one were widely available for purchase — the hand-drawn features suggest not — but simply seeing a display of books with a character represented "in real life" as a toy would certainly be enough to draw young readers in. A charming example of one of the many sales methods publishers employed to gain a leg up on the competition, and a rare survival.

First edition. New York: The Vanguard Press. 11" x 9". Original pink cloth-backed color pictorial boards. Original unclipped (\$2.75) color pictorial dust jacket. Illustrated in pink, black, and white. [44] pages. With original plush hippo doll made of tulle, felt, and velvet, with hat secured by metal pin and paper label to stomach. Doll with light toning to extremities, a bit of offsetting from black felt; hat with a couple of pinprick holes. Jacket with edgewear and chipping, front panel sunned; large closed tear to upper rear panel, with tape and glue repairs to reverse. Binding with light edgewear. Leaves with occasional tiny spots of soil; two tiny blue pencil marks to first page of text. Sound. Very good plus in good plus dust jacket.



23. With Uncut Sheet

ALL BY HIMSELF

By Kay Clark, illustrated by Allen Shaw
1950

Complete cloth book about a little boy learning independence — with another copy in one large uncut piece of cloth, showing the book's pre-bound format.

\$250.

In this book, a little boy prepares for the day with real items the reader can play with to learn each task, including button, belt buckle, zipper, hankie, and more. These additional interactive elements are not present on the version of the uncut sheet, and were likely added at the same time as the sheet was stitched together as a bound book. A fabulous compare-and-contrast set for an unusual format.

(Youngstown, OH): Plakie. 9.5" x 7" (book); 22" x 36" (uncut cloth). Original stitched pictorial cloth. Illustrated in color by Allen Shaw, with interactive elements stitched in. Light cover soil and toning to margins of book. Uncut sheet bright. Overall very good plus.



24. Author's Copy With Her Corrections

TREASURE ON THE HILL

By Marie Killilea, illustrated by Lauren Ford
1960

Lovely annotated first edition — with the author's own handwritten edits to unauthorized changes and printer's errors — along with a letter of further instructions for the next printing.

\$250.

"Dear Ray: I'm sending you herewith a copy of Marie Killilea's TREASURE ON THE HILL in which she has marked certain changes for the next printing."

New York: Dodd, Mead & Company. 9" x 6". Original gilt-stamped blue cloth. In original unclipped (\$3.50) blue pictorial dust jacket. Black-and-white illustrations by Lauren Ford. 156, [4] pages. Author's notes and corrections in red pencil and blue ink to text throughout, with handwritten key on front free endpaper distinguishing the notes "In red - unauthorized changes by editor or printer's error" from the notes "In ink - author's." Typescript letter laid in, on (agent) Harold Ober Associates letterhead, addressed to editor Raymond Bond of Dodd, Mead & Company. Light edgewear, bit of bumping at spine head, minor creasing and soil to jacket. Near fine in very good plus jacket.

25.

Including Behind-The-Scenes Ephemera

THE GIANT GOLDEN BOOK OF CAT STORIES

By Elizabeth Coatsworth, illustrated by Feodor Rojankovsky (1953)

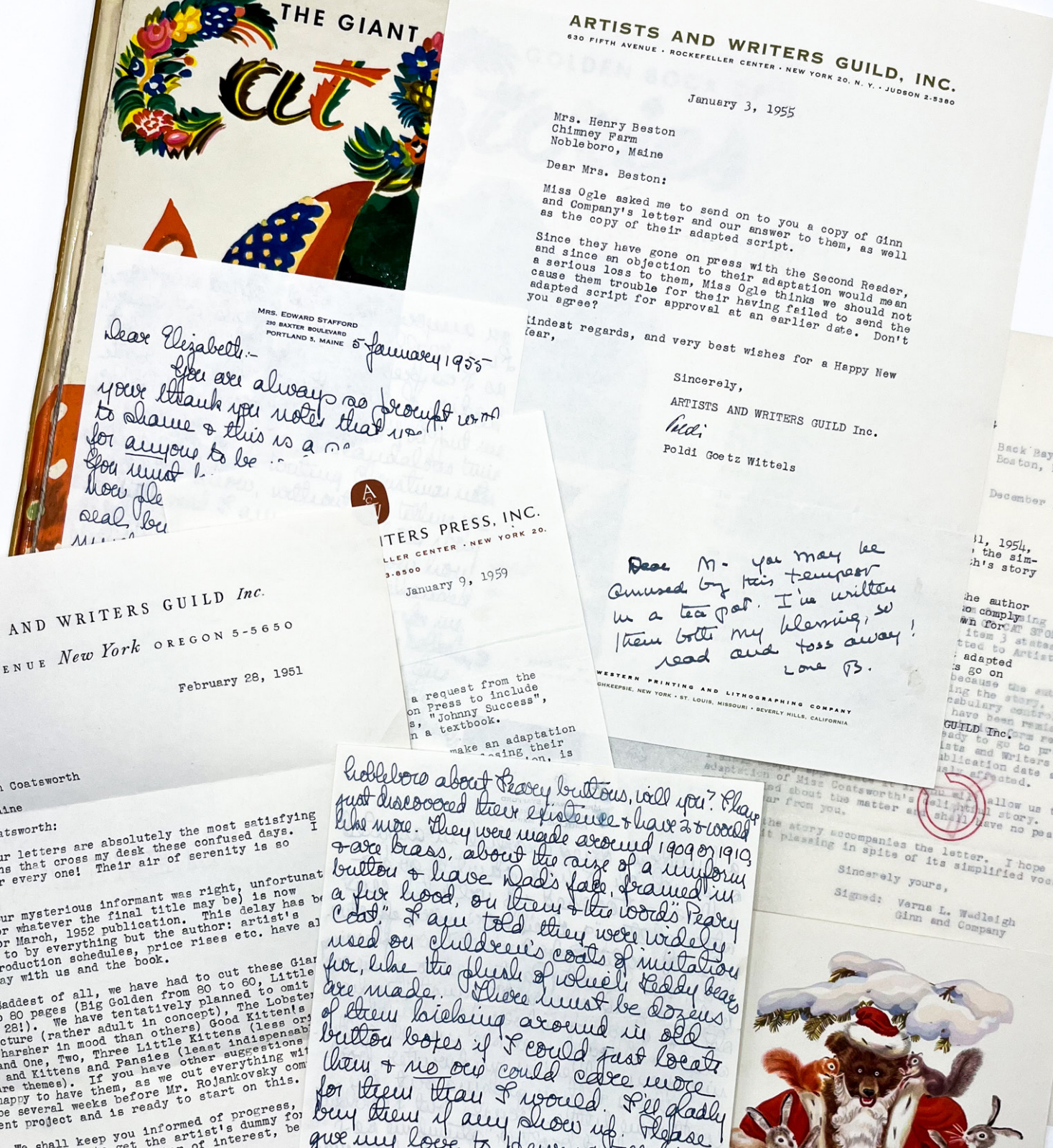
Inscribed first printing of this delightful feline folio, with fascinating correspondence about publication delays, edits, and a small crisis about unauthorized edits to the text for inclusion in a reader.

\$750.

This inscribed copy of THE GIANT GOLDEN BOOK OF CAT STORIES includes a trove of information relating to the publication of the book and the events that followed, in the form of letters to the author Elizabeth Coatsworth. Chronologically first in the collection of seven notes included is a typewritten letter from Jane Werner of the Artists and Writers Guild, delivering the unfortunate news that CAT STORIES (then with the working title "Cat Tales") would be delayed for various reasons, including "production schedules" and "price rises." Feodor Rojankovsky, an esteemed midcentury trade illustrator, threw in a further complication: his popularity. Werner notes the "artist's schedule" as another factor leading to the publisher pushing the book back.

The story continues after publication: also included is a carbon copy of a frantic letter from Verna L. Wadleigh of Ginn and Company. In a classic case of failing to read the fine print, Wadleigh notes that, while she had secured permission to use a passage from CAT STORIES in Ginn and Company's SECOND READER, she neglected the passage in the agreement that required any textual changes be approved by the author and the Artists and Writers Guild. Written on New Year's Eve 1954, Wadleigh's stress is clear in her plea: "the reader is already to go to press and should Miss Coatsworth [...] withhold approval of the story, our publication date and contents of our entire book would be seriously affected [...] I am very much worried about the matter and shall have no peace of mind until I hear from you." Luckily, she did not have to wait long: on January 3, Lucille Ogle of the Guild replied with a mildly chastising letter giving her the go-ahead. Coatsworth took the drama in stride: "You may be amused by this tempest in a teapot," she wrote to a friend she calls M, with copies of the correspondence; "I've written them both my blessing, so read and toss away!" A useful trove of documents relating to the children's book publishing ecology of the 1950s.

First edition. New York: Simon and Schuster. 12.75" x 9.25". Original color pictorial boards. Color pictorial endpapers of cats and kittens. Illustrated in color. 66 pages. Inscribed by Coatsworth to title page. Three typewritten sheets, two carbon copies, two handwritten sheets, and one color pictorial card loosely laid in. Front joint cracked but sound, boards with a couple tiny spots of soil. Interior clean and bright. Near fine overall.



26.

With Text Not Used In The Published Version

THE STRANGER
By Chris Van Allsburg
1986

Publisher's proof copy, with printed illustrations facing pages with tipped-in text captions sourced from internal galleys, and with another set of corrected galleys.

\$150.

This proof matches the majority of the final work except for the last spread, which includes annotations in pencil to correct the text that was revised after its production. "Every autumn since the stranger's visit, an odd thing happens" is changed to "Every autumn since the stranger's visit, the same thing happens." It is a subtle stylistic shift that speaks to Van Allsburg's careful building of an atmosphere that allows symbolic inference over explicit interpretation. In addition, the farewell message in the final sentence has been changed from "See you next year!" to "See you next Fall." An illuminating glimpse of both Van Allsburg's writing process and the multi-stage refinement involved in publishing a picture book.

Boston: Houghton Mifflin Company. 9.25" x 11." Original stapled printed sheets loosely laid into trial dust jacket (priced at \$15.95). Illustrated with full-page color images by Van Allsburg. Text slips tipped onto blank facing pages. Final text slip with pencil corrections. [32] pages. Regular shallow edgewear to jacket. WITH: Original galley dated "Jun 13 1986" laid in, with inked note "Please attach to previously sent proofsheets" and an additional sticky note on verso of final leaf reading "Hanna - Herewith the correct text for the Van Allsburg galleys I sent you earlier." Overall very good plus.

27.



First softcover edition of the unexpectedly exciting story of the construction and archaeological recovery of a 15th-century caravel ship, with partial proof likely issued as a promotional item.

\$45.

David Macaulay is known for his ability to deconstruct complex structures, whether they are buildings, stories, or even the human body. With a degree in architecture from RISD and a love of machines of all kinds, it's easy to spot his inspiration for his beloved children's books. Macaulay has earned a variety of awards for his work, including a Caldecott Medal, a MacArthur Fellowship, and was twice a nominee for the Hans Christian Andersen Award.

Boston: Houghton Mifflin Company. 11.75" x 7" (book); 12" x 8" (proof). Original color pictorial wrappers. Illustrated in color and black and white. 96 pages. Proof laid into original color pictorial dust jacket. Proof illustrated in color; unpaginated, [8] leaves. Proof jacket with a hint of edgewear, a couple tiny spots of soil. Book with a touch of edgewear. Bright. Near fine with near fine proof.



Oral Storytelling To Promote Their Soon-To-Be Caldecott Award Winner

28.

Chalk Talk Drawings for THE BIG SNOW By Berta and Elmer Hader 1948

Collection of eight large original charcoal and chalk drawings featuring scenes from THE BIG SNOW, presented as part of a live promotional event for the 1948 NEW YORK TIMES Boys' and Girls' Book Fair.

\$7500.

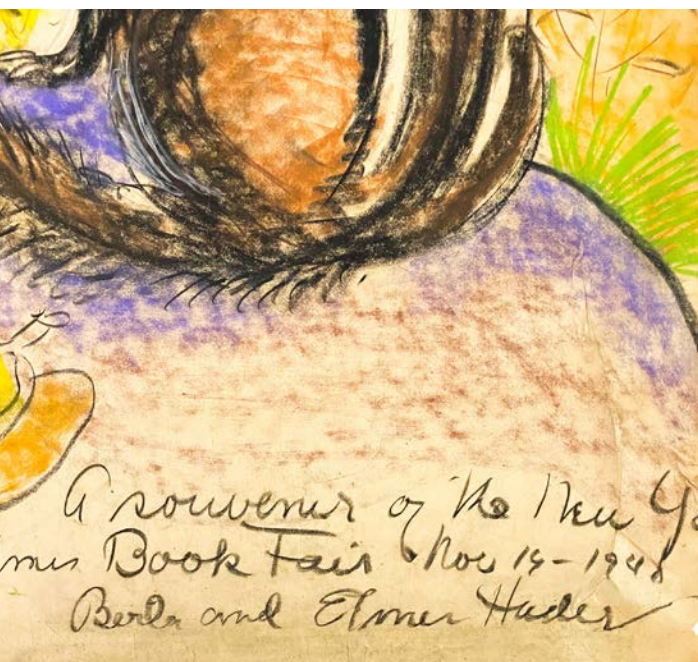
*"It was a long cold winter for the birds and the animals on the hill, but the little old man and the little old woman put food out for them until the warm spring came."
- THE BIG SNOW*

Publication is not the final step in the making of a children's book. After hitting the shelves, the book must now be "made" in the minds of buyers, so promotion becomes the biggest focus. These large chalk and charcoal drawings are a compelling example of book marketing. Created during a "chalk talk" – an event in which the illustrator redraws images from their picture book while telling the story in front of an audience – they instill a dynamism into the Haders' classic story of animals who experience a deep winter snow.

This format of promotion seems built for the Haders. Before beginning his career with Berta, PUBLISHER'S WEEKLY notes that Elmer "took a successful vaudeville stunt called 'A Painting a Minute' across America and Paris"; this certainly prepared him for the high-speed artistry required of a chalk talk (1412). With efficient strokes, the illustrations of THE BIG SNOW were recreated in large format to the delight of the attendees of the 1948 NEW YORK TIMES Boys' and Girls' Book Fair. One drawing, signed by both Berta and Elmer, indicates that their event took place on the Fair's first day, November 19. Only a few months later, in early 1949, THE BIG SNOW was awarded the Caldecott Medal.

[New York]: n.p. 48.75" x 33" (unrolled). Eight large rolled sheets of charcoal and chalk drawings. Four drawings in color (chipmunk, owl, deer, squirrel), four in black (owl, raccoon, mouse, squirrel). One color drawing inscribed by the Haders, "A souvenir of the New York / Times Book Fair Nov 19 - 1948 / Berta and Elmer Hader." With fragments of original packing paper with label written by one of the Haders, "SKETCHES for COLOR / *CHALK TALK / for N. Y. Times Book Fair" and "#14." Several sheets with some edgewear and chipping, a few with closed tears to margins; scattered foxing. Clean and bright overall. Very good plus.

Read more: Mary Margaret McBride, "Elmer and Berta Hader, Winners of the Caldecott Medal," Publishers Weekly March 26 1949.



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