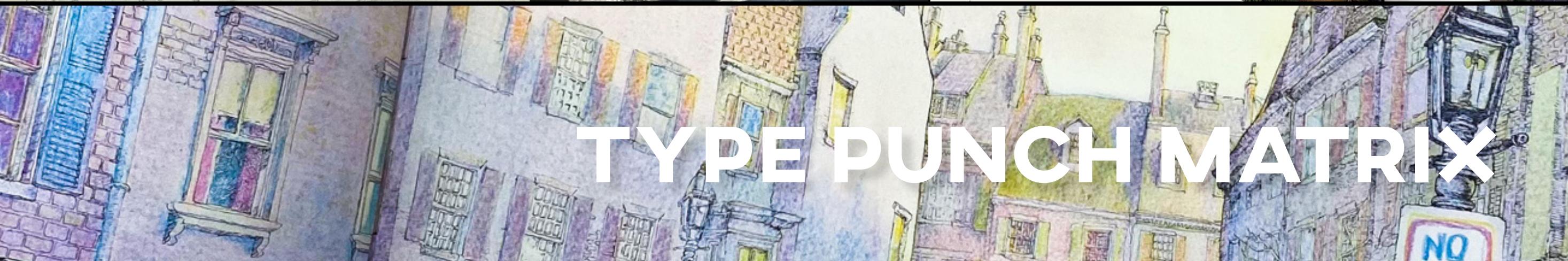


Catalogue #7





# Making Children's Books



(Item #3)

Inquiries:  
[info@typepunchmatrix.com](mailto:info@typepunchmatrix.com)

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

(cover, clockwise:  
items 27, 47, 45, 20)



# Featured Items:

## Books in Multiple Stages



(Item #1)





## The Ingredients Of A Picture Book

1.

### Holograph Manuscript, Original Art, and Printer's Sketches for **THREE LITTLE PIGS**

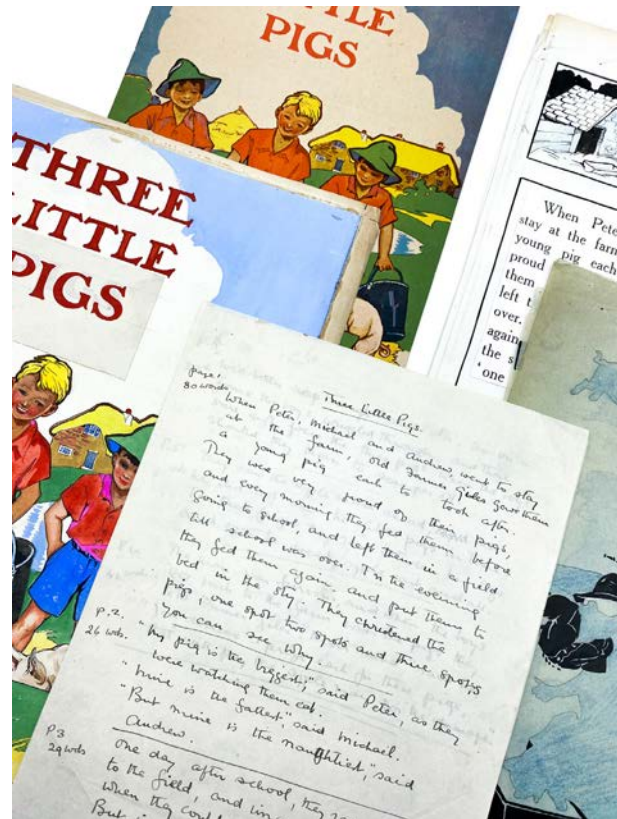
Published by Renwick  
[circa 1930s]

Original holograph manuscript, maquettes, printer's sketches, and finished publication of this pair of simple stories, illuminating the labor that goes into preparing a book for print.

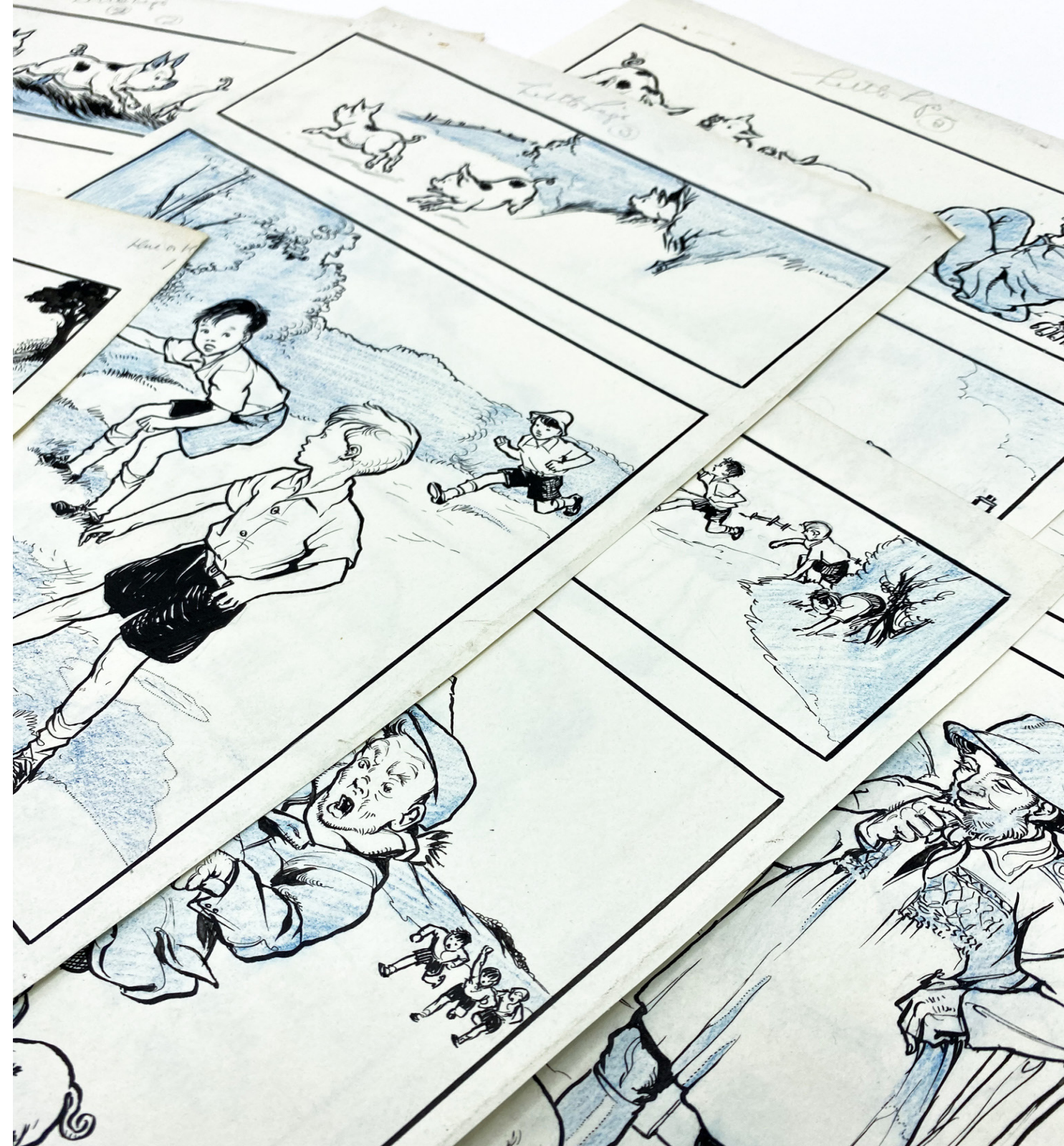
\$1350.

An illuminating collection of materials that demonstrates several important steps on the way to a final published picture book. Starting with the holograph manuscript – carefully divided by page, including word counts for space – the collection moves to the expertly composed maquette, which places the text among their illustrations. This maquette would have been used to create the printing plates for the book, and is paired with onion paper sketches. Laid over the maquette, the sketches aided in the color separation process, which was printed in blue and orange. Finally, the cover maquette shows in brilliant pinks and blues the artistic workarounds used to create the best print: these vibrant colors translate to subtle highlights on the finished book.

This assemblage is a dynamic illustration of the many facets of the production of an early 20th-century work.



Otley: Renwick. 10" x 8" (holograph manuscript); variable, around 12" x 9" (onion paper illustrations); variable, around 14" x 9" (maquette); 13.75" x 10.25" (cover maquette); 10.5" x 7.5" (book). Original holograph manuscript on onion paper. Original ink and blue pencil illustrations on onion paper. Original full-page watercolor cover maquette, with contemporary pasted-on title correction. Original ink and blue pencil mockups with text pasted on. Book with original color pictorial wrappers. [4]; [12.5] [1]; [12]; [6] leaves. Onion paper items with mild wrinkling, a couple small spots of soil; a few pinprick holes to margins. Mockups with a bit of edgewear. Illustrations sharp. Very good plus overall.







## 2.

### The Artistic Process Of A Major Children's Book Illustrator

#### Original Watercolors, Sketches, and Mockups for WILL'S QUILL

By Don Freeman  
[no later than 1975]

Collection of original pre-production art and mockups for this story of a goose who comes to the aid of William Shakespeare, showing the various artistic and format-based decisions involved in producing one of Freeman's last picture books.

\$6000.

This collection of original materials related to Don Freeman's 1975 picture book WILL'S QUILL – which he wrote and illustrated – renders his artistic and editorial processes in beautiful form. From early crayon sketches to bright, gestural watercolor compositions with textural changes, these sketchbooks and mockups clearly demonstrate his creative process. Of particular interest is how Freeman played between classic picture book formats, creating versions of the book in two differently shaped sketchbooks: a portrait-oriented folio format and an oblong folio format. Freeman, who made his name in children's picture books with the classic CORDUROY, passed away in 1978 – WILL'S QUILL was his penultimate work published during his lifetime, and this collection reflects his fully matured artistic process.





"Some authors write the story first, and then draw the pictures, but I don't work that way. For me, writing and drawing go together."  
– Don Freeman



n.p.: n.p. 11" x 14" (scratchboard sketchbook); 11.75" x 8.25" (red sketchbook); 11.75" x 9" (watercolor mockup). Original oblong sketchbook with scratchboard painting tipped onto front cover. Original sketchbook with red boards and manuscript label. Original mockup with watercolor tipped onto front cover. Illustrated in watercolor, sanguine, pen, and pencil. [39], [12] with art or text; [16] leaves; [16] leaves. Typewritten text pasted and taped over manuscript text in one sketchbook and the mockup. Six loose original cover design drafts on a variety of papers. Three loose original illustration drafts, one on heavy paper. A few pages lacking from sketchbooks, likely blanks. Some of the tape and paste beginning to degrade. A bright and well-rounded assemblage. Overall near fine.

See more: "Storymaker - Don Freeman," 3 July 2012 posting on the YouTube channel of Freeman's son, Roy Freeman.



## From Mockup To Final Product

### 3.

#### Original Art and Maquette for SANTIAGO

By Pura Belpré,  
illustrated by Symeon Shimin  
(1969)

*"Boy, that's a hen  
to beat all hens."*

Original artist-inscribed maquette of the complete book, two framed illustrations, and an artist-inscribed first edition of SANTIAGO, the first original story by noted Puerto Rican author and librarian Pura Belpré.

\$4000.

Pura Belpré was an influential trailblazer of children's literature and storytelling in New York City. Hired in 1921, she was the first Puerto Rican librarian in the New York Public Library system, and her outreach efforts had a tremendous impact on the Spanish-speaking communities across the city. "Because of her we have a story time in Spanish," recalled Washington Heights librarian Vianela Rivas in an NPR story about Belpré's legacy. "I feel like as a Latina librarian we have a responsibility to continue doing the work that she started" (Ulaby).

Belpré published several children's books, including collected folk tales and Spanish translations, but SANTIAGO was her first original story. In it, a young immigrant boy's love for his pet chicken, which was left behind in Puerto Rico, brings his class in New York City together. Beautifully illustrated by Symeon Shimin, SANTIAGO received the 1973 Brooklyn Arts Book Citation for style and illustrations.

This collection of materials related to the publication of the book provides a window into its artistic and structural development. By comparing the finished SANTIAGO book with its maquette and the two framed illustrations, the materials illuminate how details changed in the course of the book's creation.

New York and London: Frederick Warne and Company, Inc. 10" x 7.5" (maquette); 11" x 8.25" (framed half-title art); 11.75" x 16.25" (framed illustration); 10" x 7.25" (book). Four items total. Maquette with original hand-painted watercolor wrapper on thick paper. [16] loose bifolia with hand-painted watercolor illustrations and printed text pasted on one side only. Inscribed by Shimin to verso of title page, dated October 1969. Two custom-framed hand-painted watercolor illustrations by Shimin. First edition copy of the published book with original color pictorial boards. Original unclipped (\$3.95) color pictorial dust jacket. Illustrated in color. 32 pages. Inscribed by Shimin to verso of front flyleaf: "To Andyile / A pleasure to know / admire and love / Symeon Sept 1969." Maquette with mild edgewear, a bit of degradation to tape. Frames with a few tiny bumps; watercolors not examined outside of frames. Dust jacket with a bit of edgewear; protective mylar jacket partially adhered with tape. Binding with a touch of rubbing to spine ends; small piece of tape to each edge. A bright collection. Near fine overall.

Read more: Nada Ulaby, "How NYC's First Puerto Rican Librarian Brought Spanish to the Shelves."





(Item #12)

OK FOR  
PLATE DEPT.  
CUSTOMER DM  
A & W

28

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]

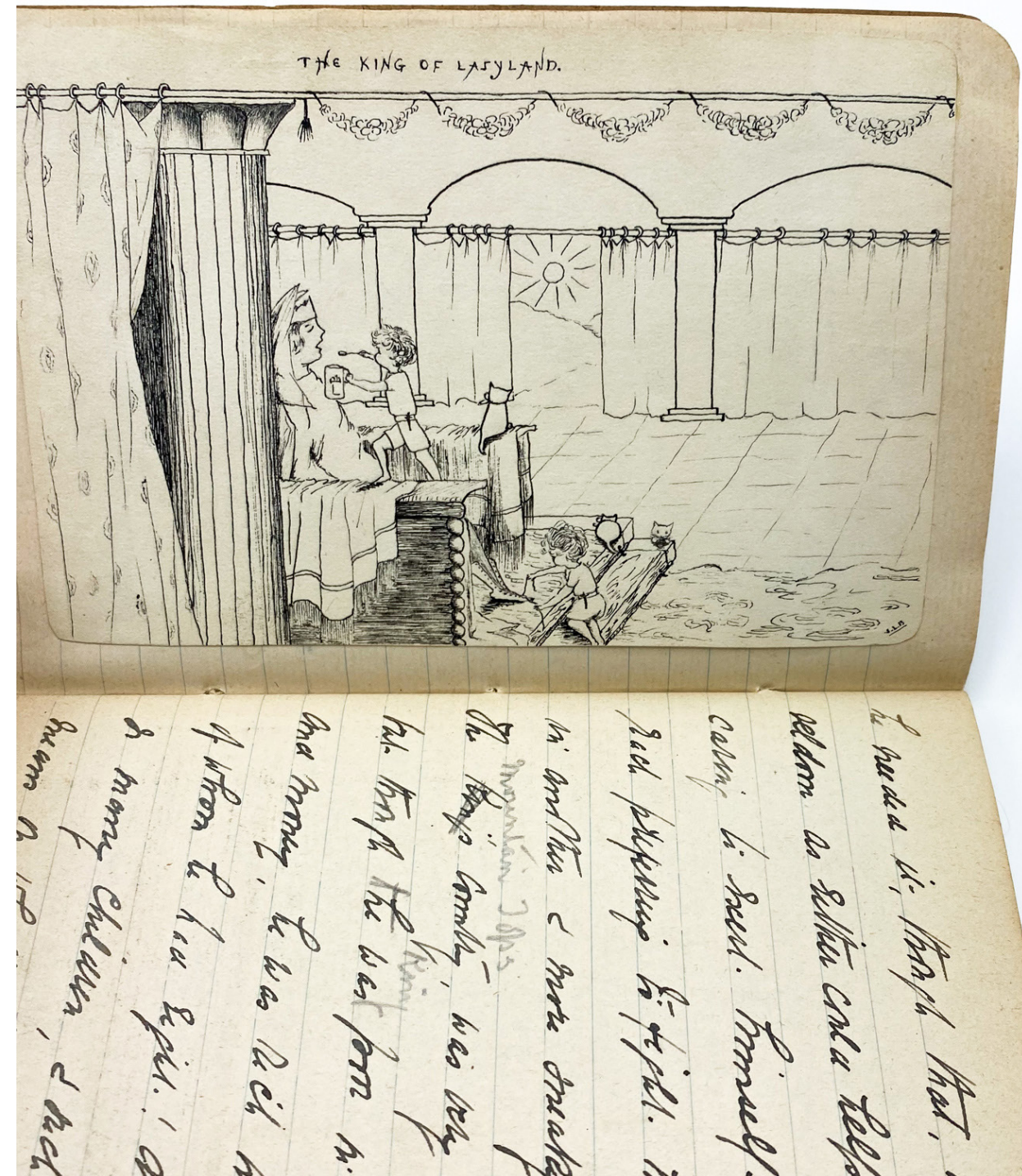
Original manuscripts and working drafts from a remarkable late-Victorian collaboration between two English women: a nearly-unknown writer of original children's fairy tales and a fanciful illustrator scarcely known outside her small local circle.

\$12,500.

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.





...shall not be  
 from the world around  
 match that it may be  
 in all "good points" -  
 ...and I am I.  
 ...in the air then  
 do I say  
 as might have been  
 your match.  
 ...the contrast -  
 ...we will match.  
 ...friendship's fast.  
 ...Xmas  
 ...I'll say

...churches with leather bells!  
 ...black puddings,  
 ...legs tied together  
 ...God save the King!  
 ...place  
 ...should be  
 ...house town

S. Brown, White

ADVERTISEMENT

**JUST WATCH THEM**  
 drink their VAN  
 COCOA. They  
 tell you how  
 to enjoy it . . .  
 think of the  
 them;  
 all




VAN



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.



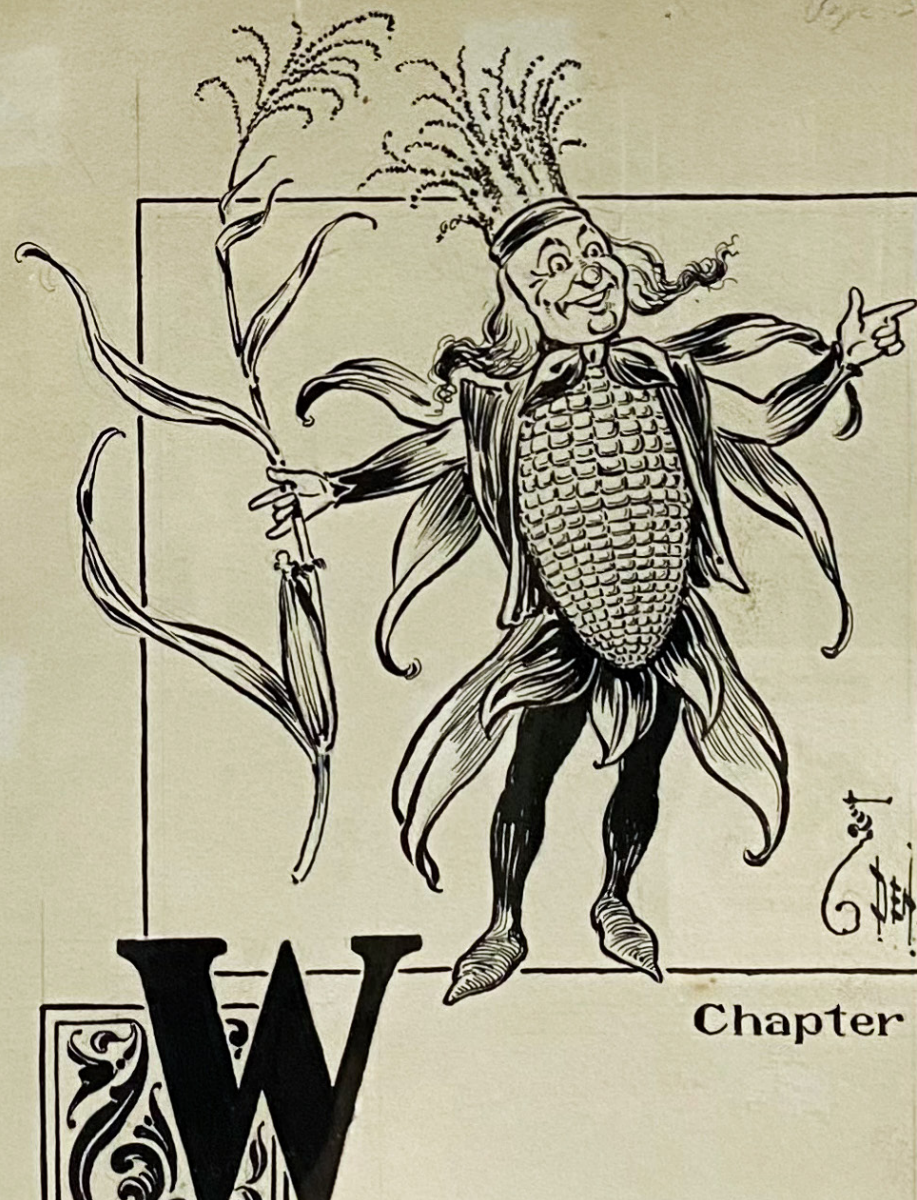
"Where there are wooden churches with leather bells  
and the roofs are thatched with black puddings,  
And the little pigs, with their legs tied together,  
Run about, singing—  
'God save the King.'"

[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.



## Denslow Chapter Heading

### Original art: "The Corn Dodger"

By W.W. Denslow  
[no later than 1904]

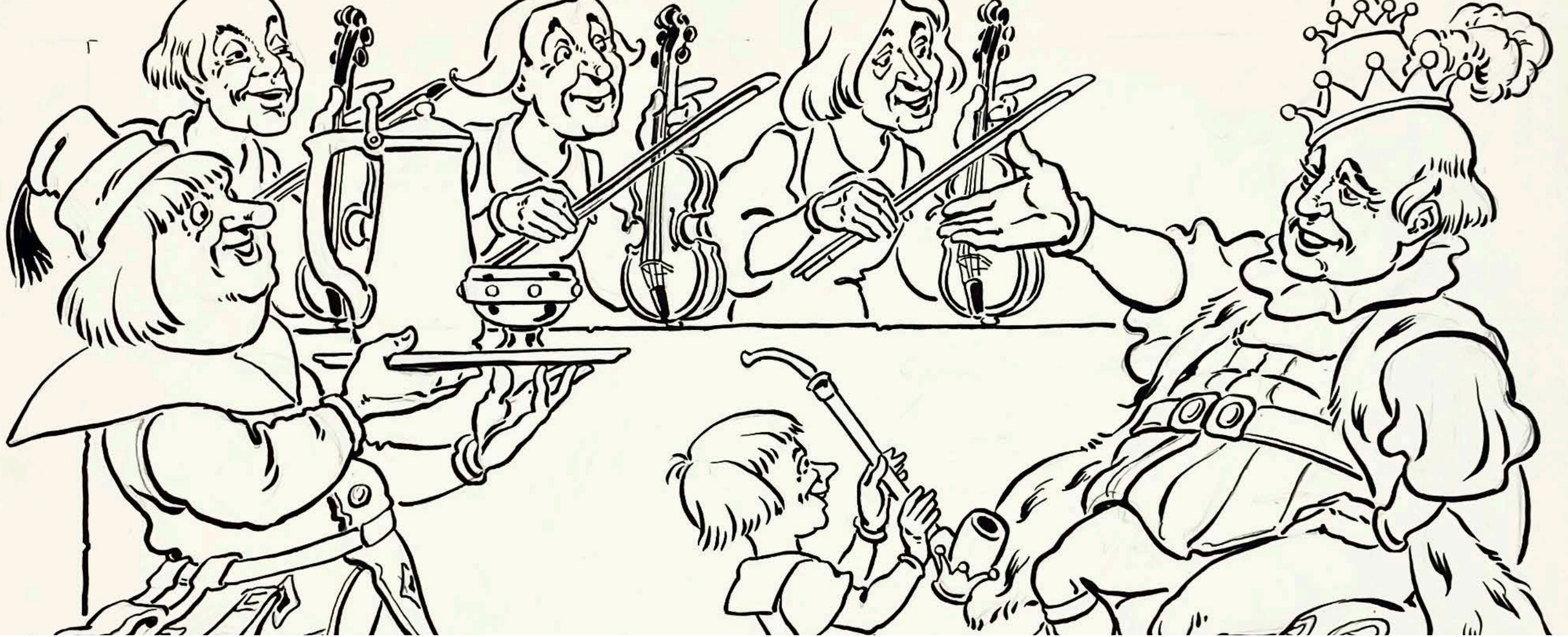
Signed original pen-and-ink drawing for what would become a chapter heading in Paul West's 1904 publication THE PEARL AND THE PUMPKIN.

\$4000.

"The Corn Dodger" was prepared for chapter 6 of West's book, published by Dillingham. The figure is an anthropomorphized ear of corn, wearing a crown and holding a strand of corn silk in his hand. This drawing was executed on a much larger scale than its final version in the book, an example of one kind of transformation that often occurs in the process of turning original art into a published product.

*n.p.: n.p. 12" x 9.25" (image); 16.5" x 14" (frame). Single sheet of art paper signed by Denslow including his characteristic sea-horse. Pencilled production notes in margins. Not examined out of frame. Fine.*





6.

## Rediscovered

**Original art: "Old King Cole" from MOTHER GOOSE**

By W.W. Denslow  
[circa 1910]

Large and dynamic finished pen-and-ink drawing, later published after its rediscovery in the book YE OLD TIME NURSERY RHYMES BY MOTHER GOOSE.

\$6500.

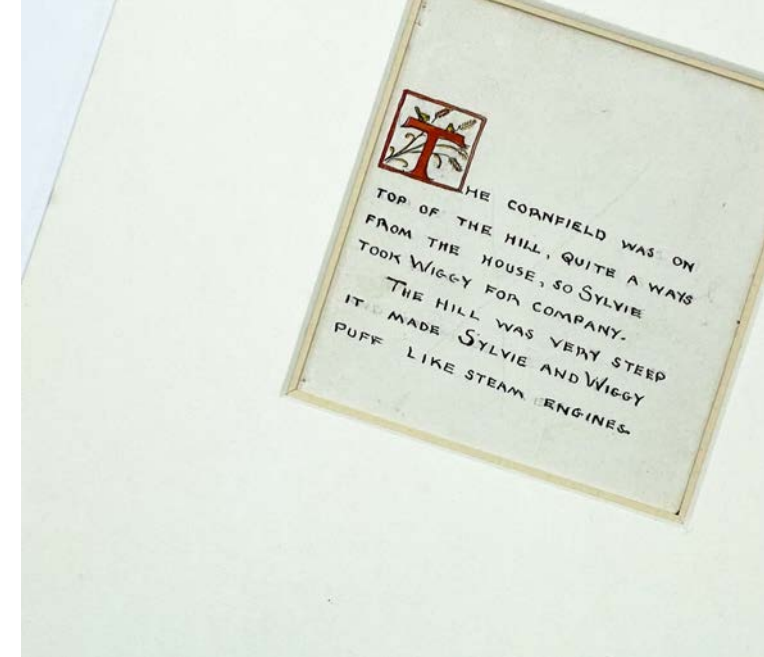
Nearly a quarter-century after Denslow's death, a cache of his art was discovered in 1939. Buffalo publishers Baldwin & Strachan used them to issue a pamphlet of Mother Goose rhymes that same year. In their biography of him, Greene and Hearn note in part that "it is likely that Denslow drew the pictures for one of his advertising pamphlets. The pictures first appeared in Youth Magazine, a hand-out to patrons of Dodd's Dairy in Buffalo. In issue eleven, this pamphlet was announced as available from Dodd's milkmen for ten cents." A thrilling survival.

*n.p.: n.p. 14.5" x 19.5". Single Strathmore drawing board with drawing filling nearly the entire space. Fine.*

*Read more: Greene and Hearn, W.W. Denslow, 194.*



7.



"Sylvie looked among the shucks of corn  
for the very fattest pumpkin."

**Original art from  
PUMPKIN MOONSHINE**

By Tasha Tudor  
[no later than 1938]

Rare and highly desirable original watercolor used in Tudor's first book, with original hand-lettered text from the page preceding the illustration in the book on the verso.

\$11,000.

This image accompanies the text, "When they reached the field, Sylvie looked among the shucks of corn for the very fattest pumpkin." Sylvie is standing in a field, shielding her eyes from the sun, corn shuck and pumpkin on her left, Wiggy the dog on her right. The verso of the watercolor contains Tudor's hand-lettered text for the page preceding the illustration in the book. The capital letter "T" is in red and decorated with reeds. The text begins: "The cornfield was on top of the hill, quite a ways from the house, so Sylvie took Wiggy for company..." Original art from Tudor's first book is scarce, especially sought after and lovely.

*n.p.: n.p. 3.5" x 4.25" (image). Single leaf with original watercolor, archivally matted with window on verso for viewing the hand-lettered text. Two tiny pin holes in margin. Fine.*



8.

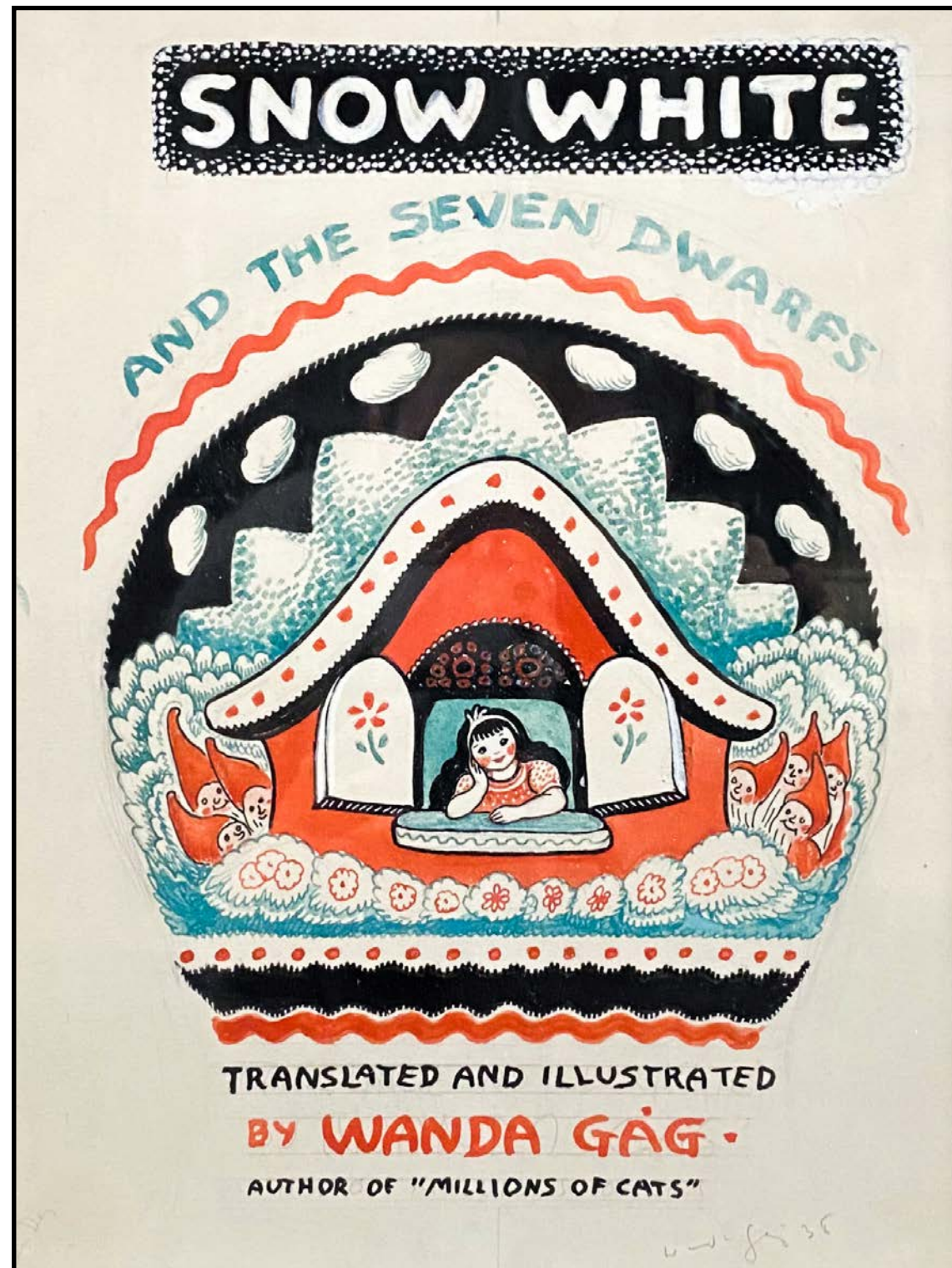
Designing The Most Important  
Illustration Of A Children's  
Book

**Original art: cover for SNOW WHITE  
AND THE SEVEN DWARFS**

By Wanda Gág  
1938

Original signed gouache painting for the  
cover design of Gág's Caldecott Medal Honor  
Book, SNOW WHITE AND THE SEVEN  
DWARFS.

\$15,000.



A late-stage study for the cover of the first edition, published by Coward McCann in 1938. Snow White is sitting in in her cottage looking out of an open window. The building is flanked by the dwarfs on either side, with mountains in the background and flowers in the foreground. Gág's original work is scarce on the market, and her work in color is especially rare.

*n.p.: n.p. 10" x 8" (image); 18" x 16" (frame). Single illustration archivally matted, framed, and glazed. Additionally signed by Gág in pencil, dated 1938. Not examined outside frame. Provenance: from the estate of Wanda Gág. Fine.*



## 9.

### Designing An Alphabet Book

#### Original Art for Hebrew Alefbet Book

Illustrated by M. Genilis  
[circa 1940s]

Beautiful set of ten original colored pencil illustrations for an apparently unpublished alefbet book, with designs for nine letters of the Hebrew alphabet.

\$1000.

*"And so before God even created the world, the Hebrew alphabet was there as part of his almighty plan, and it was there by way of assistance, I suppose, in the creation project."  
– Jessica Rynderman*

This group of mid-century illustrations is rather enigmatic: we find no trace of the illustrator who signed every image, nor an indication of where and how the artist hoped to have it published. Our only clues are an editorial note to the front of the illustrations' folder, requesting a layout revision to the illustration for the letter mem, and the pinprick holes in the corners of each illustration, indicating that they likely went through the layout process for publication. However, we can find no evidence that the book ever made it past this early stage of preparation.

The artist lavished careful attention on their subjects large and small, from a delicate pink rose to an illuminated guard tower, a sweet bird to a steaming train. Each letter, too, features penwork detail to tie it into the rest of the image.



n.p.: n.p.. 8.5" x 10"; 6.75" x 11.75"; 12.5" x 9" (folder). Ten leaves of colored pencil illustrations with Hebrew letters in red: aleph, bet, vav, zayin, tet, mem, pei, tsadei, and two leaves for resh. Leaves with two holes punched to one edge, likely for a ring binder. Eight leaves with tissue guards. In original folder with a note in Hebrew about the composition of the image for mem. Folder with edgewear, closed tears; tape repairs to spine. Leaves with pinprick holes to corners, occasional tiny spots of soil to margins. Colors vibrant. Near fine overall in original folder.

Read more: Maria Zijlstra, "Aleph, bet, gimmel...", *Lingua Franca* (ABC Radio); with translation assistance from Dainy Bernstein and Fred MacDowell.





A Very Queer Thing (2)



— and she poked Susie with her wand



10.

## Drawings That Never Made It To Print

### Original Pen-and-Ink Illustrations for "A Very Queer Thing"

By Helen Jacobs  
[circa 1930s or 40s]

Two original pen-and-ink drawings for a short story by Enid Blyton – an interesting example of the kinds of changes that occur when a story is re-published.

\$1200.

Many aspects of a production may change between a story's first appearance in print and subsequent appearances. If the format of the new appearance differs significantly from the previous version, page layouts must also be reconfigured, sometimes necessitating aesthetic revisions. This pair of pen-and-ink fairy illustrations appears to be an example of one such adjustment for publication.

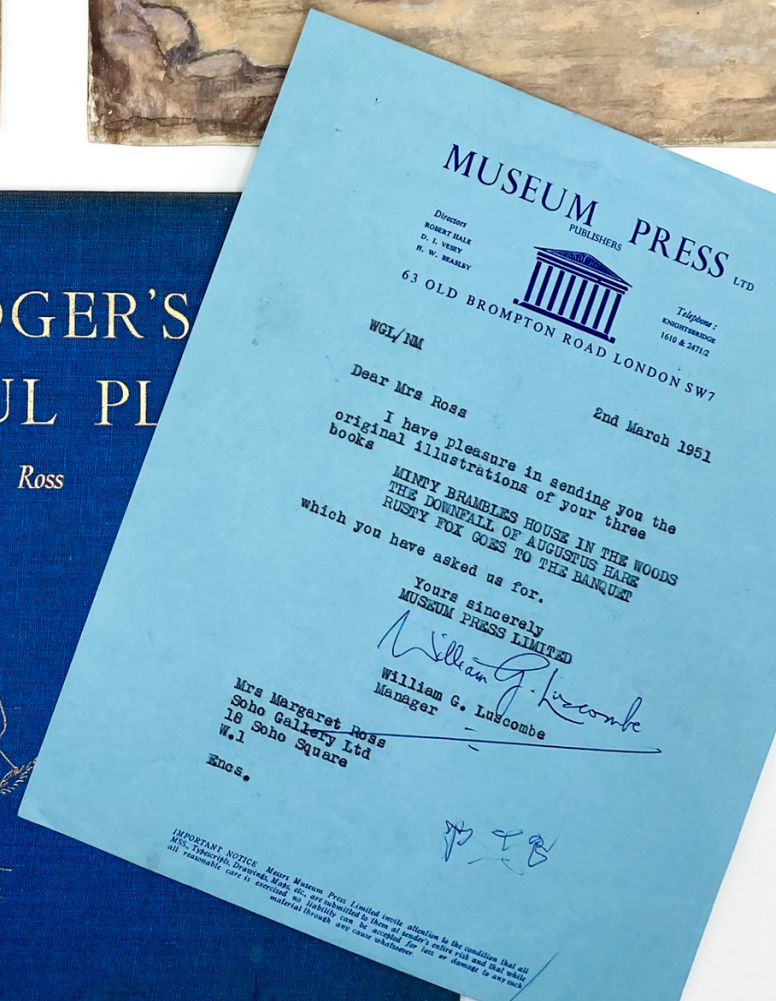
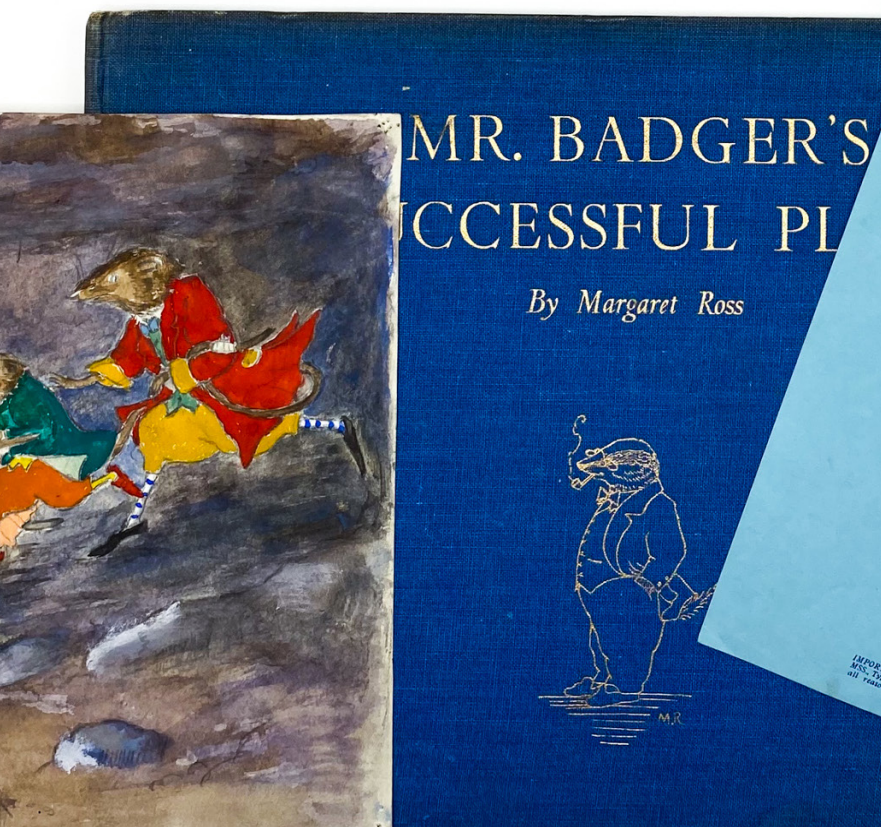
The illustrator of these pieces, Helen Jacobs, was praised for the "precision, energy and imagination" of the art she contributed to children's books and various periodicals (Beetles). Among her credits are illustrations for almost 20 short stories by Enid Blyton, a British children's story powerhouse who enlisted the skill of numerous artists to illustrate her constant output. Blyton's publicity and marketing prowess made her work particularly appealing to publishers, who hoped to capitalize on her popularity with collections, serializations, and reprints.

"A Very Queer Thing," the origin of this pair of illustrations, made its first appearance in 1942 in the SUNNY STORIES periodical; no illustrator is credited in this first publication. When "A Very Queer Thing" appeared again in the 1949 ENID BLYTON'S DAFFODIL STORY BOOK collection, it was accompanied by new illustrations from Dorothy M. Wheeler. Jacobs's illustrations appear never to have been published; it is possible that Jacobs was not available for the project, and the publishers turned to Wheeler, another frequent Blyton collaborator. Or, the publisher ultimately felt that Jacobs's art was not right for the story and selected Wheeler instead. In either case, these images, though they did not ultimately reach the final stage of publication, offer a behind-the-scenes snapshot of an early stage in the production of an illustrated book.

n.p.: n.p. 7.5" x 11" (illustration 2); 7" x 12" (illustration 4); 11.75" x 15" (mats). Two original pen-and-ink drawings hinged onto mats. Pencil notations to margins giving the illustrations as numbers 2 and 4; illustration 2 with "and she poked Susie with her wand" in pencil to lower margin. Mats with some bumps; one mat with abrasion where former label was removed. Illustrations with pinprick holes to upper corners. Notably clean and sharp. Near fine.

Read more: Chris Beetles Gallery, "Helen Jacobs BWS (1888-1970)."





11.

## With The Author's Own Copy Of The Book

### Group of Watercolors For MR. BADGER'S SUCCESSFUL PLAN With Gifted Copy Of The Book And Other Ephemera

By Margaret Ross  
[no later than 1945]

Original watercolor illustrations by Margaret Ross, accompanied by her own copy of the book, gifted and inscribed many years later.

\$2500.

*"Margaret Ross has that rare gift of combining amusing story-telling with pleasing illustrations, a delightful imagination with meticulous attention to detail." – Brandler Galleries*

Recalling the domestic nostalgia and animal characters of both Beatrix Potter and Kenneth Grahame, the lively illustrations of Margaret Ross offered entertainment and comfort to children in World War II England. Though artistic supplies and book production were restricted by wartime scarcity, "a few enterprising publishers set out to give the public reasonably priced but well-designed books" such as MR. BADGER'S SUCCESSFUL PLAN (Brandler Galleries).

This copy includes not only the original illustrations used for the publication, but also the letter from the publisher noting their return to Ross, and two later typewritten notes by her. Perhaps due to the fragility of wartime book materials, Ross's works are quite scarce on the market and institutionally today. The survival of the original watercolors for this title give an idea of the successes and limitations of translating them into print.

n.p.: n.p. Approx. 8.5" x 11" (watercolors); 7" x 5.5" (personal correspondence); 9" x 7.5" (letterhead correspondence); 8.5" x 11" (book). Thirteen unbound watercolor leaves by Ross. Two typewritten leaves with pen corrections and sketches by Ross. One typewritten leaf on Museum Press letterhead, with note by Ross to verso. Copy of book in blue cloth with gilt lettering and decoration. 13 full-page illustrations, with small pink in-text illustrations. 48 pages. Inscribed by Ross "My dear / With love for Christmas / Margaret Ross/ (I was 30 years too late!) / The last copy please forgive" on front fly leaf; author's previous owner name and address crossed out in ink used in inscription. With fragments of original dust jacket. Book with some wear and sunning to edges, corners and spine ends bumped. Some wrinkling to margins of leaves. Watercolors with mild edgewear, some with contemporary pinprick holes to corners. A terrific assemblage. Very good plus overall.

Read more: Brandler Galleries, "Margaret Ross."



## Making A Little Golden Book

### Two Illustrations for the GENE AUTRY Little Golden Book

Illustrated by Mel Crawford  
[not after 1955]

Original color gouache illustrations for the 1955 GENE AUTRY Little Golden Book, a particularly attractive early stage of the picture book production process.

\$850.

*"Gene Autry, television and motion-picture friend of millions of children, joins Tony, a young cowboy, in the exciting pursuit of a bank robber and horse thief."*

The GENE AUTRY Little Golden Book was published at the height of The Singing Cowboy's career: in addition to his popular movies and radio and television shows, Autry was the subject of a comic strip and even the face of a line of cap gun toys. This Little Golden Book of his adventures catered to US children's desire for cowboy stories in a colorful mid-century style, with recognizable characters and settings.

Both gouache paintings feature Autry himself, looking his cowboy best in a white Stetson hat. The particularly iconic image on the left has been marked for the title page. The markings surrounding both paintings are indicative of the flurry of editorial activity involved in finalizing the illustrations: notes about reducing the size for publication, page designations, and approval notes adorn the margins. Carefully drawn pencil lines isolate the images for photography. A beautiful production.

12.



n. p.: n. p. 15" x 22". Artist's board with two color gouache paintings, one for the title page and one for page 28. Margins with various publisher notes and approval stamp. With fragments of (likely original) glassine cover. Light toning and a bit of soil to margins; very shallow crease to center, not affecting paintings. Sharp. Near fine.





13.

## Dated Before McPhail's First Publication

### Typescript and Original Cover Design for "How To Find The Sea" By David McPhail 1964

Original typescript and watercolor cover design for an unpublished work, with handwritten date suggesting an early-career composition, before he was a published author and illustrator.

\$450.

McPhail started working as an illustrator as early as 1967, but his debut as both author and illustrator came in 1971 with IN THE SUMMER I GO FISHING. However, this typescript (acquired amongst a large group of original McPhail materials) is dated by hand "1964," seven years earlier. If accurate, this notation suggests a years-long period of behind-the-scenes work before McPhail established a professional and sustainable career as an illustrator. McPhail went on to illustrate over 200 titles, including Nancy Willard's SAILING TO CYTHERA (an AIGA 50 Books of the Year) and his own CAPTAIN TOAD AND THE MOTORBIKE (included in AIGA's 1979 show of 50 Best Books). His style is reminiscent of E.H. Shepard's, but with a fresh late 20th-century tone. An intriguing undocumented work from the picture book author and illustrator.



n.p.: n.p. 11" x 8.5" (typescript); 9" x 7.5" (cover illustration). Original cover design in pen and watercolor on oval orange paper, tipped onto larger white sheet. Shadow of previous drawing just visible below tipped-in oval. Original typescript stapled in top left corner. [3] leaves. Ink date "1964" next to title. Light edgewear, staples slightly oxidized. Crisp. Near fine.

14.

## A Picture Book, Before The Pictures

### Typescript and Original Cover Design for "The Prince and the Zork" By David McPhail [circa 1980s]

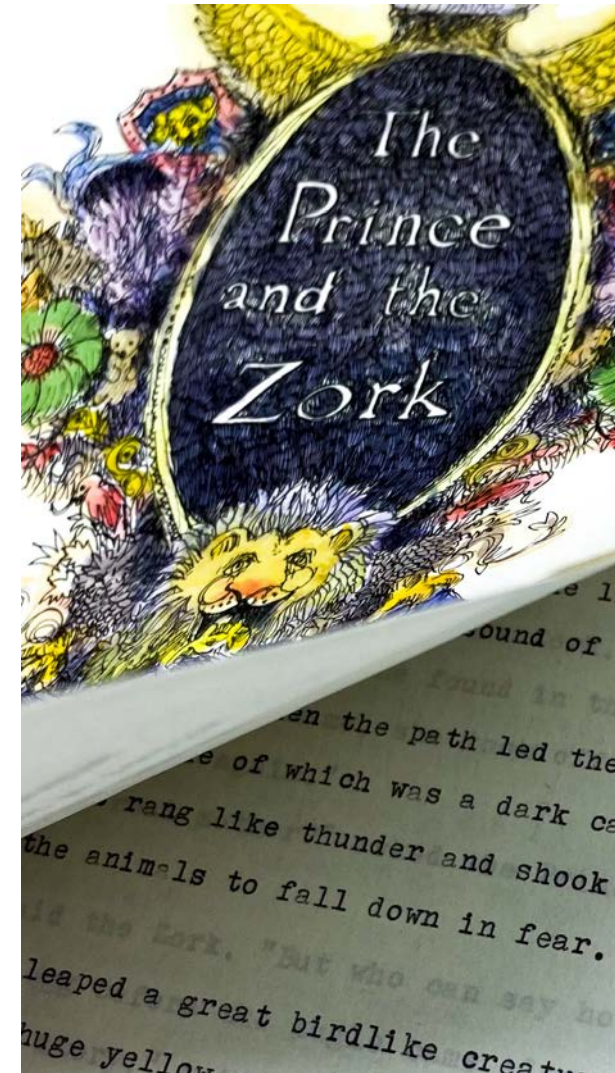
Original typescript and watercolor cover design for an unpublished work, in which a little prince and his animal companions meet a not-so-monstrous new friend.

\$350.

*"'Nonsense!' said the prince. 'You don't have to be terrible if you don't want to be!'"*

THE PRINCE AND THE ZORK bears a slight thematic similarity to David McPhail's 1990 picture book THE PARTY, in which a boy has a secret party with his animal friends. It is possible that the former, through extensive edits, could have metamorphosed into the latter, or this story simply did not progress past the draft phase. Both possibilities enable us to glimpse the very early stages of picture book development.

n.p.: n.p.. 9" x 7.25" (watercolor); 11" x 8.5" (manuscript). Original cover design in pen and watercolor, stapled to typescript. [7] leaves. A touch of edgewear, staples slightly oxidized. Bright and clean. Near fine.







15.

### Art Waiting For Its Text

**Original art from  
FROGGIE WENT A-COURTING**

By Chris Conover  
[no later than 1986]

Signed original watercolor entitled "Walking to the Wedding," used as a double-page spread in Conover's FROGGIE WENT A-COURTING, published by Farrar, Straus and Giroux in 1986.

\$1850.

This watercolor captures a climactic moment in the story of a handsome seafaring frog who woos Miss Mousie. An entire world of humanized creatures is created around the classic English nursery rhyme, with text retold by Conover: it was reviewed by the SCHOOL LIBRARY JOURNAL as a "tour de force." This scene depicts the entire wedding party and the guests in all their finery, walking to the wedding chapel. There are 4 blank boxes for inserting the text. Conover's work is noted for rich colors and incredible attention to detail, some of which is executed using a magnifying glass for accuracy. Intricate yet elegant.

*n.p.: n.p. 9.5" x 15.5". Single artist's board. Fine.*





## From One Of The Most Decorated Illustrators Of The 20th Century

### Original art: "Rabbit Makes a Monkey of Lion" from MORE TALES OF UNCLE REMUS

By Jerry Pinkney  
[no later than 1988]

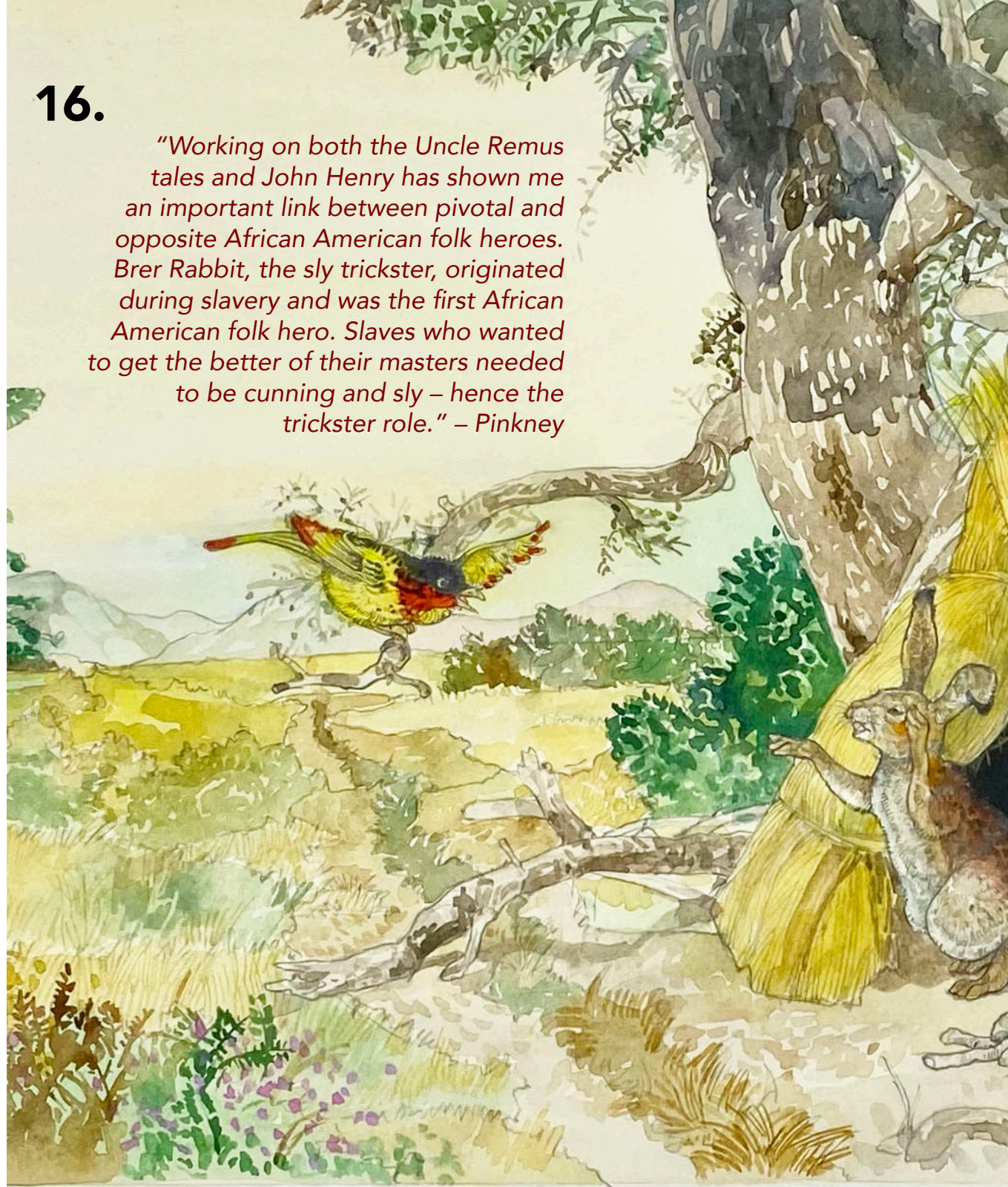
Signed watercolor by Pinkney for his edition of MORE TALES OF UNCLE REMUS, published in 1988 by Dial.

\$5000.

This piece appears as a double page spread on pages 6-7. Rabbit is seen emerging from his house in the tree trunk, talking to a bird on a branch. Jerry Pinkney illustrated children's books since 1964 and has the rare distinction of being the recipient of five Caldecott Honor Medals: in 1989 for MIRANDY AND BROTHER WIND by Patricia C. McKissack (Knopf), in 1990 for THE TALKING EGGS by Robert D. San Souci (Dial), in 1995 for JOHN HENRY by Julius Lester (Dial), in 2000 for THE UGLY DUCKLING by H.C. Andersen (Morrow), and in 2003 for NOAH'S ARK. He also won the Coretta Scott King Award an astonishing five times and a Coretta Scott King Honor another five times, receiving the Coretta Scott King-Virginia Hamilton Lifetime Achievement award in 2016. Pinkney received many other awards for his body of work, including the Original Art Lifetime Achievement Award from the Society of Illustrators, the Drexel Citation for Children's Literature, the David McCord Award, the Philadelphia School of Art and Design Alumni Award, and the Keene

16.

*"Working on both the Uncle Remus tales and John Henry has shown me an important link between pivotal and opposite African American folk heroes. Brer Rabbit, the sly trickster, originated during slavery and was the first African American folk hero. Slaves who wanted to get the better of their masters needed to be cunning and sly – hence the trickster role." – Pinkney*

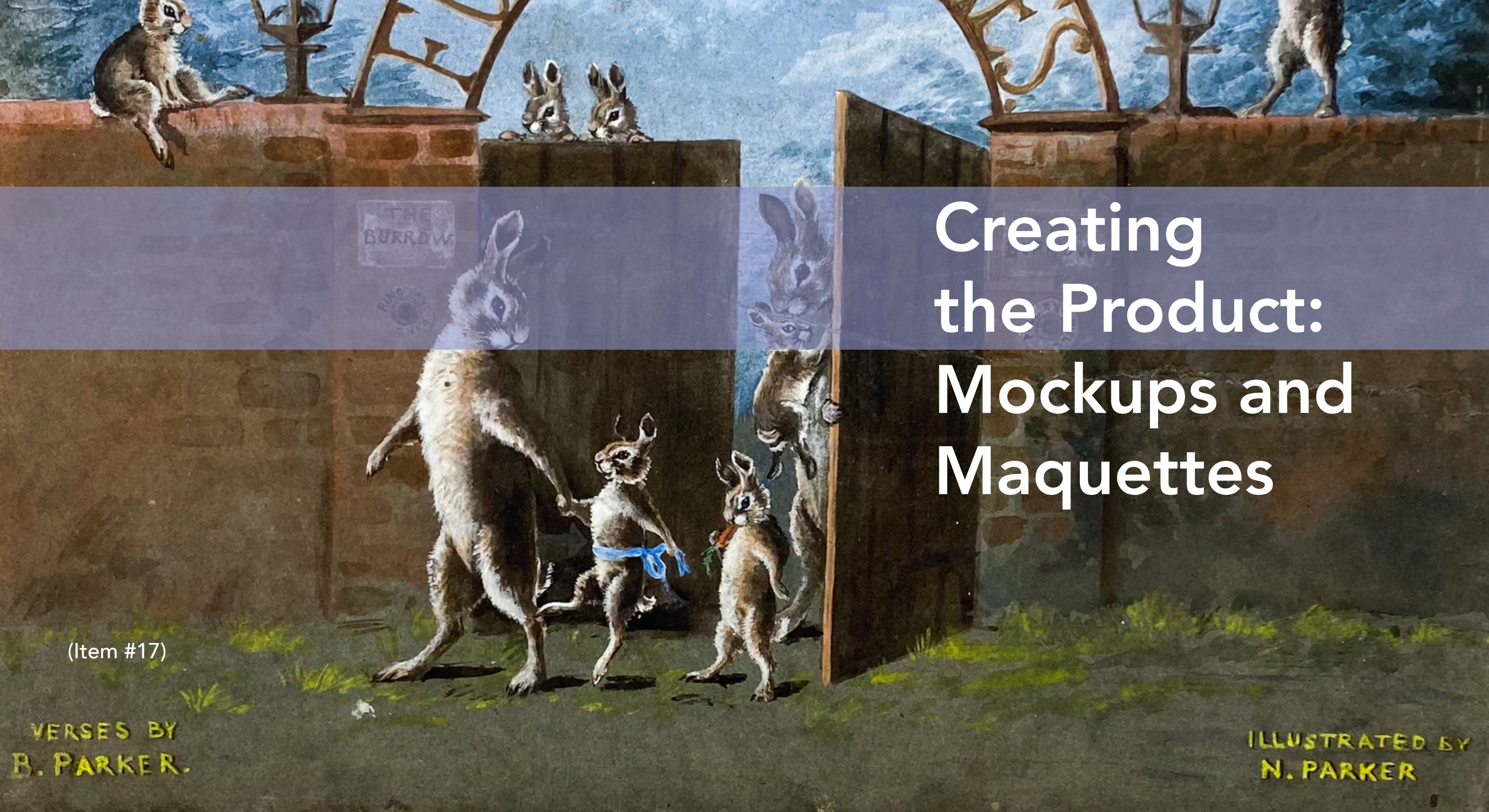


State College Children's Literature Festival Award. In addition to his work on children's books, he has had single-artist retrospectives at venues ranging from the Museum of the National Center of Afro-American Artists to the Art Institute of Chicago. Pinkney illustrated for a wide variety of clients, including National Geographic, the National Parks Service, the U.S. Postal Service, the American Library Association and the Association of Booksellers for Children. Many of Pinkney's children's books celebrate African-American themes. A fantastic piece of original art by the major late illustrator.

n.p.: n.p. 10.5" x 17" (image). Single leaf of art paper measuring 11.5" x 18.5". Signed by Pinkney. Fine.

Read more: Pinkney, Penguin Putnam Books for Young Readers.





# Creating the Product: Mockups and Maquettes

(Item #17)

VERSES BY  
B. PARKER.

ILLUSTRATED BY  
N. PARKER



17.

## Designing A Picture Book

### Mockup with Original Watercolors for FUNNY BUNNIES

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

Beautiful mockup 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 Parker 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.





## Painting For The Wrap Around Cover Design

18.



### Original art for TWINKIE TOWN TALES

By Arthur Henderson  
[no later than 1927]

Large fairy watercolor, ink, and tempera image used as the wrap-around cover image of TWINKIE TOWN TALES Book No. 2.

\$2500.

Henderson adds a rainbow aplomb to this series of fairy-like creatures by author Carlyle Emery. Depicted is a grand feast of the Twinkies: 19 of the cherubic elves are sitting at a table feasting on cake and a cherry larger than their heads. The vibrant image is carefully laid out to consider the final format, with the visible interest concentrated on the right-hand side (which would become the front cover). The image appears greatly reduced on the book, published in a small format (8.5" tall) by St. Louis by Hamilton Brown in 1927.

n.p.: n.p. 18" x 26" (image); 27" x 36" (frame). Original painting, professionally matted and framed (not examined outside frame). Title lettering in the upper right corner reading "Twinkie Town Tales BOOK 2." A couple minor scratches to frame; art beautiful. Accompanied by a first edition copy of the book. About fine.

## With Original Prototypes

19.

### MICKEY MOUSE WADDLE BOOK

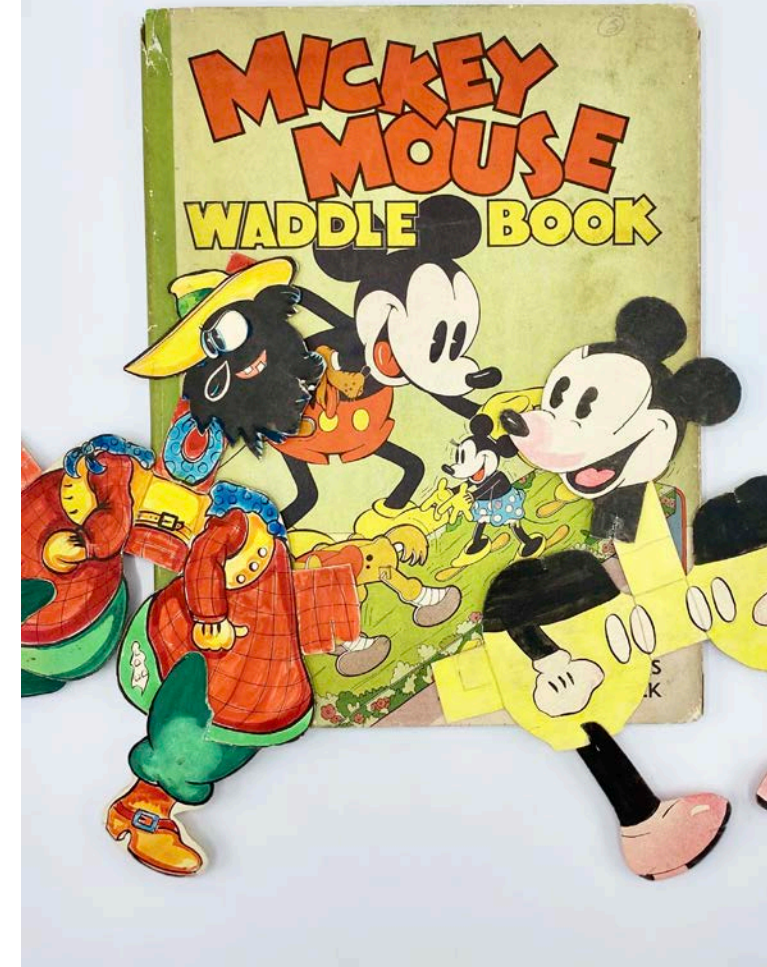
By Walt Disney Studios  
(1934)

The first "waddle" book, with two original watercolor prototype waddle figures created by Fred Voges.

\$2500.

*"The story book with characters  
that come out and walk"*

Waddle books — an innovation by Blue Ribbon dating to around the same time they popularized the term "pop-up" — included die-cut figures that could be popped out of paper leaves and assembled to move without contrivances. This copy includes two waddle figures used as prototypes for the book. The first prototype is Mickey Mouse; the second, Bandit Rooster, did not make it into the final production. Each figure is complete in five and four pieces respectively, but without the metal connections — instead there are tiny slats that allow the pieces to stand. The final published waddles are not present in this copy; according to Cecil Munsey, only two unpunched examples are known to exist and "very few complete specimens have been found" even in punched state. Included is the original letter of provenance, describing the prototypes' acquisition directly from Fred Voges, one of the foremost designers of paper and diecast toys, who was involved in the design of the Blue Ribbon pop-ups and waddle books. A major survival, important for any collector of movables and mechanical books, as well as collectors of Disneyana.



New York: Blue Ribbon. 10" x 7.25". Original color pictorial boards. In original color pictorial dust jacket. Color endpapers. Illustrated by the Disney Studios with 12 bright color illustrations and many black-and-white images. Instructions for assembling are in the rear. [24] pages. Two original watercolor prototypes included. Slightest soiling at margins. Jacket rather soiled, with some chips to spine ends and short closed tears at folds. Near fine in very good jacket.

Read more: Munsey, Disneyana, 165, 169.





20.

## The Artist's Manuscript

### JINGLETOWN

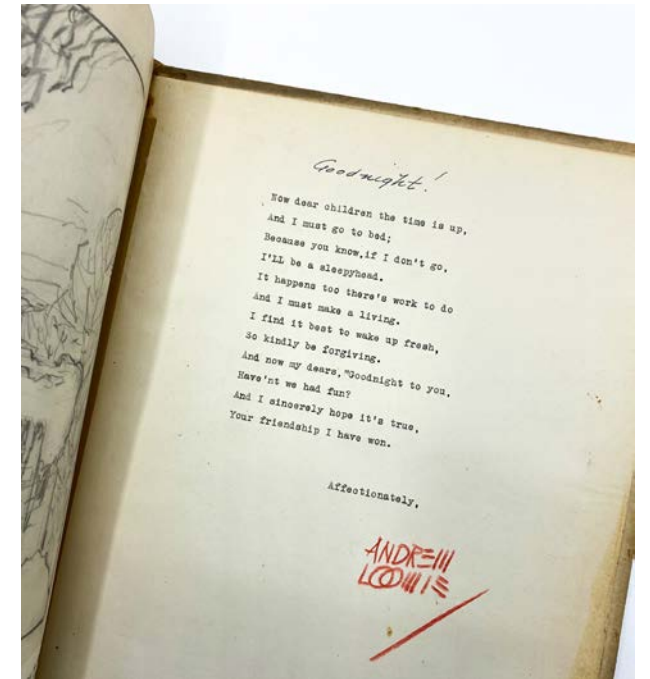
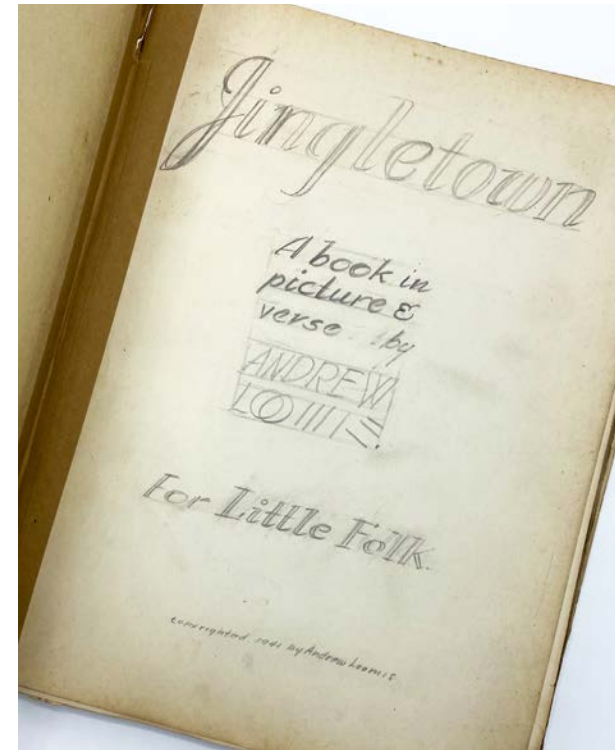
By Andrew Loomis  
(1941)

Original ad-hoc mockup 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 copy 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.





21.

## With Rare Original Mockup

### Collection Of Inscribed Books: WHEN JENNY LOST HER SCARF Mockup; JENNY'S FIRST PARTY; ADVENTURES OF JACK NINEPINS

By Esther Averill  
1944; 1948; [no later than 1951]

Three books all inscribed by Averill to the same family over a period of years – two first editions and one original working dummy annotated throughout with penciled instructions.

\$1800.

Averill's career began in France under her own Domino Press, but upon returning to the US she began publishing with Harper & Brothers in the series for which she is now best known, the Cat Club books. Two of the titles here are from that series; the third title here was published the same year as the first Cat Club book. She inscribed each to the same recipient, along with other members of their family. The mockup is an especially interesting gift to a friend, containing Averill's own directions to the publisher for placement of images, requests for specific colors, and textual edits. While inscribed material from Averill is rare, her mockups are still rarer. Together, a notable and personal representation of Averill's work spanning some of her most important years.



New York & London: Harper & Brothers. 3 volumes: 8.25" x 6"; 7.25" x 4.75"; 7.25" x 4.75". JACK NINEPINS: Original cloth, in original unclipped (\$1.75) dust jacket. Inscribed on front fly leaf: "For Peggy and Pay from Brother Rat New York, 1945." Spotting to cloth, offsetting to endpaper gutters; jacket with a couple small chips and some closed tears, repaired with tape on verso. JENNY'S FIRST PARTY: Original cloth, in original unclipped (\$1.50) dust jacket. Inscribed on front fly leaf: "For Pat, Charles, Tobey and Tobey's friends with greetings from Esther and Jenny." Offsetting to endpapers; jacket with moderate edgewear and tape repairs to verso. WHEN JENNY LOST HER SCARF: Original yellow-painted boards with typed slips tipped onto front board and original drawing in black and red: part of title slip lacking. Hand-lettered title page; printed text and printed images on slips tipped onto each page (one image missing). Inscribed on title page: "For Pat and Charles from Esther." Pencil annotations throughout, including original pencil sketch of one image underneath where printed slip has come off (now laid in). Half title and copyright slips also laid in. Boards rather soiled with weak rear joint (but holding); text with spots of finger soil and glue offsetting. Overall very good.







## The Building Blocks Of A Picture Book

### Original Art From With Cover Mockup

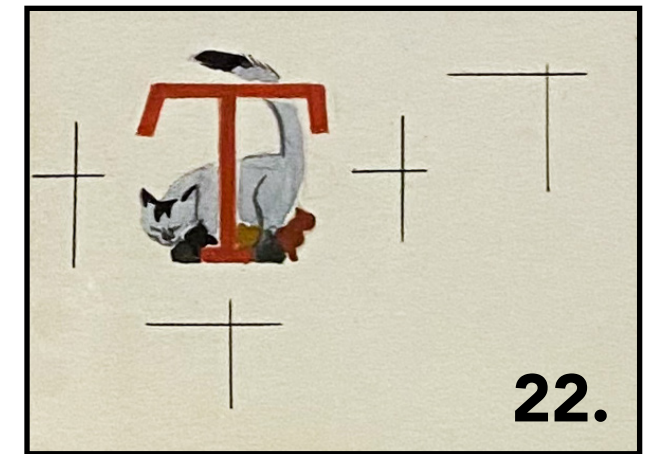
By Feodor Rojankovsky  
[no later than 1953]

Four original watercolors and one historiated initial on a single board, prepared for Rojankovsky's 1953 Golden Books large-format publication, accompanied by a photostatic mockup of the book's covers.

\$3500.

Rojankovsky was a Russian émigré artist who became an important illustrator of children's books. He illustrated the Domino Press's landmark DANIEL BOONE, and won the Caldecott Award in 1956 for FROG WENT A-COURTIN' (just a few years after this book's publication). As an esteemed mid-century trade illustrator, Rojankovsky illustrated a number of books for the Little Golden (or, in this case, Giant Golden) series. Here Rojankovsky has saved board by placing illustrations meant for the same page (48) all together in a tight space. The cat-incorporated initial is especially charming.

This book was issued without a dust jacket, so the accompanying mockup represents the covers in preparation for buyers' first view of the book. This proof was produced without color (a technological impossibility in a photostat), and includes publisher labels taped to the spine and top edge matching text added to the final cover. Original art by Rojankovsky rarely appears on the market; especially scarce and desirable with mockup.



*n.p.: n.p. 4" x 4"; 2.75" x 3.75"; 2.5" x 3.75"; 2.5" x 8" (images); 17.25" x 14.75" (frame). Watercolors on original artist's board, professionally matted and framed. Margins of two corners diagonally trimmed. With photostatic mockup, publisher-added tape labels, folded at edges and taped to unprinted verso (accomplished in house). Small ink annotation on front cover, with spot of wear affecting the final "s" in title. Else just a bit of edgewear and soiling. Watercolors fine; mockup very good plus.*





23.

## Watercolors With Movable Flaps

### Original Mockup for PADDY PORK'S HOLIDAY

By John S. Goodall  
1976

Portfolio of the original watercolors for the first edition of the humanized pig tale PADDY PORK'S HOLIDAY, by John S. Goodall, "one of England's best-loved artists" (Wood).

\$8500.

*"Through his children's books, and his Victorian and Edwardian albums, John Strickland Goodall became one of England's best-loved artists. The remarkable feature of his books is that they were all completely designed and illustrated by him, and none of them contained a single word, beyond the title-page."*

– Christopher Wood, *INDEPENDENT*

John S. Goodall is known for his nostalgic depictions of the English countryside. Though he was educated in the 1920s, Goodall recalled, "I was trained to be a mid-Victorian art student" (Wood). This education came at the hands of Sir Arthur Stockdale Cope (portrait painter to European royalty) and John Watson Nicol (noted genre painter). Goodall soon found regular employment as an illustrator for periodicals and advertisements, but it was not until the 1940s that he branched out into the world of children's books.



Goodall's skill and attention to detail are fully on display in the humorous and lively watercolor illustrations for PADDY PORK'S HOLIDAY. In the verdant English countryside and in a picturesque village, Paddy the humanized pig's camping holiday goes progressively more awry.

This mockup features some rather ingenious paper engineering that influenced the structure of the final work. 12 of the watercolor illustrations are nested in pairs, so each bifolia actually depicts three different scenes when joined together. The wordless story progresses both as the reader turns the pages and lifts the flaps. An intriguing movable maquette.

London and Basingstoke: Macmillan. 5.25" x 7" (folded); 5.25" x 10.75" (unfolded). Maquette with original [15] loose watercolor bifolia, 13 with movable flaps, two with only one half of the bifolia illustrated. In custom portfolio with marbled pastedowns. Book with original color pictorial boards. Green endpapers. Illustrated in color. [16] leaves, [14] with movable flaps. Bifolia were likely once bound; bifolium containing the title and first page absent. Accompanied by a copy of the book (a bit of bumping to corners and spine ends). Watercolors vibrant and clean. Near fine overall.

Read more: Christopher Wood, "Obituary: John S. Goodall," *Independent*.



24.

"In his most colorful style ever"

### Mockup For ONE MORE ACORN

By Don Freeman  
[circa late 1970s]

Original full size mockup for ONE MORE ACORN, created in the 1970s but not published until decades after Freeman's death.

\$4800.

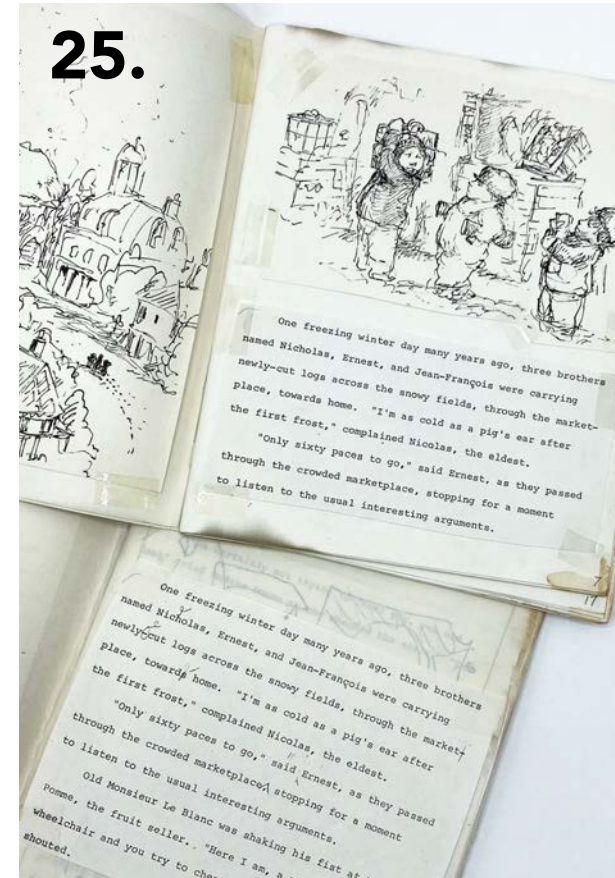
This picture book follows the trials and tribulations of a Washington D.C. squirrel named Earl who needs to find his hidden acorns before winter arrives. Although the mockup dates from the 1970s, Freeman was unable to publish it before his death in 1978. Freeman's son, Roy, discovered the mockup, "done in his most colorful style ever." Using Freeman's mockup as a starting point, Roy brought in artist Jody Wheeler to finalize the illustrations, and the work was finally published in 2010. The story of this book's decades-long production journey is an excellent example of the importance of mockups to the publication process.



n.p.: n.p. 10.75" x 12.5". Perfect-bound artist's sketchbook with hand-lettered cover. Labeled "All For An Acorn" on the title page. Seven double-page and 36 single page watercolors. Slips of typed text pasted onto pages over partially-erased manuscript, with some pencil changes. [26] leaves. Pen sketch loosely laid in at rear. Sketchbook with some edgewear, small closed tear; glue holding leaves together becoming brittle. Colors vibrant. Near fine.

Read more: "Storymaker - Don Freeman" 3 July 2012 posting on the YouTube channel of Freeman's son, Roy Freeman; Roy Freeman, "Some Things Take a While."

25.



n.p.: n.p. 8.5" x 7" (inscribed mockup); 9" x 6.5" (second mockup). Original hand-illustrated wrappers. Hand-illustrated line drawings in black. 3-62 (first bifolium likely lacking); 56 pages, typewritten text affixed with tape. One mockup inscribed by McPhail to front, "Best wishes / from / David McPhail." Inscribed mockup with some toning to margins of front wrapper, a bit of soil; both volumes with mild edgewear. Solid and clean overall. Accompanied by a copy of the first edition. Very good plus overall.

Read more: Julie Danielson, "Seven Questions Over Breakfast with David McPhail," *Seven Impossible Things Before Breakfast*.

## Illustrated Iteration

### Two Original Illustrator's Mockups for THE DEVIL'S TAIL

Illustrated by David McPhail,  
with text by Nanine Valen  
[circa 1978]

Pair of mockups for the 1978 picture book THE DEVIL'S TAIL, featuring two different layouts for the text and McPhail's illustrations.

\$1750.

"For me, pictures tell a parallel story, especially in picture books...I draw for me."  
- David McPhail

David McPhail's artistic style has been described as "marked by soft shading; bucolic spreads; a dreamy, gentle light... a certain delicacy" (Danielson), all of which are visible even in these mockups.

This pair demonstrates the care that goes into developing a picture book. They are laid out in notably different ways: the inscribed mockup features more in-text illustrations, while the other puts more emphasis on full-page illustrations. The latter mockup also features copious text corrections that do not appear in the former; this likely indicates that it is likely a later iteration on the road to the book's eventual publication in 1978. It is fairly unusual to see two different surviving mockups for the same work, allowing a sense not only of the book's evolution, but also of how mockups were created in different formats to emphasize particular aspects of the production.



*Theresa picked up her floor. She cleared off her bed and her table and put her toys and dolls and books in their places. Everything had its place.*

*Sometimes after she picked up her room she just had to clear the pigeons off the windowsill, too.*

# Finalizing the Product: Proofs and Marketing Materials

(Item #27)





## 26.

### Turning A Picture Book Into A Book Club Edition

#### Publisher's Proofs Sheet for GREASED LIGHTNING

By Sterling North, illustrated by Kurt Wiese  
[circa 1940]

Publisher's color proofs for the Junior Literary Guild production of the picture book about the "fastest, slipperiest hog ever seen in these parts."

\$100.

First published by John C. Winston in 1940, GREASED LIGHTNING was picked up by the Junior Literary Guild soon after. The contents of this proof indicate that little was changed between the productions of different publishers – except for the dust jacket flaps, which now have no price (the original was \$2.00) and include ad copy about the Junior Literary Guild instead of information about the author and illustrator: biographies lost in translation.

[New York]: Junior Literary Guild. 51" x 29.5" (unrolled). Single rolled sheet printed in color and black and white on both recto and verso. Contents printed include text pages (many accompanied by black-and-white images), single- and double-page color images, endpaper designs (front and rear), and the full dust jacket design. Patches of wear to edges, both from insect and environmental damage, with a splatter stain to one edge following the roll pattern; exposed verso of rolled up sheet toned and worn, else interior clean and bright. Very good minus.

## 27.

### Two Proofs Reflecting Color Changes

#### Publisher's Proofs for THE RUN, JUMP, BUMP BOOK

By Robert Brooks,  
illustrated by David M. McPhail  
(1971)

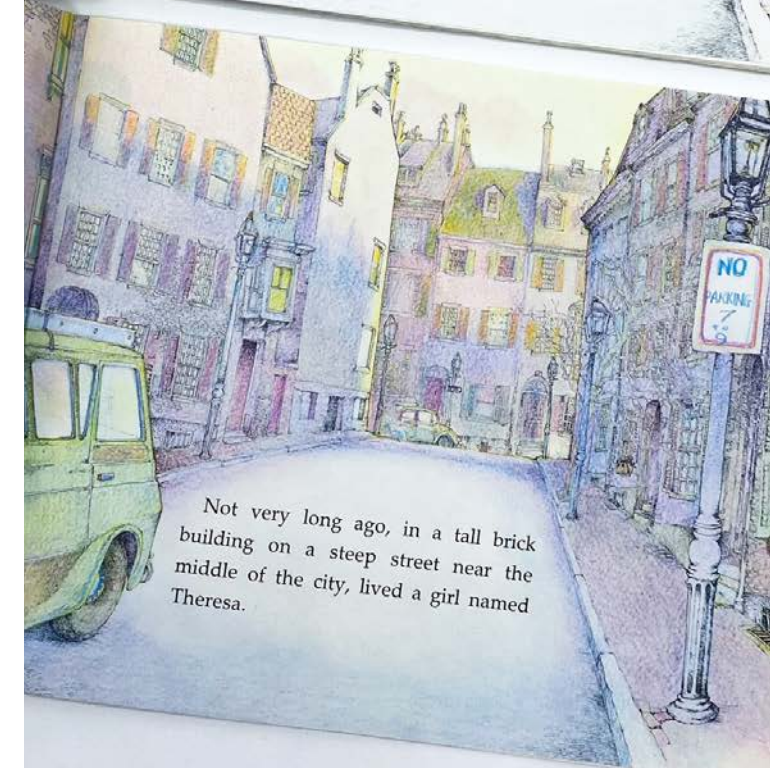
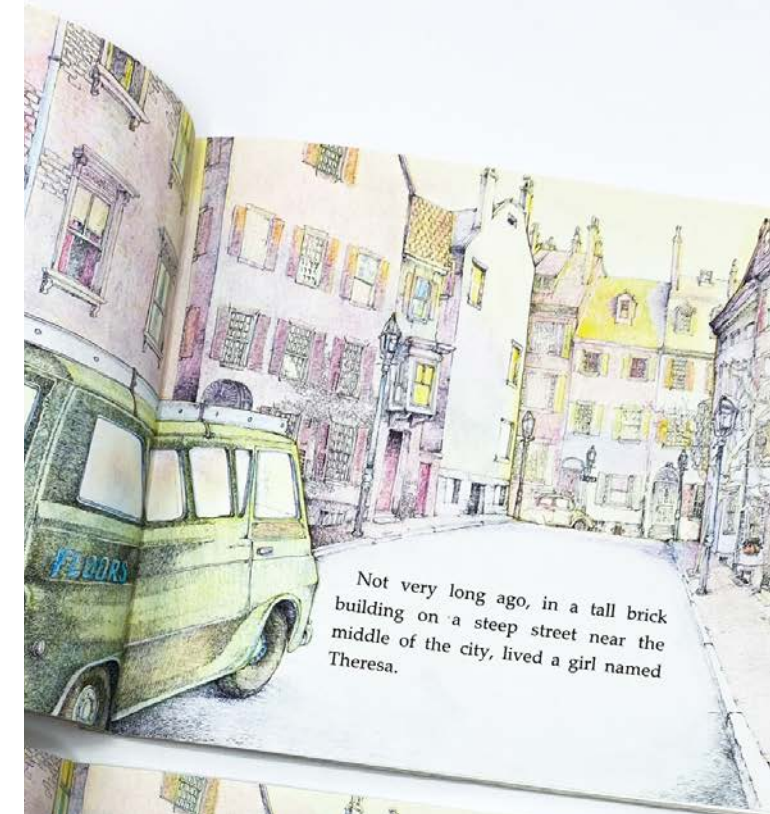
Two original publisher's proofs for this delightfully kinetic children's book, with McPhail's illustrations represented in slightly different states.

\$200.

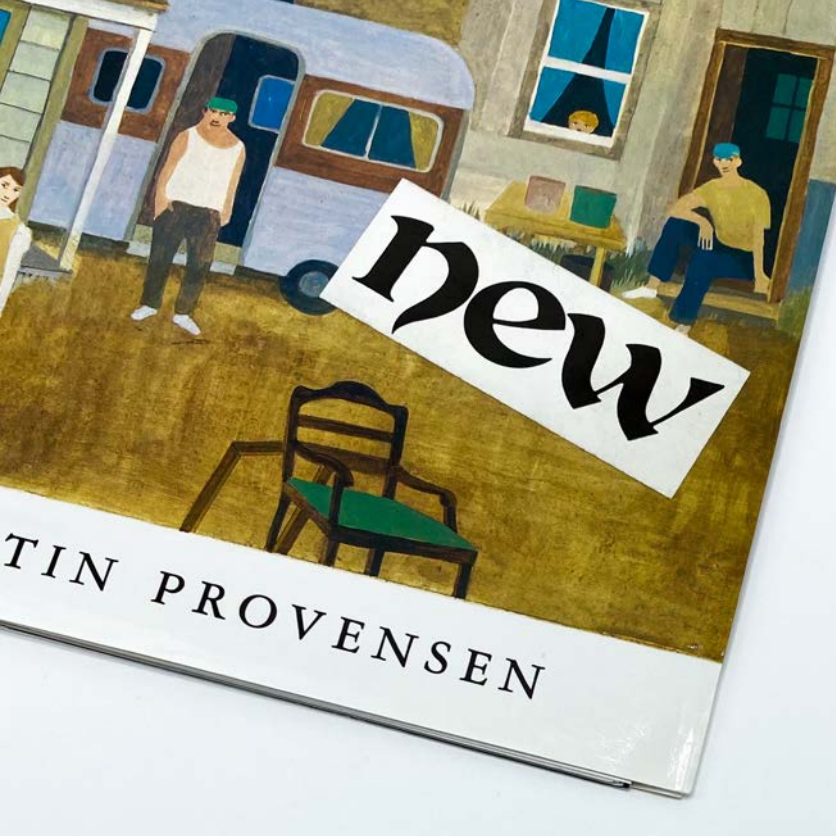
*"Because the city was special. The city was her home. But some things about living in the city were hard."*

THE RUN, JUMP, BUMP BOOK features city girl Theresa, who wants a bit more room to move. One of McPhail's earliest trade publications, it was published by the venerable Little, Brown and Company, which is well-versed in producing successful picture books. This pair of proofs offers a view into their editorial process. Comparing them, one can track the subtle changes in color and detail that occur from state to state.

Boston and Toronto: Little, Brown and Company. Two volumes, 7.5" x 10" each. Original color pictorial wrappers, side-stapled. Illustrated in color. First proof: [30] leaves (printed one side only); Second proof: 1-8, 13-32 pages (lacking two leaves). Light soil and edgewear overall. Interiors bright. Very good.







## Review Copy In Proof Form

### SHAKER LANE

By Alice and Martin Provensen  
(1987)

28.

Early, pre-publication and likely promotional issue of the charmingly-illustrated picture book by an award-winning husband and wife team.

\$75.

*"Not so long ago, if you went down School House Road and crossed Fiddler's Bridge,  
you would come to Shaker Lane."*

Alice and Martin Provensen published numerous award-winning picture books together, and drew on their upstate New York home for inspiration for SHAKER LANE. This was their last title together, as Martin passed away in 1987. An early and unusual format, resembling an in-house proof but with added label suggesting use in marketing.

New York: Viking Kestrel. 9" x 10.75". Original unbound text-block stapled into an original unclipped (no price, library edition) copy of the color pictorial dust jacket. Illustrated in color. [16] leaves. Label reading "New" tipped onto front of jacket, likely from publisher. A bit of edgewear, jacket slightly pulling away from staples. Sharp and bright. Very good plus.

29.

## 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 addition 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.

Every autumn since the stranger's visit, <sup>the same</sup> ~~an odd~~ thing happens at the Bailey farm. The trees that surround it stay green for a week after the trees to the north have turned. Then overnight they change their color to the brightest of any tree around. And etched in frost on the <sup>farm house windows</sup> ~~windowpanes~~ are the words, <sup>that say simply,</sup> ~~you next year!~~ "See you next Fall."





30.

## Approaching The Finished Product

**Мышонок Пик**  
**[Myšonok Pik; "Mouse Peak"]**  
 By Vitalii Bianki, with illustrations  
 by A. Formozov and N. Ushakova  
 1928

First edition, in an unfinished state, of the popular Russian story of the trials and tribulations of a little mouse.

\$300.

This book is a hair's breadth from being ready to be stocked in a bookshop, but was never quite finished: it lacks a binding structure, and its edges were never trimmed. OCLC only locates holdings published in 1929 or after, so it is possible that this copy is a proof. A lovely example of an ephemeral step on the way to a finished product.

Moscow and Leningrad: Gosudarstvennoe Izdatel'stvo. 8.25" x 5.5". Original yellow and black pictorial wrappers with wide margins, not attached to bookblock. Illustrated with black line art. 40 pages, unopened folds. Pen pricemark and stamp to rear. Wrappers with light edgewear, rubbing to spine. Leaves with some edgewear, scattered foxing. Very good plus.

— Все равно, убью его, — сердито сказал брат.  
 Я их всех убиваю: зачем они у нас хлеб воруют.  
 — Пустяки, — взмолилась сестренка, — он же маленький!  
 Но мальчик ничего не хотел слушать.  
 — В речку заброшу, — сказал он и пошел к реке.  
 Девочка вдруг догадалась, как спасти мышонка.



Мышонок крепко вцепился в сухую кору и не шевелился. Ребята махали ему руками с берега. В это время их кликнули домой. Они еще видели, как легкий кораблик на всех парусах исчез за поворотом реки. — Бедный маленький Пик! — говорила девочка, когда они возвращались домой. — Кораблик наверно опрокинет ветром, и он утонет. Мальчик молчал. Он думал, как бы спасти всех мышей у них в чулане.

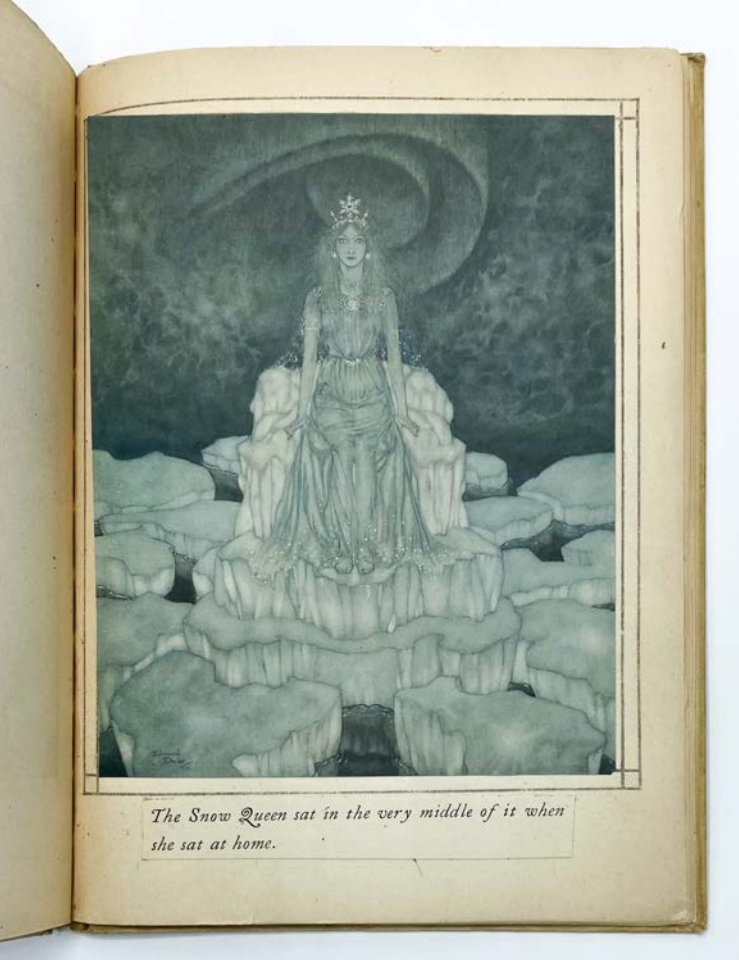
## II. КОРАБЛЕКРУШЕНИЕ

А мышонка несло да несло на легком сосновом кораблике. Ветер гнал суденышко все дальше от берега. Кругом плескались высокие волны. Река была широкая — целое море для крошечного Пика.

Пик было всего две недели от роду. Он не умел ни пища себе разыскивать, ни прятаться от врагов. В тот день мышка-мать первый раз вывела своих мышат из гнезда — погулять. Она как-раз кормила их своим молоком, когда мальчик вспугнул все мышиное семейство. Пик был еще сосунком. Ребята сыграли с ним злую шутку. Лучше б они разом убили его, чем пускать одного, маленького и беззащитного, в такое опасное путешествие.

Весь мир был против него. Ветер дул, волны хотели опрокинуть суденышко, волны хотели утопить его. Звери хотели его съесть. Пик был в опасности.





New York: Hodder & Stoughton. 9.75" x 7". Original white pictorial gilt-stamped pebbled cloth front board, more basic blank white cloth to rear board and spine, with sample of book's planned spine (in the nicer gilt-stamped pebbled cloth) tipped onto rear board. With 12 full-page tipped-in plates, as well as tipped-in caption slips (one plate without caption). Textual elements included: half title, title, table of contents for illustrations only, and one leaf of story text. Light soiling and toning to boards, with some wear and fraying at spine and front joint. Very good.

31.

## Early 20th-Century Book Marketing

### SNOW QUEEN AND OTHER STORIES Sales Sample

By Hans Christian Andersen, and  
illustrated by Edmund Dulac  
[circa 1912]

Original sales sample of Dulac's illustrated edition of this fairy tale collection, produced as a tool to sell the book in advance of publication.

\$500.

Sales samples, also called dummies, were commonly created by publishers in the 19th and early 20th century to drum up advance sales for books that had not yet been released. In the 19th century, they were the popular tool of door-to-door salespeople; in the 20th century, publishers used them to assist in selling a title to bookshops before issue. Never officially "published" in this form and inherently ephemeral in purpose, they are often much scarcer than the first edition and actively sought by collectors and scholars interested in the history of marketing, book selling, and book production. This particular dummy foregrounds Dulac's illustrations. Therefore, while very little text is included, a substantial number of tipped-in plates are present for the potential buyer to examine. It thus reveals the publisher's own perception of what was the biggest selling point of the present edition: a showcase for Dulac's work.

32.

## Compendium Sales Dummy

### Sales Sample for THE CHILDREN'S HOUR Series

With stories by Aesop, Ralph Waldo Emerson, Walt Whitman, Henry Wadsworth Longfellow, and others, and illustrations by Alice Hunt Winchester, Charles E. Brock, H. M. Brock, and others  
(1935)

Book of samples for various volumes in the CHILDREN'S HOUR series of classic stories, offering the potential buyer a sense of the aesthetics and content of the publication.

\$250.

*"Note the extreme care with which the title pages have been drawn."*

This sales sample features small caption slips bound in throughout the book, which could function as a script for the salesperson, or as a guide for the browsing customer, directing their attention to the new and attractive features of the series. It also includes a section titled "Character Building: A Guide for Mothers," which pitches the series directly to mothers as a valuable tool for teaching children. It is likely, then, that this sample was used for door-to-door sales, rather than as a tool to sell to businesses or institutions. An evocative reminder of the personal and physical nature of book sales.



Boston: Houghton Mifflin Company. 8.5" x 6". Original red cloth boards with color pictorial paste-on. Three-color pictorial endpapers of children playing outside. 10 full-page color frontispieces, 13 full-page color plates. Single-color border illustrations throughout. [86] leaves; numerous small caption slips bound in throughout. Example of cloth spine laid onto front pastedown. Binding corners and spine ends lightly bumped; a bit of scuffing to paste-on. Very good plus.



## Only Tantalizing Glimpses Of Pooh Bear

33.

### NOW WE ARE SIX Publisher's Dummy

By A.A. Milne, illustrated by E.H. Shepard  
(1927)

Original sales sample for the third Pooh Book, bound and jacketed like the first edition, but with most of the leaves blank, used as a tool to sell the book in advance of publication.  
\$2500.

This dummy for NOW WE ARE SIX contains the headers for preliminary pages, a partial Contents page, and a short sample of the text (including Shepard's in-text illustrations); the remainder of the book is blank, as are the endpapers and flaps of the jacket. The dummies for the Pooh Books are quite rare, especially in the original dust jacket.

London: Methuen. 7.25" x 4.75". Original maroon cloth, gilt-lettered spine, gilt-stamped vignettes on boards. In original pictorial dust jacket printed in blue. Top edge gilt, other edges uncut. xvi, 23 pages followed by [71] blank pages. Gift inscription dated 1927 on front free endpaper. Some offsetting to endpapers, light bumping to spine ends. Jacket somewhat soiled, with a shallow ship to top front corner. Near fine in very good jacket.

Read more: Entry, "dummy, publishers," in Suarez and Woudhuysen (eds.), Oxford Companion to the Book.

34.

### THE HOUSE AT POOH CORNER Publisher's Dummy

By A.A. Milne, illustrated by E.H. Shepard  
(1928)

Rare publisher's dummy in the original jacket, used as a sales sample to sell copies of the book prior to the book's release, with only part of the contents included.

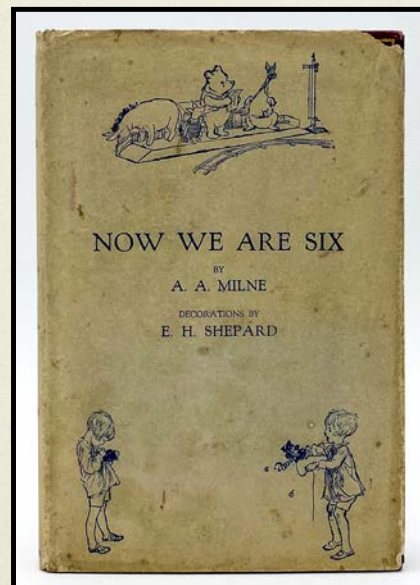
\$2500.

London: Methuen. 7.25" x 4.75". Original salmon gilt cloth. In original illustrated dust jacket. Top edge gilt. 53 numbered pages, including headers for the preliminary pages, then text with illustrations by E.H. Shepard, followed by blank pages. The contents page is partial; the Introduction has the header only. Jacket lightly soiled with some fraying at top of spine. Fine in very good jacket.

US TWO .  
HE OLD SAILOR .  
E ENGINEER .  
KNIGHT WHOSE ARMOUR DIDN'T SQUEAK .  
AND .  
SO .  
ON .

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"Only a small part of the text and illustrations was included, enough to encourage interest in the prospective publisher."  
— Oxford Companion to the Book  
definition for publisher's dummy



35.

**BE ERETZ HAPLA'OT**  
**[In The Land of Wonders]**

By A. Avrahami,  
 illustrated by A. Hohenstein  
 [circa 1948]

Rare illustrated children's fantasy in Hebrew from the late 1940s, together with a publisher's sales sample of accordion-bound color plates by the same illustrator.

\$600.

This sales sample of lithograph illustrations and fantasy book was created by Benjamin Barlevy [Binyamin Bar-Levi], the leading publisher of children's card and board games before and after the establishment of the state of Israel.

Barlevy (1894-1964) emigrated in the 1920s from Poland to what was then the British Mandate for Palestine. His factory and Tel Aviv shop were the largest source of locally produced children's books and toys for the better part of three decades: "Most board games and illustrated children's books produced and published in British Palestine/Israel between 1940 and the end of the 1960s came from the factory of Benjamin Bar-Levi, immigrated from Warsaw aged twenty-seven, who remained in business for the following fifty years" (Simoni). An ardent nationalist, his games and publications frequently highlighted patriotic, military, and religious themes, in both contemporary and historical settings. In this book, number 80 in the publisher's series, a small boy takes a dream-journey through a desert landscape: riding in his pajamas atop a giant dragonfly, crossing a bridge to a many-spired castle, pulled in a chariot by a giant bird towards the setting sun.



The folding sales sample includes four vivid lithographs from THE LAND OF WONDERS, along with four from another Hohenstein/Avrahami fantasy title, tentatively identified as the preceding #79, THE MAGICIAN AND THE DOLLS (HaKosem VeHaBubot), in which a mustachioed magician escorts a pierrot, a stuffed bear, and a doll on a tour of a walled city and the great Sphinx. Some repeating iconography suggests a continuing narrative between the books. Rare; two copies of another Avrahami/Hohenstein Barlevy title (number 78) were located in OCLC, but no holdings of LAND OF WONDERS were identified.

*First Edition. Tel Aviv: B. Barlevy. 9.5" x 9". Original saddle-stapled pictorial wrappers. Illustrated throughout by A. Hohenstein. Copyright stamp to rear cover in English and Hebrew; all other text in Hebrew. [5] leaves, including covers. Light edgewear and minor staple rust; faint toning and marginal foxing. WITH: 8 color lithographs by Hohenstein mounted to accordion-bound boards. Moderate to heavy edgewear to boards; lighter edgewear to illustrations; scattered foxing. Very good plus.*

*Read more: Marcella Simoni, "Playing with History: Toys in Israel in the 1950s and 1960s"; David Tartakover, A Trip Across the Country: Games from Mr. Barlevy's Store; Carlisle, Encyclopedia of Play.*



*"Benjamin Barlevy is recognized as the pioneer of the Israeli game industry. Over a 50-year period, he manufactured and produced well over 100 original Hebrew games."*  
 — Rodney P. Carlisle





36.

### When Raggedy Ann Was New

**P. F. Volland Broadside With Advertisement For RAGGEDY ANN**  
[1918]

Rare piece of advertising ephemera featuring color images of new Volland publications — including the 1918 release of the first Raggedy Ann and Andy book.

\$175.

*"Make your child happy, then, regularly, with a Volland juvenile book."*

Each book is described with summaries of their content, with the Volland credo at the bottom. Titles advertised are WILD FLOWER CHILDREN, RAGGEDY ANN, FABLES IN RHYME, THE PERHAPPY CHAPS, WINKLE, TWINKLE AND LOLLYPOP, and KERNEL COB AND LITTLE MISS SWEETCLOVER.

n.p.: n.p. 14.5" x 9.5". Single leaf with text on both sides, illustrated in color to recto. Two shallow creases to center, top half of recto uniformly mildly toned. Remarkably bright and sharp. Very good plus.

37.

### Mimicking Proofs

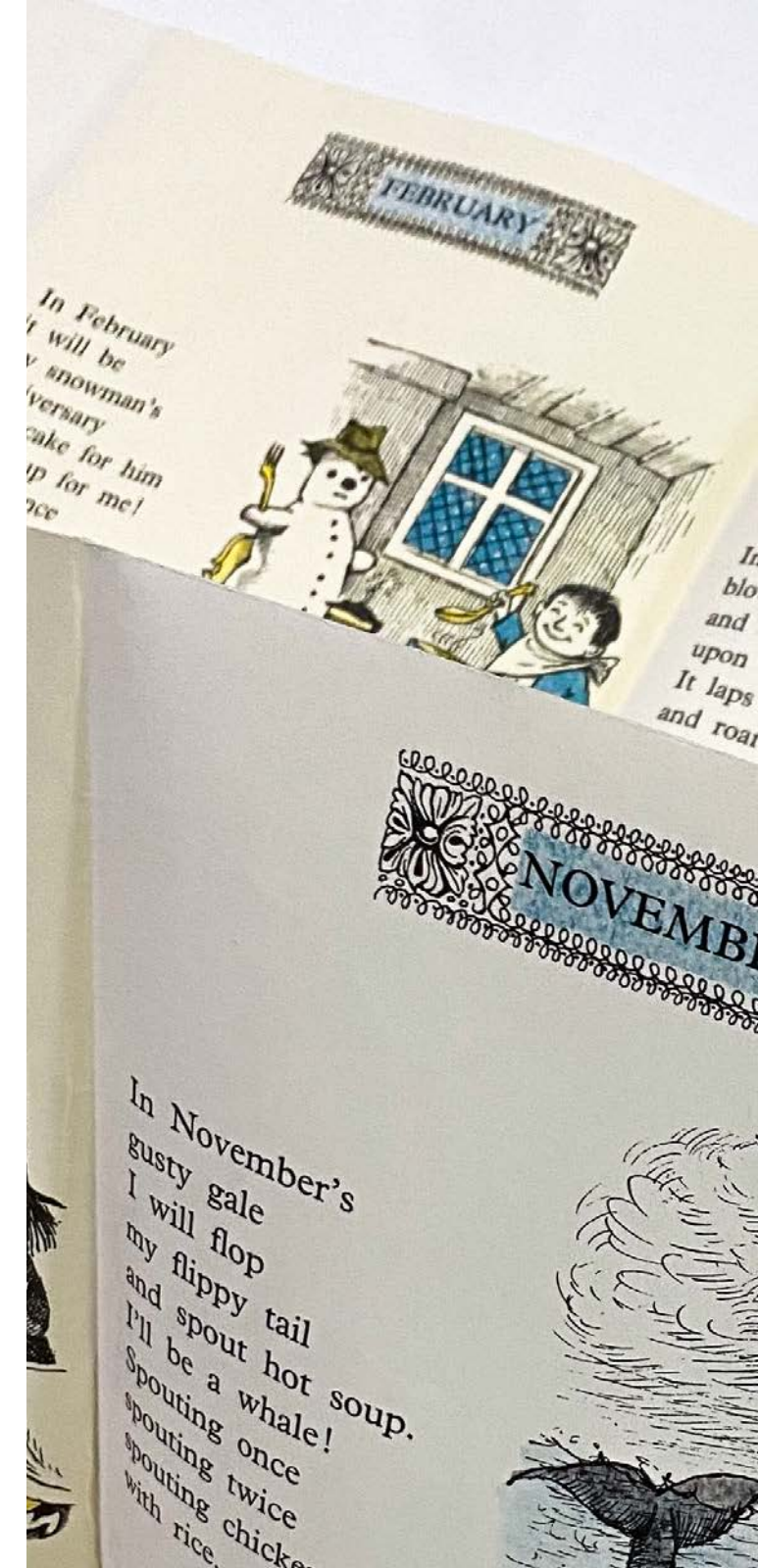
**Promotional Poster For CHICKEN SOUP WITH RICE: A Book of Months**  
By Maurice Sendak  
1969

Lucky Book Club and See-Saw Book Program production advertising the Scholastic paperback edition of CHICKEN SOUP WITH RICE, laid out in a folded format that hints to the layout of a publisher's proof.

\$100.

Using the structure of CHICKEN SOUP WITH RICE (first published in 1962 by Harper & Row in the NUTSHELL LIBRARY), this poster recreates each month in a square format slightly wider than the leaves of the paperback publication itself. In placing all the pages side-by-side on a single large sheet, the layout is reminiscent of proofs. This poster features folds at the edges of each page, suggesting it was once folded like a book; however, the images are not laid out to create a correctly ordered book when folded. Rather, they have been placed to remain legible when displayed as a poster (which may or may not be the case with certain publisher proofs). An interesting item, using traits of in-house production to promote the work to an outside audience.

[New York]: Scholastic Magazine. 24.5" x 30". Single rolled sheet printed in color, recto only. "Pages" laid out in three rows of four, one for each month, with publication information at bottom of sheet. Careful repair of a large closed tear at bottom edge; folds along "page" boundaries, else bright and clean. Very good.





## The Marketing Power Of Award Winners

38.

### AN EXCERPT FROM ARILLA SUN DOWN

By Virginia Hamilton  
(1976)

Promotional booklet issued by Greenwillow Press for Hamilton's book ARILLA SUN DOWN, her next book after becoming the first Black author to win the Newbery Medal with M.C. HIGGINS, THE GREAT.

\$100.

*"Instead of one towering image like M. C. Higgins atop his gleaming pole, Arilla Sun Down is made up of a series of arresting scenes that are almost surreal in their visual intensity."  
– Contemporary review in Kirkus*

This short booklet celebrates Hamilton's historic award prominently on the front wrapper – "by Virginia Hamilton, winner of the 1975 Newbery Medal," next to the author's portrait – while attempting to stir up interest for her upcoming publication, ARILLA SUN DOWN. This new book, about an interracial family and especially young Arilla's place in it, is described with additional commentary by Hamilton on the verso of the front wrapper. These comments capture Hamilton's own sense of her "brand," remarking on a theme found in many of her best books, that of African American girls coming to embrace their true selves: "What Arilla has, finally, is a perspective on herself [...] that is more true than imagined."



A scarce and illuminating ephemeral document, both in how a publisher markets a new children's book by an award-winning author and how that author builds upon self-identified themes in her career.

(New York): (Greenwillow Press). 8.25" x 5.5". Original stapled printed wrappers with black-and-white portrait of Hamilton on front wrapper. [2], 14 pages (including wrappers). Only very light soil and toning. Near fine.



*"There are pop-up books, and then there are Robert Sabuda's pop-up books."  
– Erin Andersen*

39.

## Selling Pop-Ups With Pop-Ups

### Promotional Booklet for AMERICA THE BEAUTIFUL

By Robert Sabuda  
2004

Signed promotional booklet with pop-up Washington D. C. landmarks, by "the indisputable king of pop-up" (Andersen).

\$125.

World-renowned paper engineer Robert Sabuda has published numerous pop-up books on a variety of topics. This promotion for his AMERICA THE BEAUTIFUL, which pairs pop-up versions of US American landmarks with the lyrics to Katherine Lee Bates's iconic song, was distributed to bookshops along with information about ordering special patriotic displays for the book. An artifact representing a critical waypoint in getting a published book into a customer's hands.

[New York]: Little Simon. 10" x 8". Original color pictorial self-wrappers. One opening with white pop-up figures of the US Capitol Building, the Washington Monument, the Lincoln Memorial, and the Reflecting Pool. Signed by Sabuda to margin below Reflecting Pool. A touch of bowing to wrappers, a couple spots of subtle toning to pop-ups. Sold with a copy of the book. Very good plus.

Read more: Erin Andersen, "Author Robert Sabuda Amazes Audiences with Intricate Books," Lincoln Journal Star 9 September 2005.



## The Art Of Making A Book Your Own

### Original Art for Two Bookplate Designs

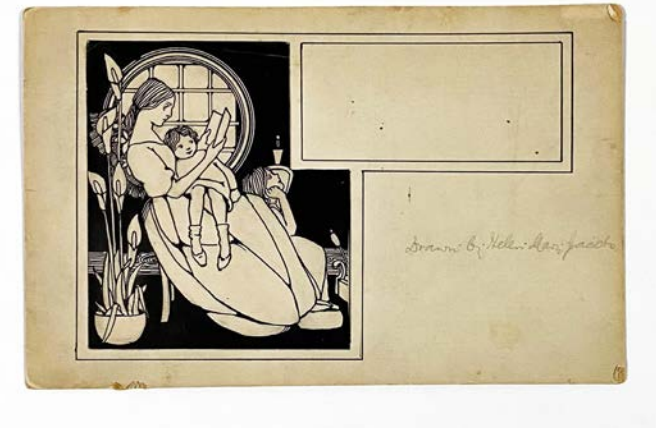
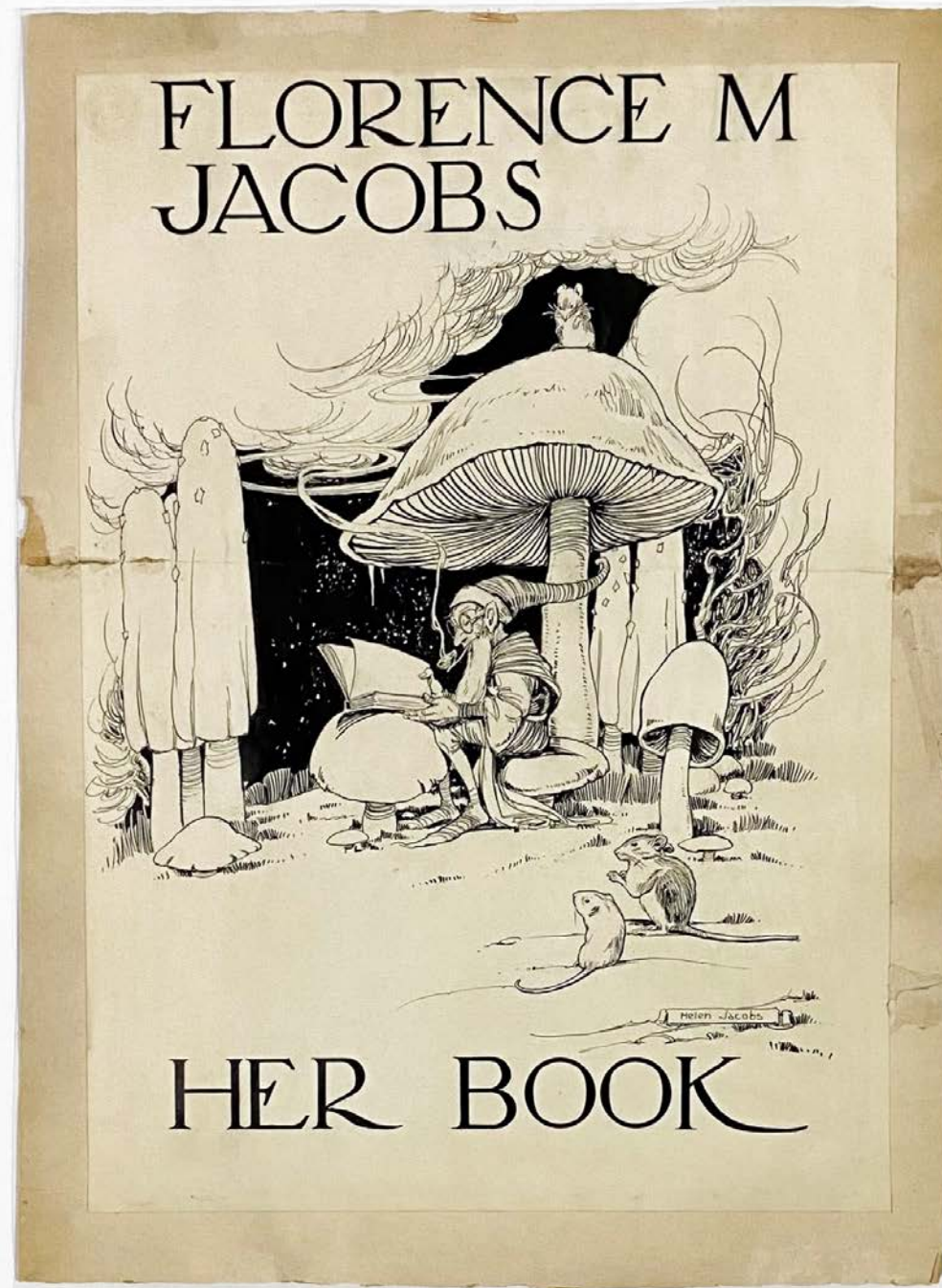
By Helen Jacobs  
[circa early 1910s]

Original art for two Art Nouveau-influenced bookplates by children's book illustrator Helen Jacobs, showcasing the aesthetic possibilities of book ownership.

\$500.

A book may technically be "finished" upon publication, but its story grows every time it changes hands. Ownership marks such as bookplates are physical proof that books never really stop being made. This pair of pen-and-ink drawings represents the intersection of illustration and ownership.

With the rise of the middle class in 19th-century England, bookplates moved beyond the domain of the libraries of the rich and/or noble. By the early 20th century, "the bookplate craze was at a fever pitch" (Formato). Pictorial bookplates that reflected the sensibilities of their owners were a common form of artistic output by a number of well-known artists of the period who worked in the medium of the book, including Rockwell Kent and Eric Gill. Helen Jacobs, who was noted for the "precise beauty" of her detailed ink and watercolor fairy illustrations (Beetles), designed these two examples for her sister Florence, with whom she lived as she began her artistic career.



Essex and London: n.p. 5.75" x 9"; 17" x 12.5". Two black pen-and-ink illustrations tipped onto Bristol board: a larger illustration of an elf reading a book under a mushroom, and a smaller illustration of a mother reading to her children. Large illustration reads "FLORENCE M / JACOBS / HER BOOK"; addressed to Helen Jacobs in London to verso. Small illustration with pencil notation below illustration "Drawn by Helen Mary Jacobs"; signed by Helen Jacobs to verso, with her address in Essex. Both with light edgewear. Large illustration with shallow crease to center, starting to split; tape repair to front margin and verso, with adhesive residue. Clean and bright. Very good.

Read more: Chris Beetles Gallery, "Helen Jacobs BWS (1888-1970)"; Vanessa Formato, "Elizabeth Lord and a Brief History of the Bookplate."





# Career Artists At Work:

## Berta & Elmer Hader

Berta and Elmer Hader were an incomparable picture book power couple. Each an artist in their own right – Berta an accomplished miniaturist and fashion illustrator, and Elmer a landscape painter who dabbled in vaudeville. Together, they wrote and illustrated 54 children's books. The Haders worked in a large, sunny studio in a stone house they built themselves, seated at drafting boards side-by-side, passing drawings and ideas back and forth constantly. The creation of their picture books was the result of a true collaboration. Their lovingly-crafted stories earned them the 1949 Caldecott Medal and two Caldecott Honors, as well as the adoration of several generations of readers.

The variety of material presented in this section offers a unique look into the many steps of making a children's book, as well as their intimate collaboration. From large-format sketches and studies to mockups and printer's proofs, many of these items illuminate the extensive pre-publication process. Of particular note are the chalk talk sketches from the Haders's live reading of their Caldecott Medal-winning *THE BIG SNOW* (item 47), a testament to the often ephemeral but influential role of post-publication promotion.

(Item #48)





## Where Children's Illustration, WWII, And Christmas Combine

41.

### Original Painted Sketches for WWII Christmas Posters

By Berta and Elmer Hader  
[circa early 1940s]

Two large original painted sketches for the design of the stage curtain for Berta and Elmer Hader's in-home theater, emblematic of their art-focused lifestyle and love of entertaining.

\$850.

Berta and Elmer Hader injected their artistic enthusiasm into many aspects of their lives, from their Caldecott-winning children's books to their manner of entertaining friends. Their beloved Little Stone House in Willow Hill, New York, was often full of happy guests. The Haders' editor Louise Seaman Bechtel experienced their hospitality first-hand, musing in correspondence that "it is natural that people who are so really kind to so many friends [...] should be able to think of the sort of story-book detail [...] that children will always love" (Rich, 74).

Joy Hoerner Rich, Berta's niece, fondly recalled a key feature of the spacious dining room/studio of the Little Stone House: "A stage was at the far end that served as a performance center for readings, skits, musical performances, and more" (73). These paintings, labeled as "For our Xmas curtain" by Berta or Elmer, were likely meant as drafts of designs that would hang over their home stage. In many cases, the themes of their Christmas designs would reflect book projects they had worked on that year. Featuring American, Chinese, Australian, and Russian soldiers (and a soldierly dog) singing carols on one sheet and a pencil-sketch of a deer looking at a Christmas tree on the other, it is clear that the Haders produced these paintings for a Christmas that took place during the Second World War. They are an evocative illustration of the dedication that the Haders brought to their art, both privately and professionally.

*n.p.: n.p. 31.5" x 36" each (unrolled). Two rolled sheets of paintings on brown paper, one of four soldiers and a dog and another with a decorated tree. One sheet with pencil notes by one of the Haders to verso, "WAR and XMAS sketch," "Poster Sketch for WAR POSTER / For our Xmas Curtain / #13." Edges with chipping, a few long closed tears repaired with tape to verso. Minor paint flaking in a couple of spots, white paint with scattered foxing. Colors vibrant. Very good overall.*

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



"Sometimes with my recorder I play myself right back into the mood of that wonderful fire-lit room with the Christmas snow rustling against the windows." – A Neighbor of the Haders, quoted by Joy Hoerner Rich





42.

## CRICKET From Another Angle

**Original Study For CRICKET:  
The Story of a Little Circus Pony**  
By Berta and Elmer Hader  
[no later than 1938]

Original large painted image of a circus monkey riding a pony, depicted exactly as these characters appear in the Haders' book CRICKET, but in a different pose not used in the final book.

\$500.

CRICKET follows the life of the titular character beginning with his growing fame in the circus, as depicted here. The final book includes illustrations in black-and-white and in color, and on a much smaller scale than this large color study. The image in the book that most resembles it, a black-and-white tailpiece on page 48, is a fraction of the size and depicts the two characters in the act of running rather than standing. This ephemeral study is an unusual survival documenting the kind of preparation that goes into an illustrated book project, showing how such preliminary labor is eventually translated into the final product.

[New York]: n.p. One rolled sheet of brown poster paper, painted in color by the Haders. Significant wear, closed tears and chipping to edges of sheet, with some sections of loss. Else colors bright and composition intact. Very good minus.

43.

## Hand-Painted Collaboration

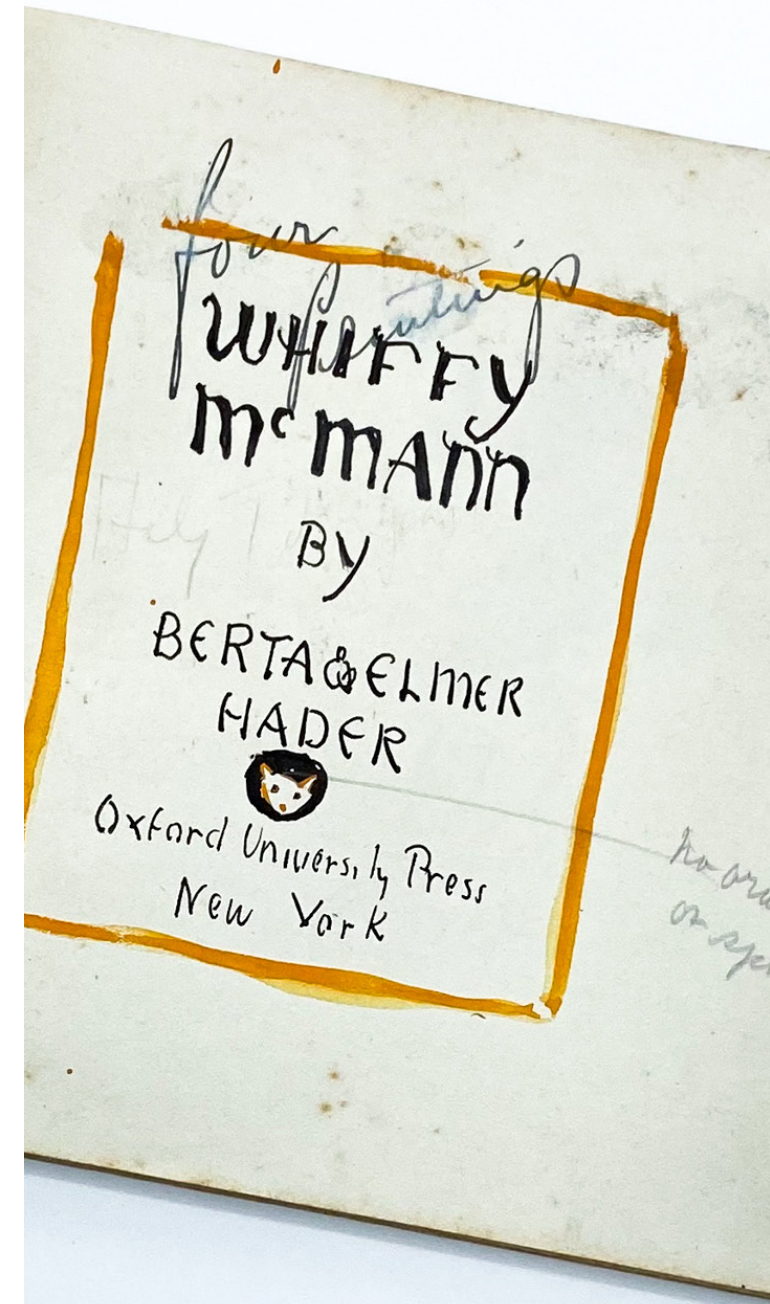
**WHIFFY McMANN Artist's Dummy**  
By Berta Hader and Elmer Hader  
[no later than 1933]

Original mockup for WHIFFY McMANN created by the Haders for layout and color direction of the publisher in producing the first edition.

\$3000.

The Haders have annotated this book as a working dummy, recording details such as the color of the endpapers, notes to remove certain lines, and which images should be printed in color. Some notes indicate that other dummies were also created to showcase different aspects of the book. Overall, this mockup shows the working process of the Haders, both as artists and in collaboration with their publisher. WHIFFY McMANN was published by Coward McCann in 1933; a copy of the first edition is included here. A compelling early-stage artist's pre-production state of a picture book.

n.p.: n.p. 5.5" x 5.5". Original painted ad-hoc hardcover binding with vignette of Jane in pencil on rear and original cat image tipped onto front board. Hand-painted color title page with 27 watercolors, and 8 black-and-white ink drawings tipped in, text in pencil beneath each piece. 56 pages (numbered in pencil by the Haders). Annotated throughout in pencil by the Haders. Near fine.





44.

## When Artists Print From Home

### Linoleum Printing Blocks for Family Christmas Cards

By Berta and Elmer Hader  
[circa 1940s]

Four original linoleum printing blocks carved by the Haders for printing their rare privately distributed Christmas cards.

\$500.

*"From their very first Christmas together to the end of their lives, Berta and Elmer Hader designed and created their own personal Christmas cards to send to friends, family, and colleagues."*

– Hader Connection

These charmingly personal linoleum blocks depict the couple celebrating Christmas in fanciful ways, including on the back of a bull. "The Haders designed and carved a linoleum block each year and printed the cards themselves, then hand-painted each one individually in watercolor," John and Judy Waller note. They would have used a similar method to produce the illustrations for many of their children's books. Joy Hoerner Rich, their niece, describes prints of these Christmas illustrations as "very rare, as they were not distributed publicly."



[New York]: n. p.. 12" x 10.5"; 12" x 12"; 12.75" x 10.5". Four linoleum pieces mounted to burlap. Each piece with incised designs. One block with "The Little Stone House" written to verso, one block with "Rainbow's End" written to verso. Blocks with some edgewear and a few small chips, a few spots of discoloration. One block with bottom right corner broken off (still present). Very good overall.

Read more: Joy Hoerner Rich, "Christmas Cards," Hader Connection; John and Judy Waller, "Antique Christmas Cards," Imaging by Fox.

45.

## 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 mid-century 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.





**Collection of Hader Picture Book Proofs: WORKING TOGETHER; THE FARMER IN THE DELL; JAMAICA JOHNNY; GREEN AND GOLD; and MOTHER GOOSE**

By Berta and Elmer Hader  
1934, 1935, 1936, 1937, 1944

17 sheets of proofs for five different picture books by Berta and Elmer Hader, a dynamic collection demonstrating a critical part of the editing process.

\$2000.

Early in their career as a children's book-producing duo, Berta and Elmer Hader were known as "the book-a-month Haders" for their bottomless font of inspiration and artwork (Rich, 59). Their range is on full display in these page and jacket proofs, which provide a glimpse of the logistics necessary to facilitate a high picture book output. From black-and-white outlines to a variety of color states and versions, these proofs represent key aesthetic decisions on the parts of both the Haders and their publishers.

This collection of proofs also demonstrates the subtle differences that come from using a variety of printing processes. Joy Hoerner Rich records the publisher's push to change the reproduction method for GREEN AND GOLD from "black key drawings and color overlays" to "making all of the pictures in full color with no black outlines" (61). This difference is reflected in the two sheets of proofs for GREEN AND GOLD, one of which features black outlines and the other using only a light black wash.

An important collection with research potential for bibliographers, historians, and children's book collectors.

New York: The Macmillan Company and Coward-McCann, Inc. Unrolled: 42" x 35" (6 sheets of THE FARMER IN THE DELL); 45" x 36" (1 sheet of JAMAICA JOHNNY); 53" x 37" (2 sheets of JAMAICA JOHNNY); 54" x 41" (1 sheet of GREEN AND GOLD); 54" x 42" (1 sheet of GREEN AND GOLD); 53.75" x 40.5" (1 sheet of WORKING TOGETHER); 68" x 46.5" (4 sheets of MOTHER GOOSE); 52.25" x 38" (1 sheet of MOTHER GOOSE). 17 rolled color and black-and-white proofs: FARMER IN THE DELL with 6 sheets (5 duplicate single-sided sheets of color dust jackets and endpapers, 1 double-sided sheet of black-and-white and color illustrations); JAMAICA JOHNNY with 3 double-sided sheets (1 with color illustrations and dust jacket designs with black-and-white illustrations to verso, 1 sheet with text and black-and-white illustrations, 1 with red monochrome endpaper designs and black-and-white illustrations and text); GREEN AND GOLD with 2 double-sided sheets (same content, different states of color); WORKING TOGETHER with 1 double-sided sheet (two different states of color); MOTHER GOOSE with 5 double-sided sheets (2 pairs of duplicate black-and-white sheets of illustrations with blue accents, 1 of color and black-and-white illustrations). One original brown paper packing roll addressed to the Haders from publisher Coward-McCann. Several sheets with pencil notation of titles to margins, apparently in the hand of one of the Haders. Sheets with varying degrees of edgewear, several sheets with long closed tears, one JAMAICA JOHNNY sheet with large corner chip. Occasional foxing and toning. Though generally sharp and bright. Very good overall.

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

"Luckily we like to draw – so we start work in the studio and begin making pictures to fill in the pages..."  
– WORKING TOGETHER



## Color Proofs From Caldecott-Winning Duo

### 47. **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 proof 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.

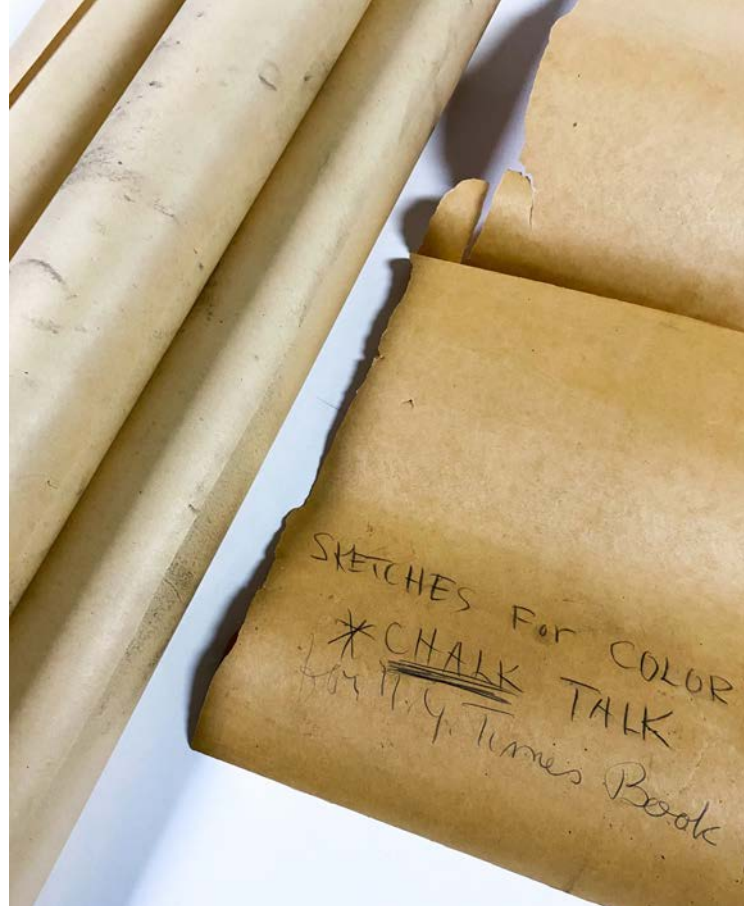
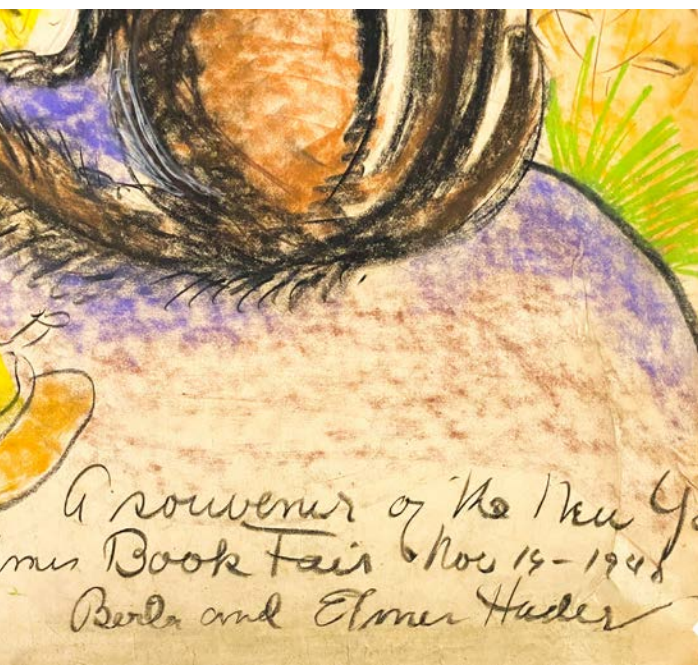


n.p.: n.p. 23" x 35" (unrolled). Four rolled sheets of color illustrations, two copies of each layout. Two sheets stamped in margin "JUN 5 1956," two stamped in margin "JUN 6 1956." With loose note in pencil "The Runaways / 2 perfect proofs / 2 cut proofs" likely in one of the Haders' handwriting. Two 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.







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

48.

### 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.



**info@typepunchmatrix.com**

**(301) 589-0789**

Selection: Rebecca Romney

Photography: Rebecca Romney

Cataloguing: Allie Alvis, Rebecca Romney,  
and Zoe Selengut

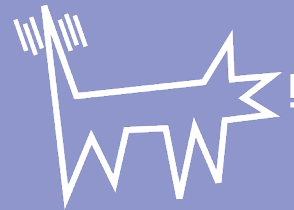
Design: Brian Cassidy

Editorial guidance: Sarah Robbins





# Print. Culture.



## About:

Type Punch Matrix is a rare book firm founded by booksellers Rebecca Romney and Brian Cassidy. TPM sells a mixture of beloved classics and innovative texts from throughout print history, for collectors and institutions alike. Handpress and modern books, archives and manuscripts, letterpress and ephemera: TPM aims to make collecting both more accessible and more diverse, and supports the mindful acquisition, preservation, understanding, and celebration of the printed legacies of our artistic and historical heritages. We strive to be inclusive and accurate in our cataloguing. If you encounter descriptions you feel misrepresent or omit important perspectives, or use language that could be improved, please email us.

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