

5. Cuckoo Hill Press, 41 Cuckoo Hill Road, Pinner, Middlesex. *Not for sale.*
6. Pandora Press, 48 Walton Street, Leicester. 7s. 6d.
7. *Ibid.* 7s. 6d.
8. *Ibid.* 5s. 6d.
9. *Ibid.* 5s.
10. F. E. Pardoe, 24a Harborne Road, Edgbaston, Birmingham 15. *Not for sale.*
11. *Ibid.* *Not for sale.*
12. Kit-Cat Press, 270 Park Avenue, Bushey, Hertfordshire. 4s.
13. Keepsake Press, 6 Ravenscourt Square, Hammersmith, London, W.6. *Unpriced.*
14. *Ibid.* *Unpriced.*
15. Bee & Blackthorn Press, 6 Perth Road, Beckenham, Kent. 18s.
16. Golden Head Press, 26 Abbey Road, Cambridge. £1 5s.
17. *Ibid.* 10s.
18. Mermaid Press, 336 Central Park West, New York 25, N.Y., U.S.A.



Engraving from Here's Rosemary

The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION

The Cuckoo Hill Press
David Chambers

A Magical Library: I
Trevor H. Hall

A Book-Jackets Collection
Curt Tillmann

The Exchange Scheme
G. E. Hamilton

Association Affairs

Book Reviews

Recent Private Press Books

Number 26

April 1963

The Private Libraries Association

65 Hillway, London N.6

President: DR. DESMOND FLOWER

Hon. Secretary: Antony Wilson

Other Council Members:

D. J. Chambers	Peter Reid
G. E. Hamilton	C. E. Sheppard
J. K. Power	Philip Ward

The Private Libraries Association is a society of people interested in books from the amateur or professional point of view. Membership is open to all who pay one guinea on January 1st each year regardless of the date of enrolment.

Founded in 1956, the Association immediately organised the Exchange Scheme as a means of co-operation among collectors and students: *The Exchange List* is published four times a year.

The Private Library, begun in January 1957, has printed contributions from members and experts outside the society on a variety of subjects concerned with the world of books and the organisation of libraries at home.

HEFFER'S



**A CAMBRIDGE
BOOKSHOP
THAT IS KNOWN
IN ALL PARTS
OF THE WORLD**

●

W. HEFFER & SONS LTD
Petty Cury, Cambridge

PRIVATE PRESS BOOKS

1959	1960	1961
5/-	7/6	7/6

to members

CONCERNING BOOKPLATES

2/-

SIMPLIFIED CATALOGUING RULES

5/-

PRIVATE LIBRARIES ASSOCIATION

Sales and Distribution:
41 Cuckoo Hill Road
Pinner, Middlesex

The Private Library

Quarterly Journal of the Private Libraries Association

Hon. Editor: Philip Ward, 28 Parkfield Crescent, North Harrow, Middlesex

Vol. 4 No. 6 April 1963

Association Affairs

Presidential Address and Annual General Meeting

Our new President, who is Dr Desmond Flower, Chairman of Cassell's and co-founder of the "Book-Collector's Quarterly", will take as the subject of his Presidential Address: "How I became a book-collector".

The meeting, to which members and their guests are cordially invited, will take place in the National Book League's Lamont Room, 7 Albemarle Street, London W.1, on Tuesday, April 2nd, at 6.30 p.m. Light refreshments will be provided after the Address, and the Annual General Meeting will follow at about 8.00 p.m.

The Exchange Scheme

A brief account of the Association's Exchange Scheme appears in this issue. The present List Editor, Geoffrey Hamilton, is compelled to resign after the current "Exchange List" has been circulated, and the Council wishes to record its thanks to him for past services.

Co-operation among private libraries is still the exception rather than the rule; the Council hopes that members will not only use the Exchange Scheme when they are discarding books, pamphlets, and periodicals, but that they will mention the scheme to non-members. A limited number of offprints of Mr Hamilton's article is available for this purpose.

Designing the Private Library

The Council's correspondence with leading architectural journals on the question of designing new houses with adequate library accommodation has met with a poor response. We had hoped to publish in *The Private Library* a symposium of ideas, plans, photographs and personal observations from architects with experience in this field, but as only one architect took up the challenge we regret that at present the Design Symposium must be shelved.

A MAGICAL LIBRARY: I

by Trevor H. Hall

(Note. The place of publication of the books cited in this essay may be assumed to be London unless otherwise indicated in the text.)

THE scope of my small collection is principally limited to the period from 1580 to 1850, upon which the search by the lover of old conjuring books in English is mainly concentrated. The second date is arbitrary although, as I hope to show, appropriate, whilst the first is of precise significance. The earliest edition of Thomas Hill's *A briefe and pleasaunt treatise, entituled, naturall and artificiall conclusions* which we know actually to exist was published in 1581¹, and the original edition of Reginald Scot's *The discoverie of witchcraft* followed in 1584². Hill described crude (and largely unworkable) tricks such as 'How to make a hollow Ring to daunce by itself' and 'How to make a loafe of bread newe set upon the Table to leape off', but Scot devoted part of his book to the instruction of the reader in practical conjuring feats as we know them today. In his illustrated chapter, 'The art of juggling discovered, and in what points it dooth principallie consist', the author described tricks with coins, playing cards and other apparatus which were copied by later compilers of conjuring books for nearly three hundred years.

I own the third, fourth and sixth editions of Hill, of 1650, 1670 and circa 1710. In the latter issue the title was changed to *Legerdemain: or, Natural and Artificial Conclusions and Hocus Pocus Improved*. The first edition of Scot is probably my most valuable item, although by no

¹ Only one copy is known. It was sold for £460 at the Britwell sale in 1925 to Dr A. S. W. Rosenbach, and is now in the Henry E. Huntington Library at San Marino. It seems possible that earlier editions or versions of the book were issued. Thus in E. Arber's *A Transcript of the Registers of the Company of Stationers of London*, vol. 1 (1875), p. 339, we read, 'Recevyd of Wylliam Coplande for his lycense for pryntinge of a naturall conclusion', and on p. 440 'Recevyd of henry Denham for his lycense for pryntinge of a book a breffe pleasaunt Treates Called naturall and artificiall conclusions which was Cowplande[s]'. Cf. the *Short Title Catalogue*, 13481, which notes the entry to Cowplande (1566-67) and to Denham (1570-71). I am not aware that any actual copies of these books have so far been recorded. Hill himself states in his *The Contemplation of Mankind* (1571) that the book was 'imprinted twice' by William Copland in 1567 and 1568.

² An excellent biography of Scot, with reproductions of the title-pages of earlier editions and bibliographical notes of great value to the student, is contained in the introduction to *The Discoverie of Witchcraft*. . . . Being a Reprint of the First Edition published in 1584. Edited with Explanatory Notes, Glossary and Introduction (1886), by Dr Brinsley Nicholson. This edition was limited to 250 copies.

means the rarest,³ for I am aware of the existence of about a dozen other copies. There were three issues of the second edition, of which I possess one, dated 1651, and I have the folio third edition of 1655.

So far as I am aware 336⁴ books on conjuring in English were published during the period in which my interest lies. Of these my collection contains rather over 200, including a number of the pleasant antiquities of the seventeenth and eighteenth centuries, such as Ady's *A Candle in the Dark* (1655), Astley's *Natural Magic: or Physical Amusements Revealed* (1785), Bate's *The Mysteryes of Nature and Art* (fourth edition, 1654), six editions of *Breslaw's Last Legacy* (first published in 1784), *The Conjurer's Repository* (1795), *The Conjurer Unmasked, or the Magical Mirror* (1795 and circa 1810), twelve editions of Dean's *The Whole Art of Legerdemain* (first published in 1722), Denton's *The Conjurer Unmasked* (1785 and 1788), Gale's *Cabinet of Knowledge* (1796 and 1808), *Hocus Pocus, or, The Art of Conjuratation* (1795), Hooper's *Rational Recreations* (1774 and 1787), Ozanam's *Recreations Mathematical and Physical* (1708), Pinetti's *Physical Amusements and Diverting Experiments* (1784), Porta's *Natural Magick* (1658 and 1669), *Round About Our Coal Fire: or, Christmas Entertainments* (circa 1700), Snow's *Arts Improvement: or, Choice Experiments* (1703), Van Etten's *Mathematicall Recreations* (1633, 1653 and 1674), White's *Hocus Pocus: or, A Rich Cabinet of Legerdemain Curiosities* (circa 1700) and the same author's *Art's Treasury of Rareties and Curious Inventions* (circa 1710).

Traditionally, the most desirable items in the collection are, I suppose, the 1658 and 1697 issues of *Hocus Pocus Junior. The Anatomie of Legerdemain*,⁵ described by the late Leo Rullman of New York, a bookseller specialising in this kind of material, as 'both the hope and the

³ In his *Some Rare Old Books on Conjuring and Magic* (Kenton, Ohio, 1943) the late Dr H. Ridgely Evans said that the rarity of the *editio princeps* is due to the destruction of all available copies by the executioner under James I. Dr Evans added that an ingredient in the value of the book lies in the knowledge that Shakespeare consulted the copy of the *Discoverie* in the library at Yatton Court. I am not aware on what evidence these two assertions are based.

⁴ In *A Bibliography of Books on Conjuring in English from 1580 to 1850* (henceforward referred to as BCB) published in 1957, I described 323 items. Although the reviewer in *The Times Literary Supplement* was indulgent enough to say that no omissions could be traced, in fact 13 titles have since come to light which should have been included.

⁵ The name of the author of this, the first illustrated book wholly devoted to practical conjuring tricks as we know them today, has never been determined. Some material for a preliminary approach to the problem of his identity was assembled by me in two articles in *The Magic Circular* of May 1950 (pp. 171 ff.) and June 1952 (pp. 246 ff.). Cf. also L. B. Wright, 'Juggling Tricks and Conjuring on the English Stage before 1642' (*Modern Philology*, February 1927, pp. 269 ff.) and J. T. Murray, *English Dramatic Companies, 1558-1642* (1910), vol. i, p. 253.

despair of the seeker after rare magic books'.⁶ Mine are the only two free copies of this title in any edition in the British Isles, and there are three in private libraries in America. Almost as difficult to find are *The Old Hocus Pocus* (circa 1710) and Richard Neve's two little books, both published in 1721, *The Merry Companion, or Delights for the Ingenious*, and *Hocus Pocus: or, The Cabinet of Legerdemain Curiosities Broke Open*, all three of which I own in good condition.

I have chosen a cut-off date as late as 1850 because during the preceding five decades a considerable number of ephemeral and attractive little wrapped conjuring books, usually embellished with a gay and somewhat imaginative hand-coloured frontispiece, were published. Most of them are now of the greatest rarity. This is, of course, due to their small size (usually not more than 36 pages), cheap format and consequent high mortality rate, which is not generally true of more important conjuring titles appearing during and after the middle years of the nineteenth century. The 36 pages and paper wrappers of *The London Conjuror* (1812), for example, were giving place to the 188 pages and publishers' cloth of *Fireside Amusements* (Edinburgh, 1850). These little books have an irresistible attraction for me, and over the years I have managed to accumulate about forty of them. Their brief contents belie their delightfully grandiloquent titles, exemplified by *Hocus Pocus, or, the New and Complete Art of Conjuring* (circa 1820), *The Juggler's Oracle, or, the Whole Art of Legerdemain Laid Open* (circa 1830), *The Modern Conjuror, or, Complete Guide to Sleight of Hand* (1822), *The New Art of Hocus Pocus Revived* (1808), *The Petit Sorcerer, or, The Conjuror Unmasked* (1808) and *The Universal Conjuror, or, The Whole Art of Legerdemain* (1829). The rarity of these items is perhaps indicated by the coincidence that the four books in my collection which I believe to be unique all fall into this class of early nineteenth century ephemera. A curious mystery connected with two of them, *The Modern Conjuror* and *The Art of Conjuring Made Easy*, is worth recording.

I acquired *The Modern Conjuror*⁷ about twelve years ago. In my serialised 'Magic Book Collecting' I ventured diffidently to discuss the

⁶ *Greater Magic* (Minneapolis, 1942), p. 928. Rullman's many catalogues, with their simple title *Leo Rullman. Conjuring Books* are of considerable interest and value to the student and collector. In his article "The Rosenbach of the Magic World" (*The Tops*, Colon, Michigan, June 1937) H. Adrian Smith gave an account of Rullman's career as a dealer in scarce conjuring books.

⁷ The title-page was reproduced as Plate 10 of BCB, and described as No. 202. For a reason now explained, *The Art of Conjuring Made Easy* was regrettably omitted.

reasons why certain old conjuring books were more difficult to find than others and added:—

'These general conclusions are probably sound enough so far as they go, but they leave much unexplained. It is difficult to understand, for example, why the 1658 English edition of Porta's *Natural Magick* is offered for sale about twice a year (albeit usually in imperfect condition) when the edition of 1669, a similar substantial folio, is apparently so rare that we only know of two copies, and was unrecorded by magical bibliographers until I published its title-page in this series. It is not easy to comprehend why *Magical Recreations, or The Whole Art of Legerdemain; Explained and Made Easy for all Capacities* (Bristol, circa 1850) and *The Modern Conjuror* (London, 1822), respectively in George Johnson's collection and my own, should so far as we know at the moment exist uniquely in these single copies. . . . The multiplication of such mysteries and the cataloguing of one's own lack of knowledge is too mortifying to pursue further.'⁸

On the premise that it is reasonable to suppose that the possibly foolhardy expression of one's view in print will usually precipitate the production of the evidence to the contrary, if it exists, it is of interest to point out that during the ten years which have elapsed since I published my opinion no collector or librarian has offered a correction.

Four years ago that formidable book-collector and owner of the great library at Bagden Hall, near Huddersfield, George H. Brook, presented me with *The Art of Conjuring Made Easy* (1822) which, like *The Modern Conjuror*, I had never seen or heard of before it was placed in my hands. Like *The Modern Conjuror*, it consisted of twenty-four pages. It had probably survived because it was bound up with half a dozen other pamphlets of similar format, dealing with subjects as far removed from conjuring as fishing, swimming and the breeding of pigeons.

The Modern Conjuror and *The Art of Conjuring Made Easy* were both published by Dean & Munday of Threadneedle Street, on 1 January 1822. Both are graced by identical hand-coloured frontispieces, each depicting two charming conjuring scenes, 'The Learned Little Swan' and 'Making a Card Jump out of a Pack'. The traditional hypothesis, beloved of bibliographers, of the warehouse destroyed by fire on pub-

⁸ *The Magic Circular* (April 1952), pp. 186-7. The title-page of *The Modern Conjuror*, with others, illustrated the essay, so that informed critics had no reason to withhold their fire.

lication day whilst the proprietor, with a single copy in his pocket, is enjoying a drink at a public house on his way home, is too attractive in its simplicity to be accepted without reserve. In this instance, however, the evidence of *two* books possessed of rarity in the highest degree, published by the same firm on the same day, cannot be lightly set aside.

I know of no special circumstances which throw light upon the apparent non-existence or record outside my own library of two other items of this kind: *An Evening's Amusement, The Merry Thought; An Excellent and Right-Merry Collection of Capital Tricks (circa 1800)* and *Magical Recreations, or The Whole Art of Legerdemain; Explained and Made Easy for all capacities (Bristol, circa 1850)*. Both were acquired by me from the widow of the late George Johnson of Okehampton, who devoted his life to publishing and selling conjuring books, and who over the years set on one side for his own shelves a number of especially desirable items.⁹

⁹ Obituaries of George Johnson by P. Naldrett and myself, with references to his library, were published on p. 2 of *The Magic Circular* of October 1962.

(To be concluded in "The Private Library": No. 27)

THE EXCHANGE SCHEME

by Geoffrey E. Hamilton

FROM the earliest days of the Private Libraries Association, the Exchange Scheme has been probably the most valuable of the services available to members, and certainly the most generally appreciated. By means of a duplicated Exchange List, which members receive with their copy of *The Private Library*, books which members wish to dispose of or to acquire are brought to the notice of book collectors throughout the world. One of the more notable features of the scheme is its international coverage, and some of the Scheme's keenest users come from the Association's extensive overseas membership. To ensure that overseas members are able to compete for books offered on equal terms with members living in the British Isles, the List is mailed to addresses abroad in advance of the home distribution, so that all members receive the List as nearly as possible at the same time.

Each Exchange List includes four main sections. In the first, Free

Offers are listed. These are books for which the offering member does not wish to receive any payment beyond a nominal sum sufficient to cover postage and packaging. This is, needless to say, the most eagerly-scanned section of each List, and through it many thousands of books have found new and appreciative owners. Section 2 is a list of books for sale, and often includes examples of finely produced and scarce books offered at prices well below the current market value. In the third section, members' desiderata are described: this section is of particular interest to the considerable number of antiquarian booksellers who are members of PLA, and who are allowed to offer wanted books from their stocks (though they are not permitted to list their stock in the Sale Offers section). This section shows up particularly clearly the wide range of subjects in which PLA members are interested—bibliography rubs shoulders with mythology, and cybernetics stands next to theology. The final section, *Notes and Queries*, covers an even wider range, and is reserved for communications from members, which may take the form of a statement of collecting interests, notices of work in progress, appeals for information or notes on private libraries.

It has always been the policy of the Private Libraries Association to make available to members, wherever appropriate, the advice and skills of professional librarians, and it has become customary to secure the services of a Chartered Librarian as List Editor, with full responsibility for the running of the Scheme. The List Editor's main functions are to ensure that a standard form of description is followed throughout the Lists, and that bibliographical details are accurate. Nowhere is the Editor's knowledge and experience more valuable than in the Wants section, where quite lengthy research is sometimes necessary before he is satisfied that the description he gives will ensure that the member will be offered exactly what he wants, and not a work with a similar title or in an undesired edition.

The Exchange Scheme is now in its eighth year of operation. The Private Libraries Association believes that it is an unique application to private collections of the principle of useful disposal of unrequired items, which has found general acceptance amongst institutional libraries, and which has a flourishing example in Britain in the shape of the British National Book Centre, on which the PLA Exchange Scheme has been basically modelled. This Scheme is one of the major services offered to PLA members, and it is the Council's earnest desire that the enthusiastic support from members which has made it so successful in the past will be continued, and even exceeded, in the future.

A BOOK-JACKETS COLLECTION

by Curt Tillmann

I FIRST began to collect book-jackets in 1927, when very few collectors were interested in the subject-field, and many examples from the pre-1914 period and from earlier centuries were still quite easily obtainable. Today my collection consists of some 42,000 wrappers arranged by designer: about 35,000 are from the German-speaking countries (Germany, Switzerland, and Austria) and the rest represent all other publishing countries.

There are three up-to-date and comprehensive card catalogues. The first is arranged by artist, the second by author, and the third by publisher.

My collection's range is from the middle of the eighteenth century to the present day. Apart from fine examples from the German classical period, my most valuable section is that devoted to the 1895-1914 period, consisting of 4,000 of the most important wrappers of the time. I possess nearly all the jackets and blurbs of the first editions of major German writers: Thomas Mann, Gerhart Hauptmann, Hermann Hesse—very few have escaped the net.

The work of all prominent wrapper-designers is represented—often completely. Here are a number of significant names, with the total number of different designs by each:

Karl Arnold 48; Marcus Behmer 27; Lucian Bernhard 132; Otto Eckmann 42; F. H. Ehmcke 246; George Grosz 16; Olaf Gulbransson 146; W. Harwerth 88; John Heartfield 52; Th. Th. Heine 124; Rudolf Kock 65; Fritz Kredel 92; Alfred Kubin 42; Bruno Paul 26; Emil Preetorius 358; Georg Salter 162; Wilhelm Schulz 84; Kurt Szafranski 41; Walter Tiemann 286; Walter Trier 88; Karl Walser 66; E. R. Weiss 425.

I have the complete work of many of the younger designers: Gunter Boehmer 184; H. H. Hagedorn 702; Gerhard Hotop 632; Martin Kausche 356; Alfred Mahlan 52; E. Poell 121; Eugen Sporer 125; W. D. Zimmermann 309. The collection is made possible by the generosity of some two hundred German publishers, who have been sending me new wrappers every year for the last thirty-five years.

I should very much like to enlarge my English department (of about 2,000 wrappers) and my American department (of about 1,000), as I believe that these countries—and in particular England—have produced

book-jackets finer than those of any other nation. I obtain current English examples from only a few publishers (notably Macmillan) and should welcome an exchange with an English collector experienced in this field.

Further Reading

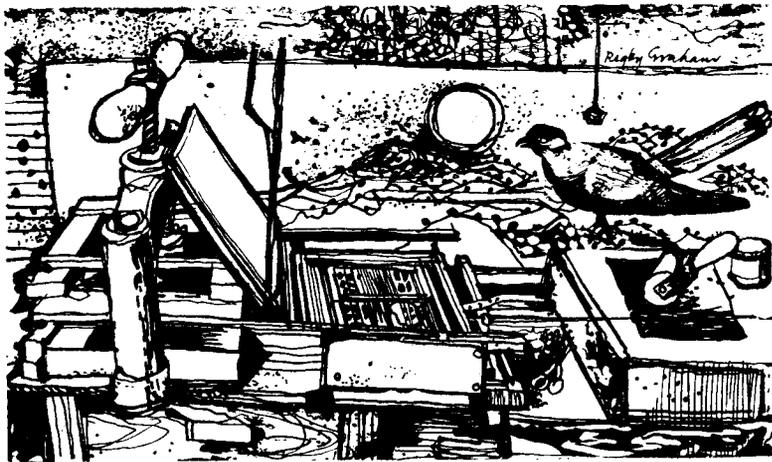
Kleine Geschichte des deutschen Buchumschlages im 20 Jahrhundert, mit 113 Abbildungen von Buchumschlaegen aus der Sammlung Curt Tillmann, von Georg Kurt Schauer. 48 pp. Karl Robert Langewiesche, Koenigstein im Taunus, DM 6.60.

Sammlerlucke mit Zeitschriften und Buchumschlaegen: ein Steckenpferd, von Curt Tillmann. 2. Auflage. 48 pp. Ernst Heimeran, Munich, unpriced. *Imprimatur*, Band IX, 1939-1940. Article by Dr Tillmann on his library of book-jackets.

translation and reading list by Philip Ward



Engraving from Here's Rosemary



The Office Press

Rigby Graham

THE CUCKOO HILL PRESS

by David Chambers

IT was a growing dissatisfaction with the quality of my mass-produced, hand-painted Christmas cards that led me in 1948 to spend many hours making complicated designs for printing presses, on the backs of the large Air Force forms that happened to be at hand at the time: and it was a growing realisation of the limits of my abilities that led to a progressive simplification of these plans. When eventually I felt I had designed a press I could make I went for a stroll down the City Road, asking at printers' shops if any second-hand type was available. After a number of enquiries I found an emigrating printer who sold me two cases of worn type (a spindly 12-point Modern) and a large quantity of old furniture, leads, chases and so on, for £3, and I carried the piled-up cases through the East End and home by tube, trying to look as if I did this sort of thing every Saturday morning. On another trip I found an old office letter-copying press for £2, which I had delivered by road, and from this constructed a very Heath Robinson affair that printed surprisingly well at its first trial. Hinged boards serve as a treadle, and, joined to a wire running over a pulley, draw the carriage (a hinged wooden frame for the type and paper) under the press; three springs, at

the end of another wire running over another pulley, draw the carriage out again when the press is opened. In thirteen years only the pulley wires have needed replacement: when these snap, springs fly all over the place, and the carriage hurtles to one end or the other of the curtain rails from which it hangs with a most impressive crash and another outburst of ill temper.

In the following six years my father and I printed about two hundred more-or-less pedestrian letter-heads, scout-dance tickets, posters (printed at three separate impressions so as to have enough large type and enough platen), handbills and so on. Our standards very slowly improved and we even bought some unbleached Arnold hand-made paper and tentatively tried damping this before printing. I set up a trial page of a scout song-book in our new type, Stephenson Blake Verona, but could find no time to do any more of it than this, and it was not until Christmas 1955 that fifteen copies of my first booklet, *Fireflies*, were produced. This had seven small white-line engravings of sailing dinghies and a simple title page and colophon. After a couple of years which seem to have been devoted to printing wedding invitations and services, I did ten copies on Japanese Vellum of Blake's *Tyger, Tyger* with two wood-engravings, as a French-fold for Christmas 1957.

The following year I was asked to print a memorial book of Donors to the New Eltham Methodist Church. The pages were so large, nine by eleven inches, that each pair of leaves had to be folded before printing, with paper between to stop the impression showing through. The names were set in two columns, and each column had to be printed separately, owing to the usual shortage of type. There were 23 pages, on Whatman's hand-made white wove paper; one copy was bound in a gorgeous gold-tooled blue morocco for the church, the other is still in sheets in my book-case.

1959 was devoted to a much smaller booklet, *Here's Rosemary*, a selection from a Victorian book on *The Language and Sentiment of Flowers*, which I printed, a page at a time, in a new fount of type, 12-point Blado italic with Poliphilus roman capitals. Two copies were on a fine white Japanese paper, French-folded, one of which was bound by Sangorski and Sutcliffe in full green morocco for my wife, and the other I laced into limp parchment covers in the style of the Nonesuch *Beed-ome*. Six copies on Japanese vellum were bound in a similar fashion; the remaining 33 on Basingwerk Parchment were sewn and glued into grey paper wrappers. Most copies had dark green envelopes, and I experimented with printing through gold foil on these.

On the strength of *Here's Rosemary*, John Ryder allowed me to contribute to his *Miniature Folio of Private Presses*. Thinking that many of the other contributions would probably be elaborate *tours de force* I thought I would make my leaflet as plain as possible, and used a pure white French Ingres to set off a simple layout, with, I still think, some success.

I wish now that I had used a more interesting paper than Basingwerk for *Here's Rosemary*, for my excursions to Mr Lawrence's shop in Bleeding Heart Yard to buy boxwood blocks for my engravings had made me realise what a large range of European and Japanese papers were to be had. In fact a terrible temptation to buy paper for its own sake soon developed, and in consequence I now have a large drawer of beautiful paper, some of it quite unprintably rough. The Japanese papers fascinated me so much that I turned to a study of the methods used to make their various distinctive qualities and textures, and in September 1960 finished a zigzag folder of specimens, with a note summarising the results of my enquiries. Again I only printed 41 copies. This was just as well in one way, for I soon found the construction of the folders and the tipping in of the specimens a great bore. But after I had supplied all the members of the newly formed Society of Private Printers and a few other friends, the whole edition was exhausted, and I had to do another 59 copies, this time folding and sewing the specimens themselves in one section.

The specimens for the first edition were printed on the office press, but the zigzag folder and the whole of the second edition were done on my newly acquired Demy Folio Albion (an Alexandra press made by Esson in 1884). This had been given me a year before, but had been dropped by British Road Services on delivery, and it had taken many months to strip it down and get it repaired after I had finished pursuing my claim against the carriers. The delay was infuriating, but I learnt a great deal about the press when taking it to pieces and re-erecting it, and had learnt a tremendous admiration for the quality of Victorian craftsmanship by the time I had finished.

I started planning *The Office Press* while printing *Some Decorative Japanese Papers*, but it was fifteen months before the 111 copies were finished. I had intended printing a description of the mechanics of my home-made press for some years, and now spent a lot of time drawing scale plans, and discovering how difficult such a technical description can be. The text was printed on buff or blue-grey Italian Ingres, sewn in two sections and pasted into wrappers of either blue or maroon

French Mi-Teintes Canson or Barcham Green's Turner Grey. The twelve special copies had half-a-dozen specimens of ephemera tipped in, and had their top edges gilded (by a professional book binder at a cost of a shilling a copy); the tops of the others I stained with Indian ink and polished with a shoe brush. One last-minute delay was caused by the discovery of a hair line printed in some copies by one of my paper spaces which had not been pushed down properly: luckily the rough Ingres was strong enough to be scraped clean, and as every page was ironed smooth anyway, the blemish is probably unnoticeable.

The last year has been a disturbed one, including amongst other hindrances the enforced move of the Albion from the garage to the coal-shed: a move that involved the partial dismantling of the press, the help of three strong men to shift its dismembered carcass, and then the cutting of several holes in the wall to allow it to work once it was in position. So apart from the usual family jobbing work there has only been time to get a couple of French-folds done. One of these, for the *Typophiles of New York*, consisted of a line-block reproduction of a piece of printing done by Christopher Beys in 1587 (as a penance for rudeness to his grandfather, Christopher Plantin) faced by an English translation, set in Garamond to match the original line for line, with a note on the text on the back and a magnificent piece of gold-blocking (Plantin's golden compasses device) by Rigby Graham on the front.

The extent of the operations involved in such a slight production was really rather ludicrous, and yet I fear it was probably typical of the working of the press: a photograph of the original piece had to be got from the Plantin-Moretus Museum in Antwerp, and a block made from it a fraction larger than full-size (so that when the damped paper shrank on drying, the facsimile would be exact); there was a great deal of care and checking of facts for the translation and notes; wrong type supplied by the founders had to be argued over (and there was yet more trouble to get a logotype *gy*); about fifteen hours went on the actual printing, apart from the time spent damping and drying the sheets; Rigby Graham had untold work gold-blocking (he said it was 'A revolting job . . . trying to block on gritty porridge the sheets of which all vary in thickness.');

and finally another day was spent ironing each sheet on both sides, folding and, at last, packing. Out of 480 sheets only about 430 were really adequately printed, and some twenty more were lost in the blocking. The paper, in fact, was a superb unbleached, lightly-sized hand-made from Barcham Green, but I did decide never again to print so many copies of anything on damped paper, and the *Curse against*

Book-stealers that I did later in the year for the PLA is printed on machine-made Abbey Mills Greenfield printed dry.

Nevertheless, the care involved in the preparation and printing of such work seems to me to be the essence of my sort of private printing. I don't regard the press as a way of multiplying words so much as a means of creating something that may give pleasure to like-minded enthusiasts, and although I find perfection in printing well-nigh unattainable, there is a lot of satisfaction to be had in the attempt.

So much care could not be justified if the materials used were not the best, and unfortunately even for a French-fold on hand-made paper this can be very expensive. So the first major undertaking of the press (a forty-page translation, which I am working on now, from the French of M. Pierres' *Description d'une Nouvelle Presse d'Imprimerie*, 1786) will have to be sold, rather than given away, to cover some of the costs. In this way I hope to be able to have new type, a good hand-made paper, colotype reproductions of the original engraved plates, and a more elaborate binding than my usual neat, but not gaudy, hand sewing. The only disadvantage in such a large undertaking is that it cannot take less than another couple of years to complete. So in the meantime I expect to produce a number of smaller things to sustain my enthusiasm, and have a French-fold on roses and their sentimental meanings, and a miniature book of coins nearly ready to go to press, while there are, as always, half-a-dozen ideas for frivolities to come.

4
O

BOOK REVIEWS

Reviews of new books are usually confined to publications otherwise little-known, such as the output of the private press movement, or material deserving especial mention. Signed reviews (for which no payment is made) may be submitted for publication in *The Private Library*.

A bibliography of the works of Sir Winston Churchill, by Frederick Woods, 340 pp. Nicholas Vane, 84s.

This work, urgently needed by both collector and students, is exceptionally welcome. The enormous research required has delayed until now the publication of a really reliable bibliography, but after six years of strenuous work Mr Woods has at last completed it. He has divided Sir Winston's publications into five groups: works entirely by Sir Winston Churchill, forewords and contributions to other books, contributions to press and periodicals, miscellanea, check-list of works concerning Sir Winston Churchill. Four appendices are added, the two important ones listing those Political Warfare Executive leaflets in which proclamations, speeches or excerpts of speeches made by Sir Winston are reprinted, and the story of "The British Gazette" edited by Sir Winston during the General Strike of 1926. The book contains about 1500 items and maintains a high standard of accuracy; its production is excellent. Karsh's little-known photograph of Sir Winston, reproduced as the frontispiece, is most impressive.

When the second edition is called for, Mr Woods will no doubt take the opportunity of including a few additional items not recorded here. He is to be congratulated on having come so near to attaining completion when Sir Winston's output, in so many fields, has been so prodigious. The volume is clearly destined to be the standard bibliography of Churchill for this generation and all those to come.

H. A. CAHN

A handbook of papermaking, by Robert R. A. Higham. x, 294 pp. Oxford University Press, 35s.

An introduction to paper: its manufacture and use, by Frederick T. Day. 125 pp. Newnes Educational, 10s. 6d.

Mr Higham's book is a comprehensive new reference work for those involved in the paper trade, and was devised as a textbook for the relevant courses at the City and Guilds of London Institute. No attempt is made to bring the information completely up-to-date: the student is referred to the trade press for news. The "Handbook" is a work for specialists.

The "Introduction" is also by a lecturer on paper, but whereas Mr Higham's interests are technical, Mr Day is concerned principally with the uses to which the finished paper is put, and with the origin and development of the paper industry. In fact, though both books include a glossary, very few of the terms defined are common to both. Mr Day's book, even without the luxury of an index, is of general interest, and makes easy reading.

Library furniture and equipment, by Thomas Landau. xii, 81 pp. "New librarianship series". Crosby Lockwood, 25s.

This Association has received many requests from members on matters concerning shelving and equipment, and at one point requested a professional librarian to write a series of articles on the lines of current consumers' publications, containing recommendations and advice. This need is now met, to some extent, by the book under review. Intended primarily for institutional libraries, Mr Landau's compilation nevertheless covers all the essential problems of the private librarian: it is moreover fully illustrated. The author hints at the publication of a second edition. May we suggest that in future it appears at a reasonable price in paper covers for quick replacement, and includes the current prices of all equipment mentioned? The names and addresses of all manufacturers are, of course, already given.

P.W.

RECENT PRIVATE PRESS BOOKS

A welcome newcomer to the private press "movement" is George Tee of Dorchester, and the first book from his Innominate Press will stand up well against many from more long-lived presses¹. A slim quarto volume, *My Cat Jeffry* by the ill-starred Christopher Smart, has been admirably printed from hand-set Bell type on a hot-pressed Whatman hand-made paper—a most difficult surface for the most experienced printer. This beautiful "feline tribute" is much enhanced by Eleanor Meadowcroft's seven delicate wood engravings, and cat lovers as well as pressbook collectors will be sorry to learn that only 20 copies have been produced. Binding is by Mansell in dark red Japanese paper boards.

Although he would rightly consider himself a veteran, Morris Cox is not content to remain in any preconceived rut, but continues to produce books of vitality and sheer brilliance. His latest production is called *Conversation Pieces* and the edition is limited to 50 copies². Mere words cannot describe the vigour of the humorous illustrations (each accompanied by a suitable caption). Being a Gogmagog book even the method of their production must be unique: "... built up from cardboard, plastic and other materials, and printed in intaglio." Need one say more? With his previous book, Cox has shown that he is equally adept with the lino-knife. This is *Chimney-pot*³ by Pantopuck the Puppetman, and it shows an integration of text and illustration that can seldom have been equalled. Both books are bound Japanese style in cloth boards.

Two of the editors of the annual *Private Press Books* have found time this year to produce small items of private press printing. The tropical climes of Trinidad have seen the blooming of a new [printer's] flower which germinated from the seed of a "doodle" by Roderick Cave in the chilly blast of a bibliographical lecture at the Northwestern Polytechnic in 1958. He has now issued a booklet showing the amazing combinative possibilities of these ornaments⁴. Christened "Calypso" by its author, the flower which is there printed was first cut experimentally by John S. Carroll in New York, and is now being prepared commercially by Typefoundry Amsterdam. Although David Chambers' four-page, french-folded monograph cannot be considered a "book", the leaflet is of sufficient interest to be accorded some mention in these notes⁵. The original Latin text (reproduced from a photograph supplied by the Plantin-Moretus Museum) was set (in an *Augustine Cursive* probably cut by Granjon) by Plantin's grandson as a penance for arrogance while staying with his grandfather in Antwerp. The facing English translation is set in Monotype Garamond and italic, and the whole is faultlessly printed on Barcham Green hand-made paper and gold-blocked on the front by George Percival and Rigby Graham.

It is the same Rigby Graham who has again provided the powerful line illustrations which decorate the most recent booklets from the Pandora Press of Toni Savage. All four are paper-bound and are similar in format, the last two being printed in a large size of Walbaum type instead of the Baskerville usually favoured by this press. In order of their publication the titles are, *A Match* by Algernon Charles Swinburne⁶, *The Living Theatre* ("written by, and produced for, the Living Theatre, Leicester"—a moving account of a courageous venture)⁷, *The Man of Life Upright* by Thomas Campion⁸, and Byron's *When We Two Parted*⁹.

F. E. Pardoe has established a high reputation for the production of impeccably printed booklets and the two latest publications from his press will be admired by those who prefer their typography quiet and dignified. *Twenty Books* is a "keepsake" from the 1962 "President's Evening" of the Birmingham Central Literary Association, and lists twenty volumes from the city's Reference Library which were referred to by the speaker during that function. The booklet is set in Spectrum type and printed in red and black¹⁰. *Some 16th Century Printers' Apologies* were collected by T. P. Matheson and R. N. Lock and form Birmingham School of Librarianship Pamphlet No. 1¹¹. Handset in Bembo and printed by Pardoe and Michael Felmingham the apologies will afford some amusement to 20th century "gentle readers".

While most "dining-room table" printers seldom produce work worthy of notice, this reviewer never fails to be amazed at the high standard of printing attained by a few practitioners of the Adana hand platen. Kenneth Hardacre has amazing control over the limitations consistent with this type of equipment and in the last few years has printed several excellent booklets and other pieces. The most recent is *Last Things*, a 21-page paper-covered collection of poems by Edward Pine¹². A great deal of attention has been

given to the typesetting and presswork, and the result is well worth the small price asked.

After a brief interlude while its owner was in the United States, the Keepsake Press of John Lewis & Daughters (shades of the Daniel Press⁵) are again producing an occasional item. Two books recently received are *Poems in India* by Francis Watson ("These fragmentary articulations, salvage of the years of war, have not previously been published and are now privately printed for my friends"¹³) and *Miss Austen's History of England from the reign of Henry the 4th to the Death of Charles the 1st by a Partial, Prejudiced, & Ignorant Historian* written in 1871 and dedicated by Jane to her eldest sister¹⁴. This latter is a more ambitious book, bound in paper boards decorated with Glint ornaments, and the pages embellished with seven linocuts by Elizabeth Lewis.

Although not a prolific producer of books, David Bone's occasional and substantial publications (this one has 81 pages and is bound in white cloth boards) are always tastefully designed and, unlike many private press books, contain material worthy of publication. *While the Fates Allow* is the twentieth volume of verse by the eighty-year-old poet John Redwood Anderson, and contains poems written to his wife Gwyneth between the years 1952 and 1961¹⁵. For once, one can do no better than quote the "blurb" on the jacket: "Might one suggest," writes the distinguished critic John Guthrie, "that in thought, vision and imaginative faculties John Redwood Anderson is the most complete poet of our times. His work does not belong only to this age but includes it, as the greater includes the less. His verse . . . sweeps in a wide arc that takes in today's advances in thought and knowledge, and the struggles, doubts and perplexities that all twentieth century people know too well."

Finally, two most beautiful items from Raymond Lister's Golden Head Press, both impeccably printed on Japanese paper. *Ehon*,¹⁶ described as a nocturne in wood and words by Raymond Lister, contains seven original wood engravings of nocturnal scenes with captions forming an interrelated commentary. Delicately printed on blue Natsume paper the edition—which is limited to 26 impressions for sale—is sewn in blue Natsume paper covers. The second publication is not a book, but a folding *Scroll of Proverbs* by Raymond Lister, printed on white Hosho paper from calligraphy by Albert Cousins and decorated by the author.¹⁷ The scroll is enclosed in a folder of scarlet Tsuyuko paper, and the edition is limited to 90 copies.

T. R.

This batch of reviews is the last that Thomas Rae has been able to compile for The Private Library. No-one associated with the post-war renaissance of the small printer can be ignorant of the seminal contributions of the owner of the Signet Press: his joint editorship with Geoffrey Handley-Taylor of The Book of the Private Press and with Roderick Cave of the P.L.A.'s own annual Private Press Books, quite apart from his professional and amateur status in the printing world.

We thank Mr Rae for his past reviews: his place will be taken in these columns by David Chambers, whose Cuckoo Hill Press is described in the present number.—Editor.

One of the less attractive features of quite a lot of amateur printing in the United States is the production of miniature books. No amateur printer today can be blamed if he avoids big books—his must be printing for pleasure, and to undertake, say, a large folio Chaucer single-handed would be to condemn himself to a very long period of drudgery. Yet there is seldom any typographical justification or aesthetic merit in the quest for extreme smallness, and the uselessness of the tendency can have only a bad effect on the private press movement as a whole. One of the rare miniature books to which this objection does not apply at all has appeared recently from Fridolf Johnson's Mermaid Press¹⁸ in New York. Entitled *Nasty Nancy and her cat* this "horrid ABC book" measures only $2\frac{1}{4} \times 1\frac{1}{2}$ inches, and it is difficult to imagine a better design or format for a child's book of this sort. But the book places the collector with children at a considerable disadvantage: the present writer has been fighting a losing battle with his daughter for the ownership of his copy!

R. C.

1. Innominate Press, Barton Lodge, Cerne Abbas, Dorchester. *Unpriced.*
2. Gogmagog Press, 3 Heworth Road, Stratford, London, E.15. £2.
3. *Ibid.* *Out of print.*
4. Roderick Cave, St Augustine, Trinidad. *Unpriced.*