Guide to the Charles Hobson Collection, 1985-2008 M1555

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Guide to the Charles Hobson Collection, 1985-2008 M1555

Language of Material: English
Contributing Institution: Department of Special Collections and University Archives
Title: Charles Hobson collection: design and production materials for artist's books
creator: Twain, Mark, 1835-1910
creator: Wilbur, Richard
creator: Collins, Billy
creator: Hobson, Charles, 1943-
creator: Lopez, Barry
creator: Mann, Charmetta
Identifier/Call Number: M1555
Physical Description: 35 Linear Feet61 boxes, 6 oversize folders
Date (inclusive): 1985-2008
Special Collections and University Archives materials are stored offsite and must be paged 36 hours in advance.
Abstract: The Charles Hobson Collection contains correspondence, design notes, drawings, prints, prototypes, copper plates, etc. used in the creation and publication of artist books.
Immediate Source of Acquisition
Conditions Governing Use
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Access:
Collection is open for research.
Preferred Citation
[Identification of item], Charles Hobson Collection, M1555, Dept. of Special Collections, Stanford University Libraries, Stanford, California.
Biography
Charles Hobson is an artist who uses pastel, monotype and other printmaking variations to construct images for books and works on paper. He often works in series, follows a historical theme, and employs the monotype as an under painting for further work with pastel, acrylic and printed texts. He began creating artist's books after working on a tribute book for a friend, Bruce Nelson, after his death in 1984. The book contained Nelson's prose in a small letterpress edition. His first artist's book was Supper in Montmartre which came out in 1985.
1985
Supper in Montmartre
1988
Flaubert and Louise
1990
Leonardo Knows Baseball (trade edition, 1991)
1991
Degas Dancing
1991
Variations on the Word SLEEP
1994
Balzac's Coffee Pot
1994
Impromptu
1994
Scope and Contents

The Charles Hobson Collection contains correspondence, design notes, drawings, prints, prototypes, copper plates, etc. used in the creation and publication of artist books. It is arranged alphabetically by title. The design notes folder for each
book usually contains a list created by the artist of archival material for that project.

**Related material:**
Hobson’s artist’s books are housed in Stanford University’s Rare Book Collection.

**Subjects and Indexing Terms**
- Copperplates
- Constellations -- Artists’ books
- Monotypes
- Longitude -- Measurement -- Artists’ books
- Shipwrecks -- Artists’ books
- Photogravure
- Artists’ books
- Typography
- Artists’ books -- United States
- Twain, Mark, 1835-1910
- Earhart, Amelia
- Wilbur, Richard
- Muybridge, Eadweard, 1830-1904
- Flaubert, Gustave
- Colet, Louise
- Centolella, Tom
- Collins, Billy
- DeMerritt, John
- Hobson, Charles, 1943-
- Evans, Kathy
- Levy, Harriet Lane
- Lopez, Barry
- Mann, Charmetta
- Shaw, Alice

**Adam and Eve, 2003**

**Scope and Contents**
*Extracts from the Diaries of Adam & Eve*, as translated by Mark Twain, was made as a limited edition of 38 copies during the summer and fall of 2003. The images of a running man and woman created as pastel monotypes by Charles Hobson are printed as digital pigment prints and are based on the human motion studies by Eadweard Muybridge made in 1901. Additional versions of the Muybridge studies have been collaged onto each page and contain the handwriting of Mark Twain and Livy Clements from letters they exchanged in 1903. The concertina and French door structure with cut-out pages and collaged folded sheets has been designed by Charles Hobson and assembled with the assistance of Alice Shaw. John DeMerritt made the board covers and slipcase. 13 x 5 3/4 x 1 1/2 inches. 46 pages.

flat-box 1,
folder 1-2
flat-box 1, folder 3
flat-box 1, folder 4
flat-box 1, folder 5
flat-box 1, folder 6
flat-box 1, folder 7
flat-box 1, folder 8

Original monotypes, pastels, photocopies, etc. Extra Epson monotype prints, mostly final; including cut outs, etc. (see also Box 2)

Cutting templates (board), cutting master (photocopy)

Printer masters: text pages

Masters: concertina spines

Masters: for Afterward printing

Early trials of Muybridge Epson prints (see also Box 2)
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>flat-box 1, folder 9</td>
<td>Concertina spine pages (some folded)</td>
</tr>
<tr>
<td>box 2, folder 1</td>
<td>Removed from Flat Box 1: templates, photocopies</td>
</tr>
<tr>
<td>box 2, folder 2</td>
<td>Paper samples</td>
</tr>
<tr>
<td>box 2, folder 3</td>
<td>Early trials of Muybridge Epson prints: Eve leaping: sketches, transparencies, etc.</td>
</tr>
<tr>
<td>box 2, folder 4</td>
<td>Prototype bindings (one with concertina spine)</td>
</tr>
<tr>
<td>box 2, folder 5</td>
<td>Page designs: refinement of page size and color; mock-ups</td>
</tr>
<tr>
<td>box 2, folder 6-7</td>
<td>Work notes, club paper (notebook, disbound); includes sketches, research, photocopies, correspondence, etc.</td>
</tr>
<tr>
<td>box 2, folder 8</td>
<td>Early design alternatives: notes and mock-ups (see also Flat Box 1 and Box 3)</td>
</tr>
<tr>
<td>box 3, folder 1</td>
<td>Early design alternatives: mock-up cover and paper</td>
</tr>
<tr>
<td>box 3, folder 2</td>
<td>Early set: posted, folded sheets</td>
</tr>
<tr>
<td>box 3, folder 3</td>
<td>Early set: page mock-ups</td>
</tr>
<tr>
<td>box 3, folder 4</td>
<td>Afterward (3 sets, one bound)</td>
</tr>
<tr>
<td>flat-box 4, folder 1</td>
<td>Templates for Muybridge figures: cutting patterns: Eve top 1-5</td>
</tr>
<tr>
<td>flat-box 4, folder 2</td>
<td>Templates for Muybridge figures: cutting patterns: Adam top 1-5</td>
</tr>
<tr>
<td>flat-box 4, folder 3</td>
<td>Templates for Muybridge figures: cutting patterns: Adam bottom 6-9</td>
</tr>
<tr>
<td>flat-box 4, folder 4</td>
<td>Templates for Muybridge figures: cutting patterns: Eve bottom 6-9</td>
</tr>
</tbody>
</table>

Ancient Mariner (2017 addenda) 2009

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 44, folder 1</td>
<td>Design Notes-General; book fabric trials, lay-out, book dummy, and assembly notes</td>
</tr>
<tr>
<td>box 44, folder 2</td>
<td>CMH Research on Ship Models</td>
</tr>
<tr>
<td>box 44, folder 3</td>
<td>Materials from Roger Angell; selection of photos, color Xeroxes, and sailing photographs provided by Roger Angell, including a photo of him sailing, with handwritten notes</td>
</tr>
<tr>
<td>box 44, folder 4</td>
<td>Roger Angell Charts; includes red pen marked copies of original Roger Angell charts used by him in navigating in Maine</td>
</tr>
<tr>
<td>box 44, folder 5</td>
<td>Correspondence with Roger Angell; a complete set of correspondence with Roger Angell considering the project including three handwritten letters and four typed and signed letters, original contact in 1997 and final reactions in 2009</td>
</tr>
<tr>
<td>flat-box 45, folder 1-3</td>
<td>Text and Edit; original text from Roger Angell, successive edits, and layout details from Les Ferriss</td>
</tr>
<tr>
<td>box 44, folder 6</td>
<td>Sample Model Anchors; considered for spine design but not used</td>
</tr>
<tr>
<td>box 44, folder 7</td>
<td>Spine Labels and Slipcase Cover Labels; trials and final versions</td>
</tr>
<tr>
<td>box 44, folder 8</td>
<td>Red Sox Hat - Print-outs</td>
</tr>
<tr>
<td>flat-box 45, folder 4</td>
<td>Jib Page Design (Page #2)</td>
</tr>
<tr>
<td>flat-box 45 / 46, folder 5-6 / 1</td>
<td>Trial Cover; including maritime chart cover paper trials</td>
</tr>
<tr>
<td>flat-box 46, folder 2</td>
<td>Inside Signature Fold/White Island</td>
</tr>
<tr>
<td>flat-box 46, folder 3</td>
<td>Title Page Fold Chart and Image/Hog Island</td>
</tr>
<tr>
<td>flat-box 46 / 47, folder 4 / 1-2</td>
<td>Extra Final Type Set Sheets</td>
</tr>
<tr>
<td>flat-box 47, folder 3</td>
<td>Binoculars; original handcolored monotype, 15x11 inches, high resolution digital proofs (2)</td>
</tr>
<tr>
<td>flat-box 47, folder 4</td>
<td>Red Sox Hat; original pencil drawing 11x14 inches, final handcolored monotype 11x15 inches, additional monotypes (2 without hand color), and additional proofs and small versions 4x5 1/2 inches</td>
</tr>
<tr>
<td>flat-box 47, folder 5</td>
<td>White Island Image; original pastel and pencil drawing 11x14 inches, final hand colored monotype 15x11 inches, preliminary original monotype and ghosts (2) 15x11 inches, and google earth print-outs</td>
</tr>
</tbody>
</table>
**Andromeda Imagined, 1998**

**Scope and Contents**


*box 5, folder 1*  
Design notes: diagram for layout of pages, assembly notes, punching diagram for cut-out stars, guide for trimming concertinas, correspondence with printers, binders, and die cutting company

*box 5, folder 2*  
Research materials and notes; includes research paper as presented to the club, 1998

*box 5, folder 3*  
Punched star

*box 5, folder 4*  
Prospectus and photographs

*box 5, folder 5*  
Spine design

*box 5, folder 6*  
Star Atlas charts overlays diagram: Helvelius star chart 1690

*box 5, folder 7*  
Star Atlas charts overlays diagram: Backer’s star chart, 1710

*box 5, folder 8*  
Star Atlas charts overlays diagram: Diagram

*box 5, folder 9*  
Star Atlas charts overlays diagram: Durer’s star chart, 1515

*box 5, folder 10*  
Star Atlas charts overlays diagram: Apian’s star chart, 1540

*box 5, folder 11*  
Star Atlas charts overlays diagram: Farnese atlas, 400 B.C.

*box 5, folder 12*  
Star Atlas charts overlays diagram: Vienna mss, 1440

*box 5, folder 13*  
Star Atlas charts overlays diagram: Cabrarola ceiling, 1575

*box 5, folder 14*  
Star Atlas charts overlays diagram: Pegasus (the magic horse)

*box 5, folder 15*  
Star Atlas charts overlays diagram: Big Dipper, pointer stars diagram

*box 5, folder 16*  
Star Atlas charts overlays diagram: Perseus (the hero)

*box 5, folder 17*  
Star Atlas charts overlays diagram: Cassiopeia

*box 5, folder 18*  
Star Atlas charts overlays diagram: Andromeda (the daughter)

*box 5, folder 19*  
Star Atlas charts overlays diagram: Cetus (the sea monster)

*box 5, folder 20*  
Star Atlas charts overlays diagram: Cepheas (the king)

*box 5, folder 21*  
Prototypes: cover, pages

*flat-box 6, folder 1-2*  
Star chart designs (2 folders)

*flat-box 6, folder 3*  
Printers’ camera ready art for text and Helvelius image

*flat-box 6, folder 4*  
Extra printed pages (no monotyping)

*flat-box 6, folder 5*  
Monotypes

**Anotaciones, 2001**

**Scope and Contents**

*Anotaciones* is a one-paragraph fiction with sixteen footnotes by Barry Lopez. The footnotes have been printed on laser cut puzzle pieces, all contained in a cigar box with chemise. Assembling the puzzle organizes the footnotes in order to be read. Ink jet monotype, Color Xerox and offset litho. 8 1/2 x 6 1/4 x 2 1/2 inches (size varies from box to box.) Seven pages and a fold out version of assembled puzzle. Edition of 30.

*flat-box 6, folder 6*  
Barry Lopez - Mendoza Vega: masters, photocopies, transparencies, etc.

*flat-box 6, folder 7*  
Tobacco plant drawings and monotypes

*flat-box 6, folder 8*  
Tobacco plant inkjet monotypes cover

*flat-box 6, folder 9*  
Tobacco plant inkjet monotypes and small trials

*flat-box 6, folder 10*  
Parc Office at Xerox: photocopy of photograph, landscape

*box 7, folder 1*  
Design notes

*box 7, folder 2*  
Book layout and design

*box 7, folder 3*  
Pictorial background: photocopies, magazine pages, photographs, etc.

*box 7, folder 4*  
Barry Lopez: text originals (photocopies); including correspondence with Lopez

*box 7, folder 5*  
Barry Lopez: design correspondence

*box 7, folder 6-7*  
Cigar label stamps: templates, photocopies, etc.; includes miscellaneous templates

*box 7, folder 8*  
Extra color photocopy versions

*box 7, folder 9*  
Prospectus design
Balzac’s Coffee Pot, 1994

Scope and Contents
Honoré de Balzac’s wry comment on the importance of coffee, together with a reproduction of his handwritten sentence and a pastel monotype by Charles Hobson of his coffee pot. Accordion format. Edition of 5. Size: 8 x 8 inches.

flat-box 6, folder 11
flat-box 6, folder 12
box 8, folder 1
box 8, folder 2
box 8, folder 3
box 8, folder 4
box 8, folder 5
box 8, folder 6
box 8, folder 7

Book project: binding and cover materials: paper samples, etc.

Book project: book masters: layout versions, matrix for page layout, etc.

Book project: design notes: sketches, photocopy of Balzac’s handwriting, etc.

Book project: monotypes: preparatory and final versions

Broadside project: design notes

Broadside project: color photocopy version

Broadside project: monotypes, various

Broadside project: finished broadsides

Broadside project: broadside text pages

Breton’s Dreams, 1995

Scope and Contents

box 8, folder 8

Master text and design notes (see also Clouds & Dreams)

Clouds and Dreams, 1995

Scope and Contents
Stacking accordion book in black linen case with photocopy reproductions of cloud images by Charles Hobson and portraits of Surrealists as Longitude Prize Seekers. One of three versions. Size: 10 x 8 x 2 1/2 inches.

box 8, folder 9
box 8, folder 10
box 8, folder 11
box 8, folder 12
box 8, folder 13
box 8, folder 14
box 8, folder 15
box 8, folder 16
box 8, folder 17
box 8, folder 18
box 8, folder 19
flat-box 9, folder 11
flat-box 9, folder 12

Research and essay re: navigation

Portrait drawings: Max Ernst

Portrait drawings: Dali

Portrait drawings: De Chirico

Portrait drawings: Picasso / Miro

Portrait drawings: Yves Tangvy

Portrait drawings: Andrew Breton

Portrait drawings: Man Ray

Portrait drawings: Magritte

Miscellaneous patterns and matrices

Photographs of clouds (see Flat Box #6 for color photocopies of clouds)

Photographs and color photocopies of clouds

Loose patterns, art

Dancing with Amelia, 2000

Scope and Contents

box 8, folder 20
box 8, folder 21v
box 8, folder 22v
box 8, folder 23v

Work notes

Early book design alternatives

Early book design alternatives

Early book design alternatives
<table>
<thead>
<tr>
<th>Flat Box 9, Folder 1</th>
<th>Cover Design Trials</th>
</tr>
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<tbody>
<tr>
<td>Flat Box 9, Folder 2</td>
<td>Cover Design Trials - Laser Cutting Experiments</td>
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<tr>
<td>Flat Box 9, Folder 3</td>
<td>Cover Design Trials - Laser Cutting Experiments</td>
</tr>
<tr>
<td>Flat Box 9, Folder 4</td>
<td>Original Drawings and Monotypes</td>
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<tr>
<td>Flat Box 9, Folder 5</td>
<td>Production Materials - Text Masters</td>
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<tr>
<td>Flat Box 9, Folder 6</td>
<td>Production Materials - Registration Masters</td>
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<tr>
<td>Box 10, Folder 1</td>
<td>Historical Airplane Design Form</td>
</tr>
<tr>
<td>Box 10, Folder 2</td>
<td>Cover Design Trials - Preliminary Cut-Outs</td>
</tr>
<tr>
<td>Box 10, Folder 3</td>
<td>Amelia Handwriting Examples</td>
</tr>
<tr>
<td>Box 10, Folder 4</td>
<td>Die Cut for Cutting Airplane Shape (Wood Backed)</td>
</tr>
<tr>
<td>Box 10, Folder 5</td>
<td>Extra Pages for Small Version</td>
</tr>
<tr>
<td>Box 10, Folder 6</td>
<td>Spine Labels</td>
</tr>
<tr>
<td>Box 10, Folder 7</td>
<td>Chemise Pattern</td>
</tr>
<tr>
<td>Box 10, Folder 8</td>
<td>Sample Cut-Outs</td>
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<tr>
<td>Box 10, Folder 9</td>
<td>Trade Edition Mock-Up</td>
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<tr>
<td>Box 10, Folder 10</td>
<td>Prospectus Design and Samples</td>
</tr>
<tr>
<td>Box 10, Folder 11</td>
<td>Extra Pages</td>
</tr>
</tbody>
</table>

**Degas Dancing, 1991**

**Scope and Contents**

A fragmentary biography of Edgar Degas with five portrait monotypes accompanied by the writing of Degas and others marking key passages in his life. Most monotype folders include photographs, transparencies, notes, etc. Book information: easel accordion; edition of 10.

<table>
<thead>
<tr>
<th>Flat Box 9, Folder 7</th>
<th>Design Notes: Various Diagrams, Pencil Drawings, Invoice, and Paper Samples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flat Box 9, Folder 8</td>
<td>Typographic Layout - Alternative Formats, Masters, Alternative Papers</td>
</tr>
<tr>
<td>Flat Box 9, Folder 9</td>
<td>Research and Early Drafts of Texts; Including Research Paper Entitled &quot;Degas Lesson Book&quot; and Additional Narrative Entitled &quot;Dancing Lessons&quot;</td>
</tr>
<tr>
<td>Flat Box 9, Folder 10</td>
<td>Production Materials and Extra Pages - Labels</td>
</tr>
<tr>
<td>Flat Box 12, Folder 1</td>
<td>Monotypes: Degas and Streetcar</td>
</tr>
<tr>
<td>Flat Box 12, Folder 2</td>
<td>Monotypes: Degas Dancing</td>
</tr>
<tr>
<td>Flat Box 12, Folder 3</td>
<td>Monotypes: Degas Sitting</td>
</tr>
<tr>
<td>Flat Box 12, Folder 4</td>
<td>Monotypes: Degas Walking</td>
</tr>
</tbody>
</table>

**Degas in Rome (2017 Addenda) 2013**

<table>
<thead>
<tr>
<th>Box 45, Folder 9</th>
<th>Design Notes</th>
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<tbody>
<tr>
<td>Flat Box 47, Folder 6-7</td>
<td>Design Notes; Galatea-Image Trials, Proofs and Page Design</td>
</tr>
<tr>
<td>Flat Box 48, Folder 1</td>
<td>Design Notes; Salome-Image Trials, Proofs and Page Design</td>
</tr>
<tr>
<td>Flat Box 48, Folder 2</td>
<td>Design Notes; Danae-Image Trials, Proofs and Page Design</td>
</tr>
<tr>
<td>Flat Box 48, Folder 3</td>
<td>Design Notes; Mary Magdalene-Image Trials, Proofs and Page Design</td>
</tr>
<tr>
<td>Flat Box 48, Folder 4</td>
<td>Design Notes; Venus Image Trials, Proofs and Page Design</td>
</tr>
<tr>
<td>Flat Box 48, Folder 5</td>
<td>Design Notes; Large Portrait for Insert Cards</td>
</tr>
<tr>
<td>Flat Box 48, Folder 6</td>
<td>Design Notes; Titles and Intro, Images and Page Design</td>
</tr>
<tr>
<td>Box 45, Folder 10</td>
<td>Design Notes; Box Labels</td>
</tr>
<tr>
<td>Box 45, Folder 11</td>
<td>Design Notes; Screen-Printing and Box Cover</td>
</tr>
<tr>
<td>Box 45, Folder 12</td>
<td>Design Notes; Typography and Printing, Les Ferriss and Jim Nelson</td>
</tr>
<tr>
<td>Box 45, Folder 13</td>
<td>Design Notes; Rome Maps</td>
</tr>
</tbody>
</table>
Scope and Contents
Portfolio of five monotypes accompanying the exchange of letters between Gustave Flaubert and Louise Colet in the 1840s. Folders in Flat Box #12 include: early trials and drawings, photocopies, photographs, early proofs, photo etchings (not used in book), monotype variations. Book information: co-published with Limestone Press; edition of 18.

General background: correspondence with Limestone press, guest list for dinner party, permissions from publishers and authors (including note from Julian Barnes, 1988), invoices, expense records, prospectuses, etc.

Text and background: typescript for letterpress and Steegmuller translation.

Early trials - Five Roses: etchings, transparencies

Images: Rose and Pruning Shears

Images: Chateaubriand’s Grave

Images: Louise’s Flower

Images: The Epistolary Relationship

Images: The Last Letter

Early trials - Flaubert’s Rose: etchings, transparencies

Early trials: etchings from life drawing (nude with window, Pradier’s studio)
**Fresnel's Tower, 1997**

**Scope and Contents**

Book information: limited edition of 38; typefaces are Cantoria and New Century Schoolbook; Hobson made the drawing for the hand colored photogravure; the photogravure was printed by Kay Bradner and Hobson. The cylinders are wrapped with hand painted Rives Lightweight paper and reproductions of monotypes of clouds by Hobson. It was assembled with the assistance of Celeste Wiedmann; John DeMerritt constructed the boxes.

**General notes:** design notes, correspondence with bookbinder, fabric samples

**Box components:** box design notes, partial matrix, label designs

**Cover components:** design notes, photocopies, transparencies, cover matrix, early cover trials and mock-ups, two trial books (cover and text block), book labels

**Text block components:** notes on text, text trials, end-sheet matrix, preliminary text version, layout with registration marks, mock-up text block with notes, reject text blocks, extra final text blocks

**Photogravure trials:** inking notes, trial proofs (17; two with notes and hand coloring)

**Separator cards:** extra materials for separator cards, design matrix, receipt, design notes, masters for text layout, extra small card

**Related supplemental materials - limited edition print:** limited edition photogravure with exhibition announcement from Dorothy Weiss Gallery.

**Cylinder design notes:** includes matrices for cylinders and warps

**Design ideas for external cylinder wraps:** photocopies of various lighthouse drawings (at various sizes), copies cut out and placed on layouts with notes

**Exterior cylinder wraps:** extra photocopies on painted paper, etc.

**Design notes for clouds:** magazine pages, transparencies, transparency tracings, original drawings

**Original monotypes for clouds (cylinder interiors):** night sky, high sky, low sky, ocean, etc.

**Interior cylinder wraps:** extra uncut color photocopies of cloud monotypes, some mis-cuts and odd sizes

**Human Touch, 1999**

**Scope and Contents**


**Original drawings:** preliminary

**Original drawings:** photocopies without text

**Original drawings:** photocopies with text

**Garden layout, early text and design trials**

**Binding guides**

**Original India ink drawings (twenty; seven final images)**

**Design notes:** first version: layout details

**Text and image for second version**

**Extra pages:** images and work overlays

**Impromptu, 1994**

**Scope and Contents**

A collaborative poem by Tom Centolella and Kathy Evans with six images each by Kay Bradner and Charles Hobson. Edition of 100. Photo-offset, some with original photographs tipped in.
box 14, folder 4  Design notes: Early layouts; Image design ideas with photos and color photocopies; Final book design notes

box 14, folder 5  Text edits: A. Early versions. B. Final versions

box 14, folder 6  Paste up original page spreads with photos

box 14, folder 7  Photo layouts - two page spreads with color photographs and music notation comparing Bradner and Hobson images.

box 14, folder 8  Music notations, preliminary (5A) and final (5B) - reproduction of Chopin and Impromptu.

box 14, folder 9  Cover and binding design

box 14, folder 10  Prototypes - three versions of book, dummy

box 14, folder 11  Color photographs - photographs of original monotypes and final page versions.

box 14, folder 12  Afterward: photocopies

flat-box 13, folder 15  Monotypes: Old Shoes and Rug: ghost and counter-proof

flat-box 13, folder 16  Monotypes: Pillows and Rose: ghost

flat-box 13, folder 17  Monotypes: Straw Hat in Sun: ghost

flat-box 13, folder 18  Monotypes: Lamp and Books: ghost

flat-box 13, folder 19  Monotypes: Shirt on Chair: ghost and counter-proof

flat-box 13, folder 20  Monotypes: Rose in gardens

Leonardo Knows Baseball, 1990

Scope and Contents
Twenty copies of Leonardo Knows Baseball were made during the spring and summer of 1990. The five soft ground etchings were printed on BFK Rives at Stinson Beach, California on a Littlejohn Press. Fifteen copies were assembled as accordion fold books with the assistance of Alice Shaw and five copies have been prepared as portfolio versions. Completed in September 1990. A trade edition based on the limited edition was published by Chronicle Books, San Francisco, in 1991.

box 17, folder 1  Book Design Notes: design and layout notes, registration guides, and production cost estimate

box 17, folder 2  Correspondence and 10 trial proofs for aborted project at Limestone Press

box 17, folder 3  Text Masters and Trials: formatting and layout proofs for the text of the book, print trials, mockup dummy book of text layout only

box 17, folder 4  Labels: trials for cover labels on a variety of papers, proof colophon, proofs of actual cover labels; extra spine labels

box 17, folder 5  Book Dummy: accordion book dummy made with Xerox images

box 17, folder 6  Plate Design Notes: various newspaper and magazine clippings of baseball players in motion

box 17, folder 7  Steelplates

box 17, folder 8  Plate I - Batter: Soft Ground Etching Materials - transparency, actual soft ground etching drawing, 6 trial proofs with notes

box 17, folder 9  Book Prospectus with prospectus text proof

flat-box 16, folder 1  Plate I - Batter: Monotype Materials - monotype inking notes; 7 photocopy trials on various painted papers; 3 monotype trials

flat-box 16, folder 2  Plate II - Pitcher: Soft Ground Etching Materials - inking notes, registration notes, 4 trial proofs with notes, 1 trial proof on large sheet

flat-box 16, folder 3  Plate II - Pitcher [Throwing]: Monotype Materials - photos of monotypes, 4 photocopy trials on painted paper, 5 monotype trials (3 on large sheets, 2 cut down)

flat-box 16, folder 4  Plate III - Sun [Shadow/Fielder]: Soft ground etching Materials - inking notes, 4 trial proofs (one on large sheet), 5 trial proofs on page layout (four with text)

flat-box 16, folder 5  Plate III - Sun: Monotype Materials - photo of monotype, photocopies, Original Drawings (sketch, original drawing, and tracing), 3 monotype trials
| Flat-Box 16, Folder 6 | Plate IV - Run Home: Soft Ground Etching Materials - inking notes, registration matrix, original drawing and photocopy, 6 trial proofs with notes, 7 additional trial proofs (one on large sheet), 4 trial proofs on page layout with text |
| Flat-Box 16, Folder 7 | Plate IV - Run Home: Monotype Materials - inking notes, 3 photocopy trials on painted papers, 3 monotype trials |
| Flat-Box 16, Folder 8 | Plate V - Umpire: Soft Ground Etching Materials - inking notes, transparencies, registration matrix, 5 trial proofs with notes, 1 additional trial proofs on large sheet |
| Flat-Box 16, Folder 9 | Plate V - Umpire: Monotype Materials - photo of monotype, 4 photocopy trials on painted paper (one with pastel & charcoal drawing), 6 monotype trials |
| Flat-Box 16, Folder 10 | Plate VI - Catch (cover for trade edition only): Monotype Materials - photo of monotype, transparencies, photocopies; Original Drawings (sketch, original drawing, and tracing); 3 photocopy trials on painted papers; 4 monotype trials |

**Lighthouse Legends, 1997**

**Scope and Contents**

A series of unique books created from pastel monotypes and found books, each based on a story around a dramatic time at a lighthouse. (Described in Why I Love Books, pp. 38-39.)

| Box 17, Folder 10 | Descriptive memo detailing project; preliminary draft and final version |
| Flat-Box 16, Folder 11 | Design materials - Parting Shot: Boston Light charts; cut out shapes and references; color photocopy trials. |
| Flat-Box 16, Folder 12 | Design materials - The Roar: Maninicus charts; cut-out of figure and references; color photocopies trials |

**Magic Jacket (2017 addenda) 2009**

| Box 51, Folder 6 | Design Notes-General; ribbon samples, paper style, jacket photographs, and draft story |
| Box 53, Folder 1 | Prototype and Layouts; printed pages, corrected trials, and baseball print |
| Box 53, Folder 2 | Slipcase and Cover Trials; slipcase trials 1-4, folding pattern with notes, and cover trials with labels |
| Flat-Box 52, Folder 3 | Jacket Image; computer print-outs and trials |
| Flat-Box 52, Folder 4 | Preliminary Drawings; charcoal sketches and early pastel trials |
| Flat-Box 52, Folder 5 | Five Final Charcoal and Pastel Drawings; Folded Arms, Upstretched, Down & Up, Running, and Ball, each 11x14 inches |

**Magritte's Buckets, 1995**

**Scope and Contents**

Two pastel monotypes by Charles Hobson mounted in buckets made from board, copper, wire, brass tubing & bamboo, with small book. Subject is an outgrowth of navigation and surrealism project. In the search for a relationship between Rene Magritte and Isaac Hawkins, who thought you could calculate longitude at sea by measuring high and low tides. Several initial ideas were sketched out and later abandoned. A photograph in a book of Magritte's studio showed two buckets on the floor - used buckets as measuring devices. Edition of 10.

| Box 17, Folder 11 | Design notes-Materials, invoices, fabrication notes, production photographs, sketch book drawings and 3/16/95 production drawing |
| Box 17, Folder 12 | Final Production Patterns and Masters - typography, sample paper and photo copy transparencies |
| Box 17, Folder 13 | Small Bucket Working Materials-Including monotypes and layout patterns |
| Box 17, Folder 14 | Production Pieces-Extra labels and scroll papers |
| Flat-Box 16, Folder 13 | Bucket Wrap Materials-Color photo copies and monotype ghosts. |
| Flat-Box 18, Folder 1 | Prototypes - sample boxes and sample handle materials including bamboo and copper. |

**The Man in Bogota (2017 addenda) 2015**
Project Design Notes; diagrams, cut-out tests and sky printed paper
Layout Designs; for magnolia laser cutting, for digital images at SFAI, for letterpress pages, polymer plates for letterpress, trial, tests and spreads
Cost Estimates and Receipts; including Coronado SST paper, Entrada, spray, cover boards, etc.
Correspondence and Memos; xcommunication wit Amy Hempel, Danny Hobson and Rhianan. Alpers.
Concertina Design, alternative tests including map of Bogota and white stars
Final Page Topography Design and Layout; including colophon and spreads for each signature
Pattern and Jigs; for placement of title page and photographs on signature pages
Prototypes; includes early small size dummy, trial board covers and alternative concertina

Man Ray’s Kiss, 1995
Scope and Contents

The Mappist, 2006
Scope and Contents
The Mappist, Barry Lopez’s multi-layered short story, has been made into a limited edition of forty-eight copies in the summer and fall of 2005. Each book has been assembled using original USGS maps for the concertina binding and selected pages, and the cover has been wrapped with a reproduction of a 1911 map of Bogotá from the collection of the Library of Congress. The slipcase has been covered with wood-grained paper to suggest the map cabinet which plays a pivotal role in the story. A metal label holder acts as a spine label. The concertina binding, when looked at from the edge, takes on its own topography of mountains and valleys.

Pencil Images (Barry’s Pencils): original monotypes, ghosts and digital print variations; digital photographs (Barry’s writing studio).
Corrugated Cover: design notes and cutting instructions; cutting jigs.
Design Notes: sketchbook notations, assembly diagrams and sample papers.
Correspondence: permission letter from Barry Lopez, printing instructions, etc.
Typography: proofs and correspondence with Les Ferriss.
Hand Images: preliminary digital photographs, trials and transparencies
Landscape Images: digital photos, monotypes and transparencies
Labels: water symbols, Jack Ranch labels (and location jig), topographic labels and magnetic North labels [not used]
Label Holder/Slipcase
Concertina Design: master concertina fold directions
Extra Production Materials: hand transparencies, landscape transparencies and USGS essay.
Bogotá Maps: Library of Congress copies
flat-box 32

Prototypes and display copies (4 folders, 1 prototype, 1 display copy)

Matisse's Fishing Pole (2017 addenda) 2015

box 53, folder 3-4

Project Design Notes; assembly instructions, glue tests, printing instructions, scroll assembly, instructions, prototype covers, and t tabel ties

box 53, folder 5

Initial Prototype; small scale versions

box 53, folder 6

Colophon Design; sample papers and layout

box 52 / 53, folder 6 / 7

Prototype/Trials; scroll and canvas

flat-box 54, folder 1

Extra Press Sheets

box 55, folder 1

Matisse Prospectus; desing and drafts and proofs

Mermaid (2017 addenda) 2016

box 56, folder 2

Project Design Notes; notes regarding assembly, U. Washington correspondance, cost estimates and receipt

flat-box 54, folder 4

Inside Book Design and Trials; drafts of text. matrix for folding, and trial pages

box 56, folder 3

Original Transparency Monotypes; monotypes creating on transparency film for final images

box 56, folder 4

Mirror Text Design; trials for lay-out of text on transparency film

box 56, folder 5

Label Design; text experiments with reflection of words and placement matrix

box 56, folder 6

Image Work for Final Monotype Reproduction; trials for image #1, bending

box 56, folder 7

Image Work for Final Monotype Reproduction; trials for image #2, walking

box 56, folder 8

Image Work for Final Monotype Reproduction; trials for photo #3, running

box 56, folder 9

Cutting Patterns for Inserts into Mirror Boxes; rails and lifts for placement for mirror in box, trial mirror and text

Merwin/Trees (2017 addenda)

box 56, folder 10

Design Notes

box 56, folder 11

P&M Correspondence

box 54 / 57, folder 5 / 1

Type Layout

flat-box 58, folder 1

Box Lid/Spine Label/Title Page

box 57 / 58, folder 2 / 2-5

Original Monotypes

box 57, folder 3

End Page/Transparent

box 57, folder 4

Tree Model

box 57 / 59, folder 5-6 / 1-2

Prototypes; sample cut foam core, type layout, etc.

box 59, folder 3

Prospective Design

flat-box 58, folder 6

Cut Foam; over cut side up, trial #2 using jig
The Near Woods, 2006

Scope and Contents

In the year 2000 Barry Lopez wrote an essay, The Near Woods, which described the elusive and magical space between the wild, deep woods and the civilized space of humans. Jerry Reddan, a master letterpress printer and typographic designer, came upon the essay and published it in a small edition of 165 copies in paper covers through his Tangram Press in 2005. He also printed and left unbound an additional twenty-six copies to be made into a special edition. The special edition has been designed by Charles Hobson and has been published by Pacific Editions in the summer of 2006 and is signed by the author and the artist.

The special edition has been made with the image of a bear that folds out from the back page and has been reproduced as a digital pigment print on German Etching paper and has been hand-colored with pastel and acrylic paint by the artist. The book has been bound in boards and covered with a reproduction of “Dosíño del Rancho San Miguelito,” circa 1841, a drawing used to establish land grants in California and is reproduced with the kind permission of The Bancroft Library, University of California, Berkeley.

flat-box 34, folder 1
Design and assembly notes: working notes, binding details and jigs; prospectus design.

Trial Etchings for Walking Bear: transparencies and proofs

Digital Prints and Proofs: small walking bear, small standing bear, large bear ("Dream Bear"); 4 final images/one proof, cover Image (from Bancroft Library) 5 copies.

Monotypes and Working Drawings: Standing Bear, Walking Bear and Bear Mouth (not used in edition)

Trial Etchings for Walking Bear: copper plates

Trial Etchings for Standing Bear: copper plate and 2 proofs

Book Cover Prototypes and Trials: 4 prototypes

Labels and Extra End Papers: spine labels, title page labels, misc. small bear prints and extra end papers

box 33, folder 6
Correspondence

Nelson & Emma (2017 addenda)

box 59, folder 4
Design Notes

Matrices/Popup

Portraits/Design/Prototypes

Lenticular Photos

Popup Prototyping; Front and Middle Sails Trials

Popup Prototyping; Jib Sails Trials

Popup Prototyping; Back Sails Trials

Popup Prototyping; Boat Base Trials

[Intermezzu] Design and Production; blue/yellow

[Intermezzu] Design and Production; yellow

[Intermezzu] Design and Production; orange

[Intermezzu] Design and Production; purple

[Intermezzu] Design and Production; red

[Intermezzu] Design and Production; Tiepolo Trial

Binding Trials/Design Prototype

Early Popup Trials

Prospectus Design

Research Notes
Parisian Encounters, 1992

Scope and Contents


Design Notes: a. Design drawings and diagrams; narrative detailing possible design layout and bibliography. b. Chronicle Book design description and related notes

Research Files (files of biographical information about each of following):
Napoleon/Josephine, Flaubert/Louise, Chopin/George Sand, Henry Miller/Anais Nin, Degas/Cassatt, Rodin/Camile Claudel, Pierre Curie, Madame Curie, Man Ray/Lee Miller.

Image Design (files relating to portraits and graphic elements for each): Napoleon, Josephine, Flaubert, Louise, Chopin, George Sand, Degas, Cassatt, Man Ray and Lee Miller.

Image Design (files relating to portraits and graphic elements for each): Henry Miller, Anais Nin, Rodin, Camile Claudel, Pierre Curie, Madame Curie.

Prototypes and progress proof photographs Disassembled book pages (possible display copies.)


Poems from the Heart, 2004

Scope and Contents

Poems from the Heart, 2004, is a hand-made artist's book picturing the heart sculpture made in connection with Hearts in San Francisco, a project benefiting the SF General Hospital. The book contains eighteen poems by children about love and the heart used on the sculptural heart. Each book has been hand-sewn into a painted cover and mounted in a folded corrugated folder. It contains digital pigment prints from an Epson 2200 printer. Edition of 150. 5.5 x 4.25 x .5 inches.

Book design notes: early prototypes, layout, notes on assembly time and photos.

Heart Sculpture design notes: painted images

Book prototypes: prototypes, extra cover images and sales display card

Matrixes: cover, scoring board for cover and label placement

Poems for transfer to altered books: camera ready copy

Newspaper coverage

Altered book with poems used on sculpture (see also Flat Box 23)

Altered book with poems used on sculpture

Quarantine (2017 addenda) 2011

Correspondence/Permissions; emails correspondence and bio background

Design Notes; assembly notes and directions, sketchbook pages (photocopies), notes on Irish Potato Famine, research about grafting, and printers instructions

Material/Receipts; receipts and invoices for materials

Fold-out and Twigs; assembly steps matrixes for cutting, sample string and buttons, and insert for fold-out

Dust Jacket Design; sample folded pages, folding matrix, and assembly notes

Box Design Materials; assembly instructions, box hinge templates, and prototype patterns

Prototype Box #1

Image Design; preliminary photographs and trial proofs

Original Monotypes; on transparency film: Twig #2, Twig #4, and Twig-Red and Yellow Bundle

Red Thread/Two Women (2017 addenda) 2006
R.O.W., 2006
Scope and Contents
R.O.W., a consideration of the right of way rules for sailing vessels, has been made as a limited edition artists' book in 2006. The central image in the book is a three foot square relief print which was created as part of a program at the San Francisco Center for the Book. It was originally printed in 2005 by a steamroller at Carolina and 16th Streets, San Francisco. Kay Bradner and Charles Hobson collaborated on the design of the print. Kay Bradner cut the linoleum block and printed the relief prints on Rives BFK 300 gm paper. Charles Hobson designed the book and assembled it with the assistance of Alice Shaw in an edition of 12 copies. It is covered in a transparent corrugated chemise which is closed with sailing line and a cleat.
R.O.W. measures 18 by 9 inches closed and extends, when opened fully, to a length to 7 1/2 feet. Edition of 12.

R.O.W. general: research material, correspondence, estimates and design notes.
Small drawings: original tracing paper drawings, proofs (some by Kay Bradner and some by Charles Hobson.)
R.O.W. small texts: texts as designed for window openings in the printed pages.
Extra pieces and parts: small drawing cutouts and tabs for window images
Patterns and matrices: patterns and jigs used for assembling the edition.
Extra pages, proofs and drafts: extra pages, extra page proofs, trial cover materials, cover drawings by Kay Bradner and extra hinges.
Trial slipcase/chemise with cleat (artifact)

Seeing Stars, 2001
Scope and Contents
Seeing Stars uses die cut cards, a flashlight and a small story book to introduce readers to several prominent constellations. Greek stargazers in the 4th century BC gave the names of characters in the Andromeda myth to six constellations clustered together near the North Star. A child can use the flashlight to shine the shape of each character's constellation on the ceiling, wall or table. Design inspired by Andromeda Imagined.
Seeing Stars, 2001

<table>
<thead>
<tr>
<th>Flat Box (flat)</th>
<th>Box 24, Folder 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chronicle Books box design</td>
</tr>
<tr>
<td></td>
<td>Design proposal #1: original design proposal July, 1999. Sports figures and draft of text.</td>
</tr>
<tr>
<td></td>
<td>Design proposal #2: second proposal to Chronicle Books November, 1999, including box design.</td>
</tr>
<tr>
<td></td>
<td>Correspondence and design proofs with Chronicle Books; including page proofs, color checks. October 2000-March 2001</td>
</tr>
<tr>
<td></td>
<td>Project research: historical astronomy including research at Stanford's Green Library, photographs and photocopies.</td>
</tr>
<tr>
<td></td>
<td>Early prototypes: two trial prototypes, one with sports figures, and 2nd proof from Chronicle Books.</td>
</tr>
<tr>
<td></td>
<td>Sample flashlight</td>
</tr>
<tr>
<td></td>
<td>Drawings and outline drawings: early versions and final. (see also Box 26.1)</td>
</tr>
<tr>
<td></td>
<td>Inkjet monotypes of constellations: figures for booklet</td>
</tr>
<tr>
<td></td>
<td>Sample flashlight</td>
</tr>
<tr>
<td></td>
<td>Star cut cards: color proofs</td>
</tr>
<tr>
<td></td>
<td>Star charts: versions for Chronicle Books</td>
</tr>
<tr>
<td></td>
<td>Drawings and outline drawings: early versions and final</td>
</tr>
</tbody>
</table>

**Shipwreck Stories, 1996**

**Scope and Contents**


<table>
<thead>
<tr>
<th>Flat Box (flat)</th>
<th>Box 24, Folder 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Maritime charts: experimentations, designs with shipwreck icon and photocopy masters for printing on hand colored paper and copies of final maps.</td>
</tr>
<tr>
<td></td>
<td>Photogravure proofs and final photogravure: Salvage; Ship at Cliff (two versions)</td>
</tr>
<tr>
<td></td>
<td>Prototypes: including alternative page sizes and alternative layouts in black and white</td>
</tr>
<tr>
<td></td>
<td>Binding Notes: including templates and assembly instructions and labels</td>
</tr>
<tr>
<td></td>
<td>Typography: early layouts, camera ready art and notes to printer</td>
</tr>
<tr>
<td></td>
<td>Vellum tests and Mylar</td>
</tr>
<tr>
<td></td>
<td>Cut Outs for tracing figures: various kinds of transparency and vellum for overlays with figures</td>
</tr>
<tr>
<td></td>
<td>Letters from Stockfleth's grand-daughter, Charmetta Mann: February 7, 2000 and May 11, 2008; includes genealogy, photocopies of photographs, clipping.</td>
</tr>
<tr>
<td></td>
<td>Photogravure proofs: Brother Jonathan</td>
</tr>
<tr>
<td></td>
<td>Photogravure proofs and final photogravure: Lightning and Sunken Sails, Liberty Ship</td>
</tr>
<tr>
<td></td>
<td>Page proofs: typography (two complete sets, mixed)</td>
</tr>
<tr>
<td></td>
<td>Prospectus: design notes, assembly notes and photocopy masters</td>
</tr>
</tbody>
</table>

Guide to the Charles Hobson Collection, 1985-2008 M1555

M1555 18
**A Supper in Montmartre, 1985**

**Scope and Contents**

A Supper in Montmartre was printed in a seminar class at UC Berkeley taught in the Bancroft Library’s rare book. Five students printed this small single signature book on an 1857 Albion hand press.

The text is a memoir by Harriet Lane Levy recounting the legendary dinner party given by Picasso for the artist Henri Rousseau in 1908. Part of the story involved the inebriated and frantic departure of the poet André Salmon, who had been Harriet’s dinner partner. Intoxicated by her conversation and charm, as well as good French wine, he left the table in disarray and on his way out chewed off the roses on the stylish turban she’d worn that had been left outside the dining room door. The etching of an imagined turban and roses on an antique hat rack is the first illustration by Charles Hobson for a limited edition book.

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**Taking Off Emily Dickinson’s Clothes, 2002**

**Scope and Contents**

Taking Off Emily Dickinson’s Clothes, poem by Billy Collins, has been made as a limited edition of thirty copies in the summer and fall of 2002. It employs buttons, ribbons, feathers and a pastel monotype by Charles Hobson. Charles Hobson and Alice Shaw assembled the pages and made the slipcase. John Demerritt covered the boards in Fabriano Roma and the text has been set in 14 pt. Spectrum and printed letterpress by M & H Type, San Francisco. Accordion binding. 8 1/2 x 7 x 1 inches (closed). Seven pages with hidden definitions and fold out stanza from an Emily Dickinson poem.

---

**Three Kisses, 2004**

**Scope and Contents**

Three Kisses is a handmade limited edition book that has been made from postcards, translucent envelopes, various papers and features the photographs of Robert Doisneau. Each envelope contains a photograph and a fictional story by Charles Hobson about the persons in the photographs. A pastel monotype by Charles Hobson has been reproduced as a digital pigment print with hand coloring. The book is bound as an accordion and has a corrugated board slipcase which measures 5 1/2 x 4 x 3/4 inches. Edition of 90 copies.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 37, folder 4-5</td>
<td>Monotype-“Last Kiss”/Smooch: first impression and ghost and digital proofs</td>
</tr>
<tr>
<td>box 37, folder 6</td>
<td>Production Materials: including monotype print-outs, postcard kisses, spine labels, excess hinges and past-ins, accordion pages</td>
</tr>
<tr>
<td>box 37, folder 7</td>
<td>Title Page: layout and final versions</td>
</tr>
<tr>
<td>box 37, folder 8</td>
<td>Prospectus Design File and Materials</td>
</tr>
<tr>
<td>box 37, folder 9</td>
<td>Matrices: guides for cover, accordion and embossing guides</td>
</tr>
<tr>
<td>map-folder 39</td>
<td>Matrices: guides for cover, accordion and embossing guides.</td>
</tr>
</tbody>
</table>

**Variation on the Word SLEEP, 1991**

**Scope and Contents**


- box 37, folder 10 | Design notes: photographs, text of poem and diagrams |
- box 37, folder 11 | Typography: title page and sample printing |
- flat-box 38, folder 1 | Monotypes: trials, four ghosts (two with hand coloring) and two counter proofs. |
- flat-box 38, folder 2 | Image design: pencil drawing, monotype key line on Mylar, folding matrix and reference photographs |

**The Wolf Who Ate The Sky (2017 addenda)**

- box 66, folder 2 | Original Design Notes; first dummy, page size experiments, and scanning notes |
- box 66, folder 3 | Design Notes/Heyday |
- box 66, folder 4 | Anna’s Drawings |
- box 66, folder 5 | Wolf Text/Edit |
- box 66, folder 6 | Original Drawings; pencil and pastel artworks |
- box 66, folder 7 | Cover Trials/Heyday; 3 versions |
- box 66, folder 8 | CD and flash Drive Version of Images and Books |
- box 66, folder 9-10 | Visual Research Study and trials and Background Materials |
- flat-box 67, folder 1-8 | Trial Printouts and Proofs; 17x11 and various sizes |

**The Writer, 2004**

**Scope and Contents**

A two-part limited edition artist's book inspired by Richard Wilbur's warm and gentle poem conveying a parent's respect and love for his child as she begins the voyage into adulthood. The two volumes are housed in a clamshell box with the larger volume containing the text of the poem set in 14-point courier and printed letterpress on BFK Rives paper. The smaller volume is a flip book, or rather a “flutter book,” and contains selected words taken from the poem that reprise the poem with a new cadence. The edition in its box measures 12 x 12 x 1 1/4 inches. Edition of 54 copies.

- box 33, folder 7 | Design notes, general; includes sketchbook pages, correspondence with binder, letterpress layouts |
- box 33, folder 8 | Permissions: correspondence with Richard Wilbur and publisher; New Yorker article, Nov. 22, 2004 |
- box 33, folder 9 | Page proofs: letterpress proofs and unbound page proofs |
- box 33, folder 10 | Polymer plates, typography |
- box 33, folder 11 | Labels, titles and placement patterns for large book |
- box 33, folder 12 | Inkjet monotype experiments: final image of starling in large book for vellum print |
- box 33, folder 13 | Starling cutouts |
- box 33, folder 14-15 | Flipbook design experiments and layout |
- box 33, folder 16 | Prospectus |
- flat-box 34, folder 5-6 | Starling flight monotypes and experiments: original monotypes, hand colored inkjet prints and transparencies |
- flat-box 34, folder 7-8 | Flight sequence: experiments and bird cutouts (2 folders) |
Writing on the Body, 1999

Scope and Contents

Writing on the Body has been made in a limited edition of forty-five copies in the summer and fall of 1999 with eight hand colored photogravure etchings from mixed media figure drawings by Charles Hobson combined with fragments of Degas's handwriting. Kay Bradner made the plates for the photogravures and editioned the etchings with Charles Hobson who hand colored the etchings with pastel. The text has been hand set with 12 point Méridien on BFK Rives by Jack W. Stauffacher at The Greenwood Press, San Francisco. John DeMerritt bound the book.

Subseries A. Design Materials

Scope and Contents

Materials relating to the design and research aspects of the book.
Subseries B. Proofs and Plates

Scope and Contents
Photogravure plates for various states of etchings for each work. Proofing was done by Kay Bradner and Charles Hobson over a period of several weeks, experimenting with color, cropping, and text overlay. Edition printing was done over a period of two weeks, with Kay doing the initial inking and Charles making final wiping adjustments and additions. In addition to the eight prints included in the book, three additional images were printed as possible alternatives for the design. 48 Trial Proofs and 42 plates and alternate plates from this process are included in the archive.

Subjects and Indexing Terms
Artists' books -- United States
Typography
Shipwrecks -- Artists' books
Photogravure
Monotypes
Longitude -- Measurement -- Artists' books
Copperplates
Constellations -- Artists' books
Artists' books
DeMerritt, John
Collins, Billy
Colet, Louise
Centolella, Tom
Levy, Harriet Lane
Flaubert, Gustave
Evans, Kathy
Earhart, Amelia
Shaw, Alice
Muybridge, Eadweard, 1830-1904
Mann, Charmetta
Lopez, Barry
Wilbur, Richard
Twain, Mark, 1835-1910

#1 Mystery, 3 plastic sleeves with 2 trial proofs and 3 plates, plus transparency, color notes, and inking notes
   Plate #13; Trial Proof; Photogravure Gradient Strip

Alternate Plate #12

Alternate Plate #11; Trial Proof; transparency and Kodalith; color notes and inking note

#2 Proportions, 4 plastic sleeves containing 9 trial proofs, 3 trial plates and 1 final plate plus transparency, color notes, and inking notes
   Plate #3: 2 Trial Proofs; transparency and 2 Kodaliths; color notes and inking notes
   Alternate Plate #4: 3 Trial Proofs; color notes and inking notes

Alternate Plate #1: 2 Trial Proofs

Alternate Plate #2: 2 Trial Proofs; Photogravure Gradient Strip; color notes and inking notes

#3 What Use, 6 plastic sleeves with 8 trial proofs and 5 plates, plus transparency, color notes, and inking notes
   Plate Unnumbered: Trial Proof
<table>
<thead>
<tr>
<th>Box 41, Items 3, Sleeve 2</th>
<th>Alternate Plate #2: Trial Proof</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 41, Items 3, Sleeve 3</td>
<td>Alternate Plate #13A: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 4</td>
<td>Alternate Plate #15: Trial Proof; Photogravure Gradient Strip</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 5</td>
<td>Plate #14 (unnumbered on plate): Trial Proof; color notes and inking notes</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 6</td>
<td>3 Trial Proofs: transparencies and 2 Kodaliths; color notes and inking notes [NO PLATE]</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 2</td>
<td>#4 Turning, 5 plastic sleeves with 4 trial proofs and 4 plates, plus transparency, color notes, and inking notes</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 3</td>
<td>Plate #18A: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 4</td>
<td>Alternate Plate #18: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 5</td>
<td>Alternate Plate #17: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 6</td>
<td>Alternate Plate #16: Trial Proof; Photogravure Gradient Strip</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 7</td>
<td>Transparencies and 2 Kodaliths: color notes and inking notes [NO PLATE]</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 8</td>
<td>#5 Again, 8 plastic sleeves with 6 trial proofs and 6 plates, plus transparency, color notes, and inking notes</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 1</td>
<td>Plate #26A: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 2</td>
<td>Alternate Plate #26B: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 3</td>
<td>Alternate Plate #26: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 4</td>
<td>Alternate Plate #25: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 5</td>
<td>Alternate Plate #24: Trial Proof; color notes and inking notes</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 6</td>
<td>Alternate Plate #26C: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 7</td>
<td>Transparencies and 2 Kodaliths: etching notes [NO PLATES]</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 8</td>
<td>Color notes and inking notes [NO PLATES]</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 1</td>
<td>#6 Contour, 5 plastic sleeves with 4 trial proofs and 4 plates plus transparency, color notes, and inking notes</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 2</td>
<td>Plate #22: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 3</td>
<td>Alternate Plate #22A (unnumbered on plate): Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 4</td>
<td>Alternate Plate #23: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 5</td>
<td>Alternate Plate #23: Trial Proof</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 6</td>
<td>Transparencies and Kodalith: color notes and inking notes [NO PLATES]</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 7</td>
<td>#7 Essential, 4 plastic sleeves with 2 trial proofs and 3 plates plus transparency, color notes, and inking notes</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 8</td>
<td>Trial Proof #9: transparencies and Kodalith; color notes and inking notes [NO PLATE]</td>
</tr>
<tr>
<td>Box 41, Items 3, Sleeve 1</td>
<td>Alternate Plate #9A: Trial Proof</td>
</tr>
</tbody>
</table>
Alternate Plate #10: Trial Proof

Alternate Plate Unnumbered

#8 Artifice, 2 plastic sleeves with 2 trial proofs and 2 plates plus transparency, color notes, and inking notes

Plate #5: Trial Proof; transparency and Kodalith; color notes and inking notes

Alternate Plate #6: Trial Proof

Alternative Image A, 3 plastic sleeves with 3 trial proofs and 3 plates plus transparency, color notes, and inking notes.

Plate #21: Trial Proof

Alternate Plate #20: Trial Proof; transparency and Kodalith

Alternate Plate #19: Trial Proof; color notes and inking notes

Alternative Image B: 6 plastic sleeves with 5 trial proofs and 5 plates plus transparency, color notes, and inking notes

Plate #29B: Trial Proof

Alternate Plate #29A: Trial Proof

Alternate Plate #29: Trial Proof

Alternate Plate #28: Trial Proof

Alternate Plate #27: Trial Proof

transparencies and Kodaliths: color notes and inking notes [NO PLATE]

Alternative Image C, 4 plastic sleeves with 3 trial proofs and 3 plates plus transparency, color notes, and inking notes

Plate #7: Trial Proof; Photogravure Gradient Strip; color notes and inking notes

transparencies and Kodalith [NO PLATE]

Alternate Plate #8A: Trial Proof

Alternate Plate #8: Trial Proof