

Fig. 1: Title page. *By His Own Labor: The Biography of Dard Hunter* (Tuscaloosa: Red Hydra Press, 2000). Frontispiece is a two-colour wood engraving by John DePol. Letterpress, 360 pp.

Not to Deliver the Last Word, But to Start a Conversation: The Story of The Legacy Press

CATHLEEN A. BAKER

Introduction

After finalising the manuscript for my first book, *By His Own Labor: The Biography of Dard Hunter*, I enrolled in the Master of Fine Arts programme in Book Arts at the University of Alabama in Tuscaloosa to gain more experience in letterpress printing so that I could assist Steve Miller, a programme instructor and owner of the Red Hydra Press, in producing the limited edition of my book.¹ In 1997, as required of every MFA student, I founded an imprint, The Legacy Press (TLP). I decided on that name because at the end of *By His Own Labor*, I outline the incredible impact that Hunter had on the history of papermaking – his legacy. The word seemed to me to be the appropriate descriptor for my ‘publishing house’ to aspire to.²

My wish was realised when I served as the ‘printer’s devil’ on the limited edition from 1998 to 2000. My assisting Miller in paging out Monotype-set galleys, cutting down and dampening thousands of sheets of Twinrocker handmade paper, proofing and checking the pages as they came off the Vandercook No. 4 proof press, drying the printed sheets, and finally collating and folding the signatures, was an incredible learning experience (fig. 1).³

After printing that book, I tackled another ambitious project, this time on my own. My MFA thesis project was *Endgrain Designs*

1. Cathleen A. Baker, *By His Own Labor: The Biography of Dard Hunter* (Tuscaloosa: Red Hydra Press, 2000, limited edition; New Castle, Del.: Oak Knoll Press, 2000, facsimile trade edition).

2. At the time, I did an online search for ‘The Legacy Press’ to make sure that there were no other publishers using that name, and while I discovered none then, now there are several concerns that go by ‘Legacy Press’, but mine is the only one that legally includes ‘The’.

3. See my contribution in Russell Maret, *How Printers Dampen and Dry Paper* (New York: Artless Lemur, 2022), pp. 1–3.

& *Repetitions: The Pattern Papers of John DePol*, co-authored with DePol (1913–2004), the celebrated American wood engraver (fig. 2).

I printed *Endgrain Designs* on my own Vandercook in the summer of 2000 from photopolymer plates that I made. In 2000, I received my MFA and in 2004, my PhD in communication studies.⁴

The Legacy Press – Commercially Printed Books

During the production of *Endgrain Designs*, I began to wonder what it would be like to publish books that didn't take so much time at the press and that could be offered at affordable prices (fig. 3). I decided that future TLP books would be offset-printed and would specialise in new, scholarly texts, focusing on the printing, paper and book-binding arts.⁵

Although I really enjoyed hand printing and the never-ending challenges it presented, I realised that what I loved most was designing books. In spring 2005, I moved back to my home state, Michigan, to Ann Arbor, and fortunately, Shannon Zachary, then Head of Conservation at the University of Michigan Library created a paper conservation position for me; it was the first full-time job I had had in twelve years!⁶

Almost from the beginning of the newly focused TLP, my primary goal was to help previously unpublished authors, particularly women, get their work into print. It is not a coincidence that of the almost 160 authors published under my imprint, two-thirds are women. The first offset-printed book that TLP issued was Dorothy Field's *Paper and Threshold: The Paradox of Spiritual Connection in Asian Cultures* (2007). It was printed in full colour in China to keep the retail price affordable. I was surprised and delighted when it won a national book award.

Two years later, TLP issued a book printed in Ann Arbor, Elaine

4. My dissertation was titled *The Press that Cotton Built: Printing in Mobile, Alabama, 1850–1865*.

5. See my website <https://www.thelegacypress.com/> for current, forthcoming and out-of-print books.

6. My career in paper conservation began at the Courtauld Institute of Art in the mid-1970s, and I taught at the Cooperstown-Buffalo graduate programme in art conservation from 1978 to 1993, but that's another story! I retired from the University of Michigan in 2016 as Conservation Librarian Emerita.

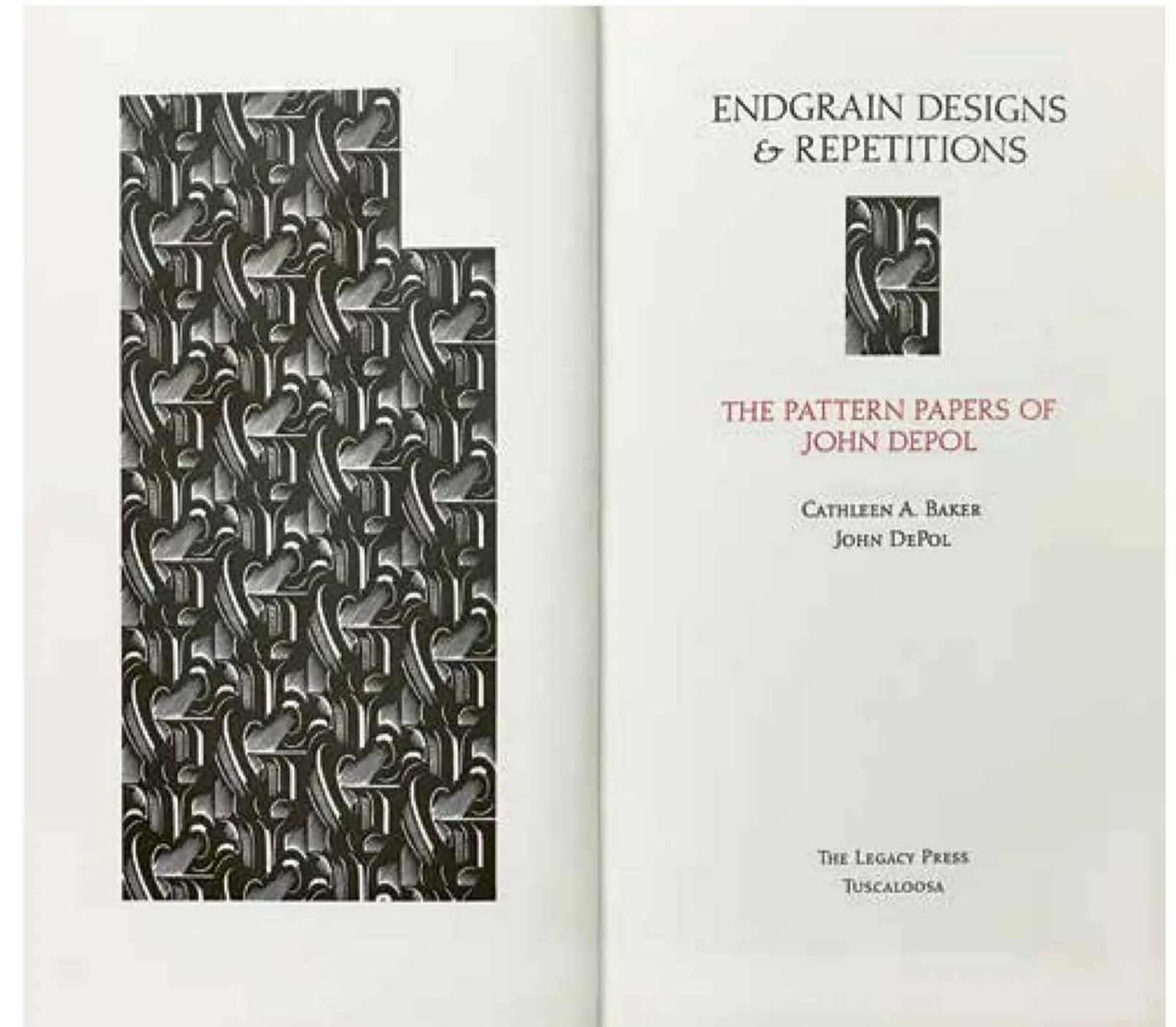


Fig. 2: Title page. With John DePol, *Endgrain Designs & Repetitions: The Pattern Papers of John DePol* (Tuscaloosa: The Legacy Press, 2000). Letterpress from photopolymer plates, 164 pp.



Fig. 3: Poster designed by the author for an exhibition, *Suave Mechanicals: A Celebration of Nine Volumes on the Art and History of Bookbinding (2013–2025)*, held at the University of Michigan, 8 September to 15 December 2025.

Koretsky's *Killing Green: An Account of Hand Papermaking in China*. The decision to use a local printer was prompted by Julia Miller's request to have her *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings* printed in Michigan in order to support local businesses, which were still suffering after the economic depression. I thought that was a fine idea, even though it would increase the production costs somewhat, and until early 2025, almost all TLP books were printed within a 20-mile radius of my home office. Another advantage to using local printers was that I could talk to them face to face, and benefit from their practical advice.⁷

At the end of 2010, *Books Will Speak Plain* was published a few months after my book, *From the Hand to the Machine. Nineteenth-Century American Paper and Mediums: Technologies, Materials, and Conservation*.⁸ Three years later, in 2013, TLP issued Susan J. Byrd's *A Song of Praise for Shifu: Shifu Sanka 紙布讚歌*, and in 2014, the Eric Hoffer Book Award named it the Best Micro Press Book; I was thrilled! Also in 2013 the first volume in the acclaimed series, *Suave Mechanicals: Essays on the History of Bookbinding* was published. All nine volumes in the series were edited by Julia Miller; the last volume appeared in early 2025. All told, *Suave Mechanicals* includes eighty-five essays by about that many authors, some of whom wrote several essays for the series.

Before my retirement in 2016, I didn't have a lot of spare time to devote to The Legacy Press. As a consequence, from 2010 to 2016, TLP published only eight new titles. From 2016 until the COVID-19 pandemic, it published thirteen new titles, about three a year (fig. 4). In 2020, it was impossible for authors to finish their manuscripts because they couldn't access research materials. That year TLP published only two titles, volume 6 of *Suave Mechanicals* and Jim Horton's *Commercial Wood Engraving in the*

7. This changed in 2025 when Trump's tariffs on imported supplies drove up the cost of offset printing books in the US, and I had to turn to non-US printers that offered the same production values at half the price.

8. *Books Will Speak Plain* has won several book awards and by far and away is TLP's biggest seller and now in its third edition. *From the Hand to the Machine* also won national awards, including the American Institute for Conservation's inaugural Publication in Conservation Award in 2012.

20th Century.⁹ Some relief came when Hathi Trust allowed online access to millions of digitised books, regardless of copyright. This meant that authors could complete their manuscripts, and six titles were published in 2021. This was followed by thirteen books issued between 2022 and 2024, and six in 2025.

Doing Business

The TLP's 'business plan' never anticipated making any kind of substantial profit. Rather, I just wanted to sell enough books to pay for the next ones. Of course, this is only possible when the inventory is large enough to generate adequate income! I have never asked any author to subsidise her/his publication, even though a few offered to do so. On the whole, my 'plan' has worked out, but only because I had a salaried position and now retirement income to support my modest lifestyle.

I do pay authors a royalty, usually ten percent, on the income that TLP receives from sales. Being an author myself, I appreciate that some financial recognition of one's work is important even though the amount is usually quite small, and in almost all cases, grossly unequal to the cost of carrying out research, especially if any foreign travel is involved.

On one occasion, however, circumstances prevented me from paying any royalties for a time. Since 2007, TLP has worked, off and on, with a book distributor, and the initial one was the Chicago Distribution Center. When I visited the CDC about my first publication, they confused The Legacy Press with Legacy Press, a Christian-book publisher (which at the time, I didn't know existed). It was only after we signed the contract did they learn that I had only one title. Nevertheless, I stayed with the CDC for a number of years before learning that my local printer, Thompson-Shore in nearby Dexter, was offering a book-distribution service after taking over the Seattle Book Co. We worked out a distribution arrangement, and the TLP inventory was moved from Chicago to Dexter. Everything was fine until 25 March 2019 when I received an email stating that Thompson-Shore and SBC were filing for bankruptcy.

9. Jim's advantage was that his research material was in his basement, the archive of the Sander Engraving Co.!



Fig. 4: The author at her trade table during a joint meeting of the Friends of Dard Hunter (now the North American Hand Papermakers) and the American Printing History Association, University of Iowa Center for the Book, October 2018.

I was shocked; I had not received any money from the SBC for sales made over the previous six months, a debt to me that amounted to more than \$16,000. As a result, I contacted all my authors to explain the situation and asked them to forego the next royalty payment due that July. Nearly everyone agreed, many of them instructing me to stop *all* future royalty payments. For everyone's understanding and generosity during that difficult time, I am truly grateful.¹⁰

With the bankruptcy, I had to move my inventory again, as well as find a new local printer.¹¹ I decided to handle all sales, warehousing and distribution of TLP books myself until I could make other arrangements. My inventory was trucked from Dexter to a storage facility just blocks from my condo, and a few years later, into my garage. From March 2019 until late 2022, I handled *everything* to do with The Legacy Press. I turned the spare bedroom into the 'shipping department', replacing furniture with standing shelves full of shipping boxes and packing materials as well as two large tables. The downside of this situation was that I spent a half-day *every day* on distribution tasks, and the rest of the day on editing and designing books. The upside was that I received 100 percent of the income from sales.¹² At the end of 2022, I was seventy-seven years old, and it was becoming physically difficult to haul heavy boxes of books up and down a flight of stairs; I decided to look for another distributor. I found one locally, and yet again my inventory was moved to that facility. Unfortunately, I started dealing with complaints from customers about receiving damaged books due to that company's bad packing practices. That distribution relationship lasted only a few months before I made arrangements in mid-2023 with Oak Knoll Books in New Castle, Delaware.¹³

The Legacy Press books are expensive.¹⁴ This is primarily because

10. Within a few years, I was able to resume making royalty payments.

11. A few miles west of Dexter is Chelsea, Mich., the home of the Sheridan Book, Inc., and they printed almost all TLP books from 2019 until early 2025.

12. Book distributors take a varying percentage of the income from sales plus administration fees.

13. Oak Knoll takes a slightly higher percentage than past distributors, but in return, it is far more helpful in marketing TLP books; <https://www.oakknoll.com/>.

14. Most of the TLP books are sewn and hardcover with dust-jackets. A few softcover titles have been inkjet-printed, but these are most often reprints of out-of-print hardcover editions.

I have not compromised on the quality of materials and workmanship that goes into their production. Also I do not recall ever putting limits on word count, number of images or full colour for any of the more than fifty books that TLP has published. As an author, I know what I need to include in a book in order to impart to readers, both textually and visually, as much information as possible. And therefore I would not want my vision compromised by a publisher who often has little or no expertise in the rather esoteric areas of the printing, paper and bookbinding arts, and especially in their technologies. As much as possible, images are printed in full colour as large as the resolution allows, and the paper is matt coated, which is expensive but essential for the best image reproduction. But while all of this adds to the cost of production, more importantly, it presents the author's vision in the best possible manner.

To arrive at the retail price, most book publishers multiply the cost of production between three and six times. Because I order relatively small editions, usually between 200 and 500 copies, the unit cost of printing is very high, and if I were to multiply it by more than three, the price would be well outside the reach of most individuals. My pricing formula is generally the unit printing cost plus enough to cover the distribution service fee and any royalty to be paid – this often leaves a tiny profit to 'compensate' me for my time spent on the project as well as the expenses to operate my home office.¹⁵

Title Acquisition

How does The Legacy Press acquire book projects? One way is to engage editors who know what people in their fields are researching. TLP editors make the initial contacts, review manuscripts and eventually pass those to me for further edits. Their efforts have resulted in a number of series and books (editors): *Suave Mechanicals* (Julia Miller), *Papermaker's Tears* (Tatiana Ginsberg), *Making Impressions* (Rebecca M. Chung and the author), *Paper and Colour* (Radha Pandey), and *Islamic Bookbinding* (Julia Miller). To them, we owe

15. For example, if the unit production cost is \$50 and I receive 50 percent of the income received by the distributor from the sale of that book on which I pay the author 10 percent, then the book has to sell for at least \$120 if I am to make any kind of profit ($\$50 + \$60 + \$6 = \$116 - \$120 = \4 profit). I agree that it is a crazy way to do business!

our gratitude for their expertise and their willingness to put in many, many hours to ensure that their authors are well-represented in print.

For monographs, I was often approached by authors with book proposals that ranged from complete manuscripts to fascinating ideas. In other instances, I either heard about a person's research project or approached someone I admired and asked them to contact me if they ever wanted to have a book published. I took on projects only if I thought they would further our knowledge about whichever field the subject was in. For example, *Coptic Bookbindings in the Pierpont Morgan Library* was written by Theodore C. Petersen (1883–1966) between 1929 and 1950, but for some reason, it was not published. Nevertheless, it was listed in virtually every bibliography on the early history of bookbinding from 1950 on. Excited by the idea that TLP might be able to publish this seminal work, I approached the Morgan Library & Museum, the copyright holder, in autumn 2015, and a few years later we reached a publication agreement. I was very pleased when the MLM book conservator, Francisco H. Trujillo agreed to serve as its editor. The book was published in 2021, and it features not only the original text with commentary, but also full-colour, full-page images of the bindings.

House Style – Design and Textual

Those familiar with The Legacy Press books will have noticed that many look alike. TLP uses a basic design template that features the same typeface and point size, margin proportions and trim size. The most common typeface is Adobe's Garamond Premier Pro, an elegant and readable typeface, in 11/14 for the text and 10/12 or 10/13 for the footnotes and captions.¹⁶ Early TLP books used Optima (my favourite typeface) for the captions, but when texts started to include foreign languages with diacritics, which are limited in Optima, I had to change to GPP. And as books became increasingly multilingual, additional typefaces had to be used, such as EB Garamond (for Arabic), Nyala (Amharic) and Chinese and Korean typefaces. There have been two exceptions regarding the use of GPP, and the first is Russell Maret's *Visionaries & Fanatics and Other*

16. The 11 in 11/14 is the point size of the font, 14 is the leading.

Essays on Type Design, Technology, & the Private Press (2021). This book is the only TLP title that was designed entirely by the author, and the typefaces used are from his Pisolone type family, including both serif and sans-serif faces. While it was initially difficult for me to give up control of what appeared on the pages, I loved working with Russell on his book. The other exception is *Radical Paper*, described in more detail below.

The margin proportions in TLP books are loosely based on the Golden Section, and Robert Bringhurst's wonderful *The Elements of Typographical Style* has often served as my guide. But in the end, I rely on my eye to determine the most pleasing way that text and/or images appear on a double-page spread.

The two most often used trim sizes for TLP books are 7 x 10 and 6 x 9 inches (W x H), which are standard printing sizes in the US. Occasionally, there are books that warrant a different size, usually larger than 7 x 10 in either portrait (vertical) format or landscape (horizontal) format. The decision to use a non-standard trim size or format is almost always based on the images to be reproduced. The most notable exception of a non-standard TLP book is *Radical Paper: Art and Invention with Colored Pulp* (2024) by artists Lynn Sures and Michelle Samour (fig. 5).

It measures 9 x 12 inches in a portrait format.¹⁷ In fact, this book uses almost none of the TLP's typical design elements. The typefaces are Museo Sans and Museo Slab, the text columns are not necessarily balanced and the margins are quite small. These suggestions were brought to me by the authors and I 'fought' them every step of the way, but this was an instance when I was too firmly rooted in a traditional typographical style that simply did not suit the subject matter. When I finally admitted that to myself, we ended up with a design we were all very pleased with, and so apparently was the Eric Hofer Book Award, naming *Radical Paper* the best book in the Art Category for 2025.

Another way that TLP differs from many publishers is that every author is involved in the design of his/her essay or book, sometimes receiving as many as five or six drafts, with requests for comments,

17. The cost of producing this non-standard size by my local printer was so expensive that I was forced to have the book printed/bound in China in mid-2024.



Fig. 5: Double-page spread. Lynn Sures and Michelle Samour, *Radical Paper: Art and Invention in Colored Pulp* (Ann Arbor: The Legacy Press, 2024).

corrections, suggestions etc. This is necessary because the typical TLP publication is quite complex, often with hundreds of images, and it is easy for mistakes to creep in or persist, no matter how carefully the text is edited before it is imported into InDesign, the programme that I use. This back and forth can take a lot of time, but eventually we reach a consensus, and the files are sent to the printer. Interestingly, no matter how much time we spend working on the design, handling the actual book for the first time always comes (so far) as a very pleasant surprise.

For the text style (spelling and punctuation) TLP relies on the *Chicago Manual of Style* for guidance, except in one regard. It has always baffled me that the CMS citation footnote format is different from the bibliography format. For example, footnote: Sheila Waters, *Waters Rising: Letters from Florence* (Ann Arbor, Mich.: The Legacy Press, 2016); bibliography: Waters, Sheila. *Waters Rising: Letters from Florence*. Ann Arbor, Mich.: The Legacy Press, 2016. TLP uses the bibliography format for both, and because it does, it is easy to create the bibliography directly from the footnotes. By selecting and copying all the footnotes, pasting them at the end of the text and then deleting everything except the citations, one can easily create the bibliography after alphabetically sorting them.

Numerous TLP books have also included enclosures. For example, in the first two editions of *Book Will Speak Plain* and in several of the early volumes of *Suave Mechanicals*, a CD/DVD was included with hundreds of zoomable images in full colour, showing more views of the bindings than could be reproduced in the printed book.¹⁸ Loose samples of different papers appeared in Byrd's, *A Song of Praise for Shifu* (2013), Timothy Barrett's *European Hand Papermaking: Traditions, Tools, and Techniques* (2018, limited to 1st ed.) and *Papermaker's Tears: The Art and Craft of Paper*, vol. 2 (2023). A printed type specimen was included in the hardcover edition of Maret's *Visionaries & Fanatics* (2021), and for an extra cost, a piece of the silking originally used to conserve George Washington's Last Will and Testament accompanied Christine Smith's *Yours*

18. Purchasers of the third edition of *Books Will Speak Plain* are provided with a restricted URL to access the material formerly included on the disks provided in previous editions.

Respectfully, William Berwick: Paper Conservation in the United States and Western Europe, 1800–1935 (2016).¹⁹

My Research Project and the Future of The Legacy Press

In early 2015, I was finally able to examine the paper in the University of Michigan’s copy of Virgil, *Bucolica, Georgica, et Aeneis*, issued by John Baskerville in 1757 in Birmingham, England.²⁰ The book’s covers were detached and the sewing was insecure, and when the book conservator Marieka Kaye disbound it, I was able to unfold the signatures and look at entire sheets of the paper on a light table. What struck me immediately was that rather than having been made on a woven *wire* screen on a hand mould, as had long been surmised by paper historians, the paper seemed to have been formed on a woven *textile*, secured over a typical laid screen (fig. 6). This discovery was followed by several papermaking experiments that I conducted with the help of Timothy Barrett at the University of Iowa Center for the Book, and these confirmed that this technique is exactly how the celebrated English papermaker James Whatman Sr. manufactured this paper. Between 2015 and 2025, I examined 214 copies of the first edition of this Virgil in collections around the world, but in that intervening decade, there had been no time to fully immerse myself in the research needed to write a book about my discovery. Something had to change.

And so in February 2020, I wrote to prospective TLP authors to let them know of my plans to cease publishing new titles because I needed to finish my research. I asked them to confirm whether they could submit their manuscripts within a few years (later, I set a firm deadline of 31 December 2024). Most said they could; a few dropped out. In addition to those forthcoming books, I removed

19. Samples of the various papers discussed by the essayists in *Paper and Colour* were made by the authors, but there were only enough full sets to enclose in their gratis copies.

20. I had always wanted to see this historic paper, and when I moved to Ann Arbor, I checked the university library’s catalogue, but it was not there. So, it was quite a surprise when it appeared in the conservation lab because its covers were detached and the sewing, insecure. Why it hadn’t made it into the catalogue until after its conservation remains a mystery. See Cathleen A. Baker, ‘The Wove Paper in John Baskerville’s Virgil (1757): Made on a Cloth-Covered Laid Mould’, in Tatiana Ginsberg, ed., *Papermaker’s Tears: Essays on the Art and Craft of Paper*, vol. 1 (Ann Arbor, Mich.: The Legacy Press, 2019), pp. 2–44.

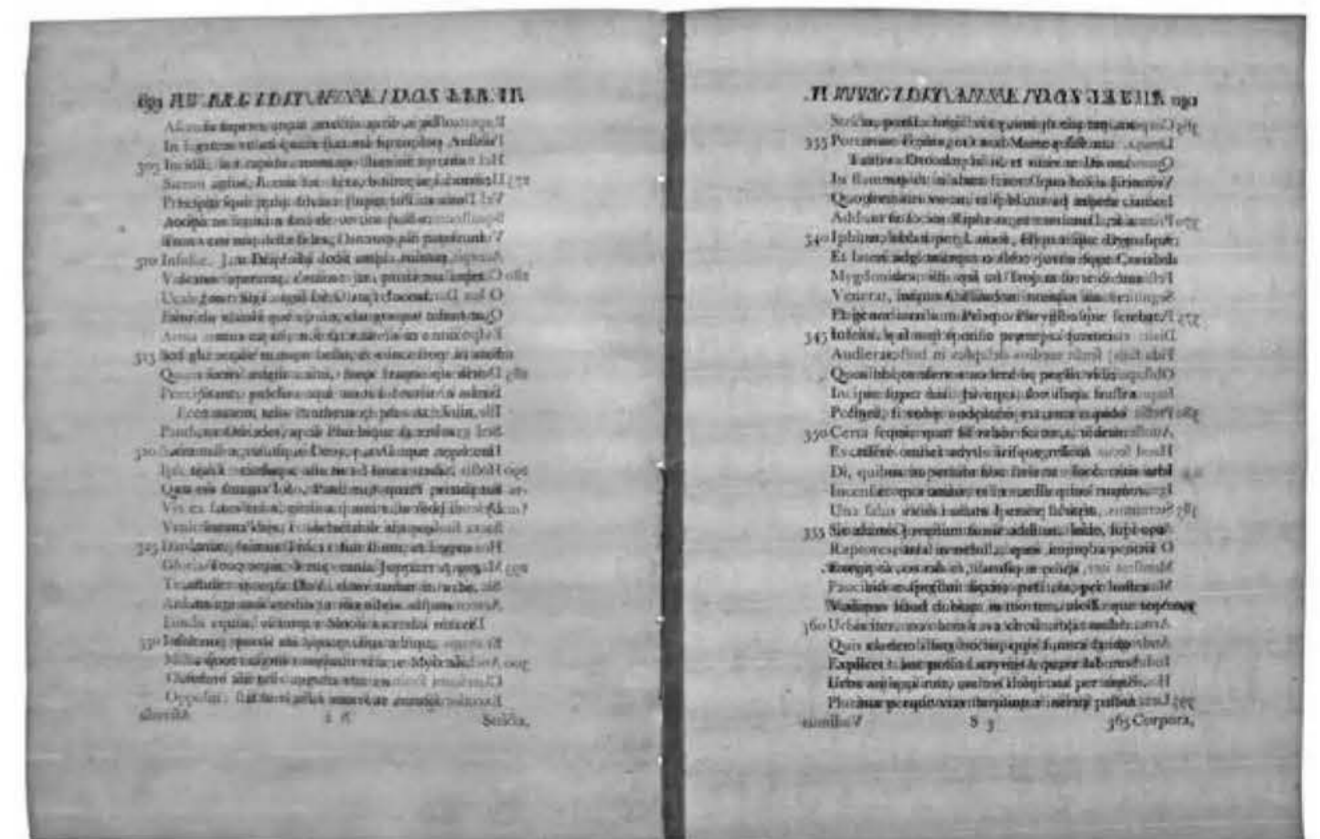
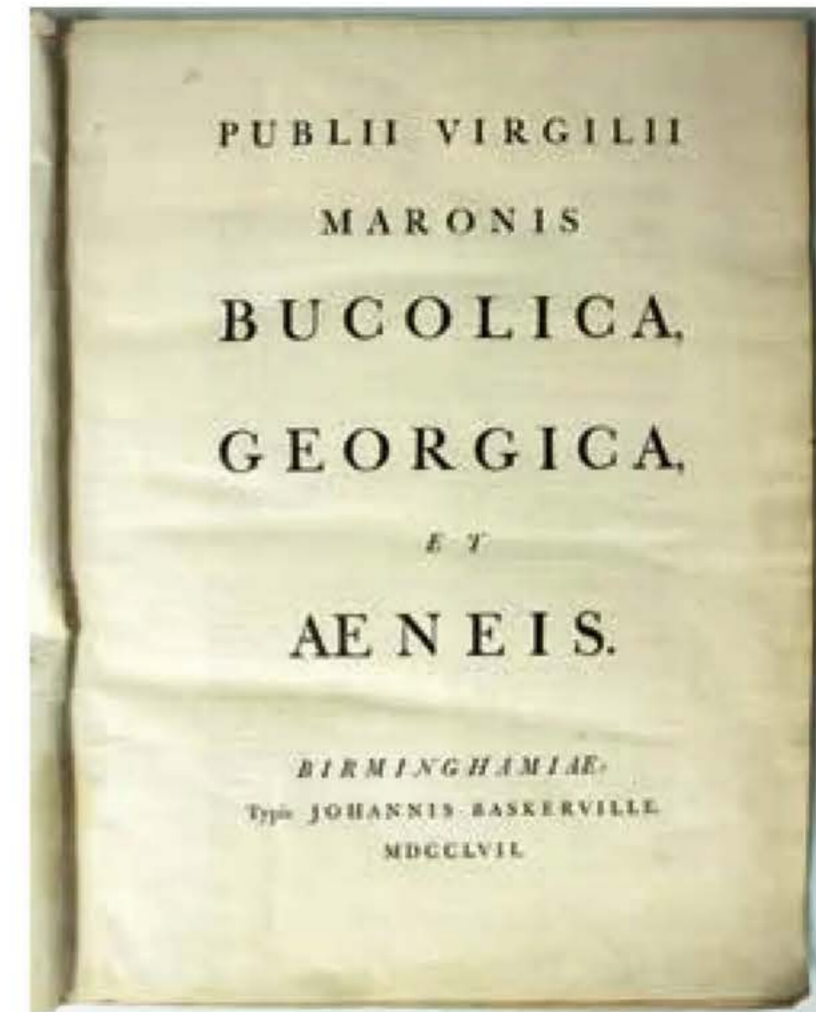


Fig. 6: Above: Title page; 1st ed. Virgil, *Bucolica, Georgica, et Aeneis* (Birmingham: John Baskerville, 1757; quarto). Below: Double-page spread in transmitted light, showing on the left, wove paper, and on the right, a cancel (a replacement leaf) printed on laid paper. Courtesy Special Collections Research Center, University of Michigan.

two essays from the last volume of *Suave Mechanicals* and published them as monographs. I did this for two reasons: 1) each was quite long (together they would have added at least another 300 pages to the present book which is 832 pages!) and 2) I felt the essays would be better served as standalone books. These are *A Global Exploration of Birch Bark Books and Manuscripts* (2025) by Marieka Kaye, Oa Sjoblom et al. and Bill Hanscom's *Ethiopian Bookbinding Tradition* (2026). In 2026, in addition to Hanscom's book, TLP will publish R. Stanley Nelson's *The Typefounder's Hand Mould* and *From Jikji to Gutenberg: The Origins of Book Printing with Moveable Metal Type*, co-edited with Randy Silverman. These two books will be followed by two more titles that should be available later this year.

But who will publish my 'Virgil wove' book? For several years, I was sure I wanted another press to publish it, but the more I describe what sets TLP apart from other publishers, the more I realise that the only way my published book can truly represent all that I have to impart is for it to be a TLP publication. So 2026 may not see the last TLP new title published after all!

A quite unexpected but important development in late 2025 was an agreement I made with Archetype Publishers in London. Since mid-2024, Archetype had been selling a TLP book that was printed in the UK, *Islamic Bookbinding*.²¹ After Archetype was sold in mid-2025, the new owners were interested in expanding their inventory of TLP titles. Our arrangement is that Archetype will distribute selected TLP titles that will be printed in the UK. This arrangement has proven necessary because of the ridiculous shipping costs to mail anything outside the US, not to mention problems with customs at the receiving end. This is a very exciting opportunity to make TLP books far more accessible around the globe.

Conclusion

Couldn't someone take over The Legacy Press and continue its work? Of course, I have no problem with someone else publishing in the style of The Legacy Press, but I do not want anyone else's name to be associated with my imprint. I have had conversations with

young people who would like to continue the TLP's work under their own imprints, but once I explain the sacrifices, especially the financial ones, they would need to make, each has decided against it. And I think one of the primary reasons for the acclaim bestowed on TLP books is that its editor has an abiding passion for and a deep knowledge of the history of the printing, paper and bookbinding arts, especially their technologies, together with a background in conservation and in the book arts. In my early days as a conservator, I relied on experts to tell me, for example, what I should see in paper. That is a fine way to begin to understand, but at some point, each of us must break away from the opinions of others and think critically about the artefacts in front of us and not be afraid to voice our findings. And because these arts are also practiced handcrafts, we must become craftspeople to test out our theories with our own hands. I am so fortunate that many of The Legacy Press authors are critical thinkers and practitioners. They are true pioneers in their fields, and I am so proud to have been part of their goal not to deliver the last word, but to start a conversation.

Acknowledgements

I owe so much to all The Legacy Press authors who trusted me to bring their vision into print; without them, there would be no story to tell. Some of those have been especially supportive, and to them I extend my profound thanks: Pablo Alvarez, Ruth Bardenstein, Timothy Barrett, Amy Crist, Ellen Cunningham-Kruppa, Dorothy Field, Tatiana Ginsberg, Maureen Green, Barbara Heritage, Jim Horton, Nadia Kavrus-Hoffmann, Evyn Kropf, Kyoko Ibe, Alan Isaac, Marieka Kaye, Aimee Lee, Jen Lindsay, Julia Miller, David Pearson, Katherine M. Ruffin, Ruth-Ellen St. Onge, Randy Silverman, Elise Thoron and Shannon Zachary. Others have my deep appreciation for their support of both The Legacy Press and my 'Virgil wove' project: Peter Bower, Martha O'Hara Conway, Simon Barcham Green, Dard Hunter III, Trina Parks-Matthews, Michael F. Suarez, S. J., Szilvia Szmuk-Tanenbaum, David Vander Meulen and Karla Vandersypen.

21. This title was also printed and distributed in the US.

ILLUSTRATIONS

Title page. <i>By His Own Labor: The Biography of Dard Hunter</i>	14
Title page. <i>Endgrain Designs & Repetitions: The Pattern Papers of John DePol</i>	17
Poster designed by the author for <i>Suave Mechanicals</i> exhibition, 2025	18
Cathleen Baker at her trade table	21
<i>Radical Paper: Art and Invention in Colored Pulp</i>	26
Virgil, <i>Bucolica</i> , <i>Georgica</i> , et <i>Aeneis</i> & double-page spread in transmitted light	29
Buchanan's <i>Historia</i> , Kinnaird and Sotheby copies	32
Spine detail of Buchanan's <i>Historia</i>	36
Frisket waste beneath rear pastedown of the Kinnaird copy	38
Frédéric Mistral, <i>Mireille</i> , 1884	44
Upper cover doublure and flyleaf of <i>Mireille</i>	47
James Torrington Lidstone, <i>The New, Or Twentieth Londoniad...</i> 1876	56
<i>Parables from Nature</i> and <i>Aunt Louisa's Birthday Gift</i>	63
Front covers for <i>Routledge's British Poets</i>	64
<i>The Year, its Leaves and Blossoms</i> and <i>Idyllic Pictures</i>	66
Title devices by CB	69
Orientation-dependent reflectance examples.	72
Mr Lam restoring damaged seal impression catalogues.	80
<i>Gushi Jigu Yinpu</i> , with a counterfeit Wen Peng seal	86
<i>Dingchou Jieyu Yincun</i> : seal impressions and inscriptions	89
A restored page from a seal impression catalogue	91
<i>Yinwen Xiangjie</i>	94
First edition of <i>The Day of the Triffids</i>	99
<i>The Chrysalids</i> , Penguin reprint 1979	102
Count August von Platen-Hallermünde, <i>Das Verfemte Eros</i>	108
<i>Der Eigene</i> , 1906	111
Hirschfeld; Masculine type and Uranian type	112
<i>The Labour Service: A Photo Report</i> , RAD, 1935	116
<i>Mensch und Sonne</i> , 1924	117
Elie Grekoff illustration for <i>Tiresias</i>	121
Photograph by Herbert List	122
Lunch menu printed by James Mosley	162

The Book Collector is set in Monotype Bembo Book 11.5pt over 13.5pt, caps in Monotype Gill Sans Nova.

THE Book Collector

VOLUME 75 NO 1

SPRING 2026

From the Editor	10
Not to Deliver the Last Word, But to Start a Conversation: The Story of the Legacy Press <i>Cathy Baker</i>	15
Three Antwerp Bindings on Scottish Books, c.1650, and Frisket Waste from the Plantin-Moretus Press <i>Kelsey Jackson Williams</i> and <i>William Zachs</i>	33
A Mistaken Attribution: Mistral's <i>Mireille</i> Bound by Frederick Maullen <i>Marianne Tidcombe</i>	45
Victorian Binding Designer CB: Evidence for Charles Bayman, Bookbinders' Tool Cutter <i>Jane Brown and Gregory Jones</i>	60
Sealing Immortality: A Portrait of Collector Lam Cheung Chung <i>Huilin Chang</i>	81
John Wyndham, the Uncosy Catastrophist <i>Philip Gooden</i>	97
The Poison Bag: German (Homo)erotica in the 20th Century <i>Marcus Choo</i>	105
Reflections of a Book Reviewer <i>Jeremy Black</i>	124
Letter from Melbourne	128

NEWS & COMMENT 131 • SALES & CATALOGUES 148 • OBITUARIES 161
• BOOK REVIEWS 169 • NOTES ON CONTRIBUTORS 185 • NOTES FOR
CONTRIBUTORS 186 • LIST OF ADVERTISERS 192

Editor: David Pearson. Directors: Tom Fleming, Fergus Fleming. Editorial Board: Michael Caines, Jeremy Knight, Tom Lintern-Mole, Sandy Malcolm, Ed Potten. Design: Prof. Phil Cleaver. PR: Silke Lohmann. Editorial Assistant & Website: Sarah Bennett. Proofs: Joelle Young. Advertising & Subscriptions: Emma Brown, PO Box 1163, St Albans, AL1 9WS (07530 047470) emma@thebookcollector.co.uk • THE BOOK COLLECTOR is published by The Collector Ltd, 38 Dollar St, Cirencester, GL7 2AN • ISSN 0006-7237

www.thebookcollector.co.uk/subscriptions

All correspondence and pitches for articles to editor@thebookcollector.co.uk
see also 'Notes for Contributors'