

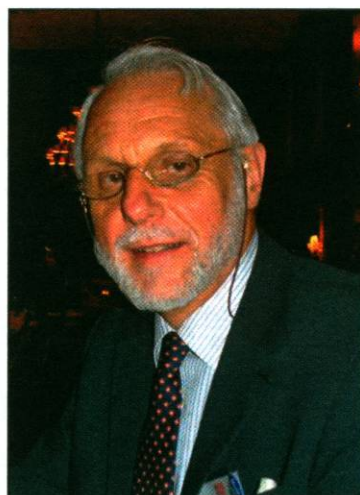
# THE FELLOWSHIP OF *American* Bibliophilic Societies

WINTER 2008

VOLUME XII • NUMBER 1



David Chambers  
Private Libraries Association, England



Paul Mills  
The Society of Bibliophiles in Capetown

## *FABS Entertains International Affiliates in New York*



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TREASURER AND CHAIR OF  
THE INTERNATIONAL AFFILIATES COMMITTEE

Larry Siegler  
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## From the Chair

**M**EMBERS OF FABS affiliated groups were treated to a particularly rich mixture of private collections, national libraries, and the thought-provoking traditional Saturday morning seminar, at the annual Book Tour and Symposium in Washington, D.C., October 10-14. Led by the fine work of Leslie Overstreet and her Washington Rare Book Group associates, a record attendance was achieved. For the past ten years, each trip has rewarded its participants with a unique rare book experience.

Next June 4-7 we travel to Newport, Rhode Island to a smaller, but nevertheless fascinating area in which to visit libraries and private collections. This trip is led by Molly and Don Magee of The John Russell Bartlett Society of Rhode Island. Because of limited available space

in the venues, this trip is limited to 45 participants; please reply early if you are interested in attending.

In May, 2009, we travel to Minneapolis, Minnesota to explore the unique offerings there. We do not yet have a location selected for 2010. Your suggestions are welcome.

FABS continues to add to our membership. The Private Libraries Association of London, England has joined as an affiliate member. FABS now has 32 North American members and eight affiliated members from other countries.

We are pleased that the FABS book, *Book Talk: Essays on Books, Booksellers, Collecting, and Special Collections*, issued in 2006 by Oak Knoll Press of New Castle, Delaware, is almost out-of-print. Topics such as the future of the book in a

printed format, the complexities of special collections, the role of the rare book dealer in the twenty-first century, the Internet, and collecting trends are some of the issues discussed in the book. If you are interested in acquiring one of the remaining copies, please contact Oak Knoll directly at 302 328-7232.

We continue to seek ideas and suggestions for improving and adding more content to FABS programs. Please send your comments to Robert H. Jackson at rhj@kjk.com or call 216 736-7271.

If you are a member of a FABS Member Club and plan to attend the New York Book Fair please join us on the afternoon of April 3 for the FABS Annual Meeting at The Grolier Club.

ROBERT H. JACKSON  
Chair

### BOOK TOUR & SYMPOSIUM SCHEDULED FOR SPRING

## FABS in Rhode Island, June 4-7, 2008

**T**HE JOHN RUSSELL BARTLETT SOCIETY (JRBS) is the host club and Newport, Rhode Island will be the headquarters for the eleventh annual Book Tour and Symposium sponsored by the Fellowship of American Bibliophilic Societies (FABS). We will visit world famous book sites in Newport, Providence, and nearby New Bedford, Massachusetts among other places. "Home" will be the recently restored Viking Hotel built in 1926, which is an Historic Hotel of America. Across the street, our second "home" is the Redwood Library and Athenaeum, chartered in 1747 and designed by Peter Harrison. It was the first classical design building in America and is the country's oldest lending subscription library still in its original building.

For those arriving in Newport before noon on Wednesday June 4th, the tour will start at 12:30 in the afternoon with a bus trip to New Bedford, Massachusetts. We will visit the renowned Whaling Museum and its recent affiliate, the Kendall Whaling Research Library. Highlights will include a half-model whaling vessel, *The*

*Lagoda*, a whale skeleton, manuscript whaling logs, and thousands of ephemera, implements, scrimshaw and the like of a by-gone era that made this city famous and quite wealthy. The Whaling Research Library is only a few blocks away. The Library houses a vast collection of books and periodicals documenting the association of humans and cetaceans from the earliest times to the present. Our stay here is only a teaser. We suggest you return in December when there is a 24 hour public reading of *Moby Dick* each year. In the evening we will gather in Newport at the Redwood Library for a hosted reception with cocktails and hors d'oeuvres and a mini book fair of booksellers who are JRBS members, some of whom are also ABAA members. After becoming acquainted with each other and the Redwood, for those still with an appetite, dinner is on one's own. Suggestions will be provided. Newport has many fine restaurants that are only a short walk from the hotel.

Thursday, June 5th will begin with a morning bus trip to southern Rhode Is-

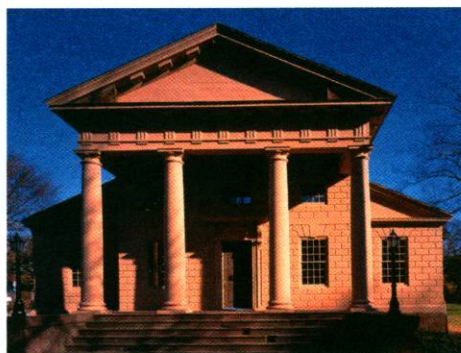
land and the University of Rhode Island. We will cross two bridges, each with a breathtaking view of Narragansett Bay. (Rhode Island is the Ocean State by the way.) At URI, we will visit the Special Collections Library and meet JRBS member and curator, Sarina Wyant. She will have on display some Rhode Island, Walt Whitman, and textile pattern treasures. The curators will also present materials related to the collecting interests of the tour attendees. At the New Leaves Press, we will see various printing presses, including one from the 19th century firm of Robert Hoe, one of the founders of The Grolier Club. We can "pull the bar" on the 19th century Washington Press to create a FABS letterpress keepsake. Then we will have a short walk to The University Club for lunch. Returning to Newport in the afternoon, we will visit the Redwood Library where Lisa Long, the Ezra Stiles Special Collections Librarian and JRBS member, and other staff will present a special FABS introduction and tour of the stacks, vault, and art gallery. The only time this historic library has not operated



as a library was during the American Revolution. For a period of time British and Hessian soldiers occupied Newport and the Redwood Library building was requisitioned as an Officers Club. After 260 years of operations much of the Redwood Library collection has aged into special collections, including the original colonial library collection of 1747, and now represents one of the premier rare book collections of New England. On display will be rarities from the special collections including items related to participants' interests as indicated on their registration forms. We will then split into two groups and visit the Newport Historical Society and their Museum of Newport History in the Colonial Brick Market, also designed by Peter Harrison. Newport, founded in 1639, is an historic epicenter for printing in America. In 1727, Benjamin Franklin's older brother, James Franklin began operating a printing press in Newport. He is credited with publishing Rhode Island's first newspaper, *The Gazette*. Later his widow, Ann, took over the press. On display at the museum is a restored Franklin Press. After touring both facilities, we will have a short walk to the hotel, passing by the historic colonial Touro Synagogue, also designed by Harrison. In the evening, we will have a short bus ride to the 100+ year old, exclusive Clambake Club of Newport, which is built on a rocky edge overlooking the Atlantic Ocean. After dinner, JRBS member and author, Russell DeSimone, will discuss collecting broadsides of the Dorr War, a series of unique events in Rhode Island in the 1840s.

On Friday, June 6th, we will leave the hotel in the morning for Providence. Our first stop will be Brown University's world famous John Carter Brown Library. JRBS member and author, Richard Ring, has arranged a special tour and an exhibit of genres of interest to attendees. Following a short walk to the John Hay Library, a coffee break awaits us before a tour of the various collections and exhibits of the library, specially focused on the interests of the attendees, coordinated by Samuel Strait, JRBS member. Finally we will go to the top floor and the Anne S. K. Brown military collection which is well known for the thousands of model soldiers housed in glass display cases. We will then have the opportunity to view

the Abraham Lincoln room. A short walk brings us to lunch at the stately Brown Faculty Club. After lunch we will go down the hill to the Providence Athenaeum of Poe and Lovecraft fame, another private subscription library. We will have a tour and overview of the library presented by Kate Woodhouse, focusing on the library's gems and again including



The Redwood Library and Athenaeum, chartered in 1747, is the country's oldest lending subscription library still in its original building.

Rhode Island is the smallest state in the United States. It measures 48 miles North to South, 37 miles East to West.



On May 4, 1776 Rhode Island was the first colony to renounce allegiance to Great Britain and declare independence.



The Industrial Revolution began in Pawtucket in 1790 with Slater's water powered cotton mill.



Polo was played for the first time in the States in 1876 near Newport and Rhode Island was home to the first open golf tournament in 1895 and the first National Lawn Tennis Championship in 1899.

items on display related to our attendees' interests. The bus will then depart for Newport, via a scenic route for a brief visit to see an exceptional and very interesting collection of a JRBS member, which includes Irish book bindings. After this special viewing, we will proceed back to the hotel. Dinner will be on one's own.

Saturday, June 7th, will begin with the FABS Annual Book Symposium in the original Harrison Room at The Redwood Library. Speakers committed at present include: Georgia Barnhill, of the American Antiquarian Society, Nicholas Bas-

banes, JRBS member and noted author on books and bibliophiles, and Alice Beckwith, Providence College professor, author, collector, and also a JRBS member. A short trolley ride after the symposium will bring us to lunch at the elegant New York Yacht Club, at Harbour Court. A former mansion, it sits high on a hill with absolutely wonderful views of Newport harbor and the bay. You will want to check out the Yachting Library, as well as the beautiful grounds.

After lunch we will have a choice for our visits to private libraries, most of which belong to members of the JRBS. One will be a walking tour within three blocks of the hotel to view the following collections: a working military book library of a retired Marine officer, Naval War College professor, author, and JRBS member; a literary library of a Georgetown University rare book and manuscripts librarian, and JRBS member; and an early travel and miscellaneous treasures library of a retired Foreign Service officer. The other group will enjoy a trolley tour, visiting a distinctive and diverse library containing literature, social club books, travel books and commonplace books of an author and JRBS member, and a multi-generational collection of fine bindings at a Bellevue Avenue estate. Also included may be a stop at the library at the Tennis Hall of Fame. The day will end with our closing banquet at the Officers' Club at the Naval War College.

A unique aspect of this tour is the willingness of the libraries to "customize" the tour to the interest of the attendees. While there will be no formal program on Sunday, we will provide participants with other suggested places to visit. This tour will only be able to whet your appetite, because Rhode Island is a bibliophile's heaven. We encourage participants to stay longer or visit us again to fully appreciate all we have to offer.

Because of the nature of this tour, and the constraints of visits in a colonial town, this tour will be limited to 45 participants. We encourage those interested to sign up early as we expect this tour to be sold out quickly. The "FABS RI 6," Russ DeSimone, Lisa Long, Don and Molly Magee, Phil Weimerskirch, and Sarina Wyant, have worked hard to make this a very memorable experience. We look forward to seeing you.



# FABS BOOK TOUR & SYMPOSIUM

Rhode Island June 4-7, 2008



## Wednesday, June 4

**AFTERNOON:** Bus to New Bedford, Massachusetts. 🚗 Tour the world famous New Bedford Whaling Museum and Whaling Research Library. 🍷 Evening registration, opening reception and mini-book fair at the Redwood Library and Athenaeum in Newport, across the street from our headquarters, the Viking Hotel.

## Thursday, June 5

**MORNING:** Tour of the University of Rhode Island Special Collections Library and New Leaves Press. Luncheon at the University Club. 🍷 **AFTERNOON:** Special FABS presentation and tour at the Redwood Library. A short walk to the Newport Historical Society and their Museum of Newport History. 🍷 Dinner at 100+ year old Clambake Club of Newport, overlooking the Atlantic Ocean. JRBS member and author, Russell DeSimone will talk on collecting broadsides of the Dorr War.

## Friday, June 6

**MORNING:** Bus ride to Providence. Tours of the Brown University Libraries: John Carter Brown Library, John Hay Library, and Anne S. K. Brown Military Collection. Luncheon at the stately Brown Faculty Club. 🍷 **AFTERNOON:** Short walk to Providence Athenaeum of Poe and Lovecraft fame. Bus ride via a scenic route to Newport with a stop to visit a private book collection in Barrington. 🍷 Dinner on your own. Suggestions will be provided. There are many fine restaurants within a short walking distance of the hotel.

## Saturday, June 7

**MORNING:** FABS Annual Book Symposium, 9:00 a.m. to noon at the Redwood Library and Athenaeum in Newport. 🍷 **AFTERNOON:** Luncheon at the elegant New York Yacht Club, overlooking Newport harbor. Visits to private libraries will include a choice of a trolley car tour visiting some unique and diverse libraries (literature, social club books, travel and commonplace books, and fine bindings) or a walking tour to three private libraries (military, literature, and exploration) all located within walking distance of the Viking Hotel. 🍷 Closing banquet: Officers' Club at the Naval War College.

No FABS events are planned for Sunday. Suggestions will be provided for those who plan to stay on.

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**Registration:** The cost is \$595.00 per person and includes all the above activities, meals, transportation, and entrance fees. Reservations will close on March 1, 2008, but it is anticipated that the tour will "sell out" sooner because attendance must be limited to 45 participants. Registrations cancelled after March 31, 2008 cannot be refunded in full. Communications by e-mail or telephone should be directed to Donald Magee at FABS RI2008@cox.net or 401 847-1339.

Please reserve \_\_\_\_\_ place(s) for Name(s): \_\_\_\_\_

Address: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_ e-mail: \_\_\_\_\_ Fax: \_\_\_\_\_

FABS Club affiliation: \_\_\_\_\_ Collecting interests (for libraries to tailor their displays for us): \_\_\_\_\_

I enclose a check for \$ \_\_\_\_\_, payable to the John Russell Bartlett Society. Send registration and check to FABS RI, c/o Lisa Long, The Redwood Library and Athenaeum, 50 Bellevue Avenue, Newport, RI 02840.

**Tour headquarters:** The Viking Hotel, One Bellevue Avenue, Newport, RI 02840. (401) 847-3300. Thirty four rooms for FABS attendees will be held until April 30, 2008 at a special discount rate of \$269 per night, plus 7% state tax and 6% occupancy tax, for single or double occupancy. Please make your own reservations at the Viking Hotel, 800 556-7126, 401 847-3300, or e-mail: [reservations@hotelviking.com](mailto:reservations@hotelviking.com) and refer to the FABS RI rate when reserving.



# GREAT AUCTIONS OF THE PAST

## *The John Quinn Auction*

≈ PART ONE ≈

**J**OHNN QUINN, like Frank Hogan who was discussed in the two previous *FABS Newsletter* auction articles, came from an Irish Catholic family of modest means and, through strong familial upbringing, combined with hard work and good education, eventually became a prominent attorney. Born in Tiffin, Ohio, in 1870, John Quinn was the first of eight children (two died in infancy) of Irish born parents. His father, James William Quinn, opened a successful bakery and other small businesses in Fostoria, Ohio, and his mother, Mary Quinlan Quinn, was a self-taught woman who inspired her oldest child. The late 19th century Midwest was burgeoning with heavy industries such as steel, rubber, carriages (and, soon, automobiles) and economic prosperity influenced public education, which Quinn benefited from. Recognized "as a lad of promising genius," Quinn was influenced by his high school

principal who directed "Quinn's bookish leaning, and before he left high school he was a reader and collector with a taste astonishing for an Ohio lad in the 1880s. He spent several hundred dollars of savings, for example, on first editions of Pater, Hardy, Morris, and Meredith, at a time when these were contemporary names."<sup>1</sup> Contemporary writers and artists would remain a fascination with Quinn and, after attending a year at the University of Michigan and, later, attaining law degrees at both Georgetown and Harvard, Quinn settled in New York City to begin a successful legal career that would finance his bibliophilic avocation.

The early twentieth century marks the onset and development of that collecting area which we now call modern editions. Bibliophiles have always collected contemporary works, but modern editions, as a distinct category, emerged during the golden age of collecting when modern-

ism was becoming the dominant artistic movement. Collecting modern editions and contemporary writers, however, can be a high risk venture as opposed to collecting traditional, canonical authors.

The collector is essentially buying futures, if he views his collection as an investment, although more than a few commentators over the years advise strongly against such thinking. Still, in reality, most collectors probably do think in financial terms, for, even if they acquire certain authors simply because they enjoy the writing, I suspect strongly that they hope their books will appreciate greatly over the years rather than showing up at the one dollar table outside of a used bookstore. Hindsight is a wonderful thing and it can seem, in hindsight, that buying Ernest Hemingway's *The Sun Also Rises* or F. Scott Fitzgerald's *The Great Gatsby*, each for \$2.00 in 1925<sup>2</sup>, would be obvious heirlooms for great-grandchild-

### *FABS Entertains International Affiliates*

On September 25, 2007, while the Paris-based International Bibliophile Association was holding their annual meeting in New York City, a FABS Group consisting of Jack McClatchey, Art & Roz Cheslock, and Larry & Myrna Siegler hosted a reception and dinner at The Harvard Club of New York for representatives of five FABS International Affiliates. The International Affiliates in attendance included Marianne Delvaux & Pierre Moureau (Belgium), David Chambers (England), Annie Charon (France), Paul Mills and Angel & Pilar Tordesillas (South Africa), and Jordi & Conchita Estruga (Spain).



**The Book Guys.** On Tuesday, December 18, 2007, FABS Chair, Robert H. Jackson, appeared on NPR with Allan Stypeck and Mike Cuthbert on their program: "The Book Guys." A replay of the broadcast interview may be heard on their website: [www.bookguys.com](http://www.bookguys.com).

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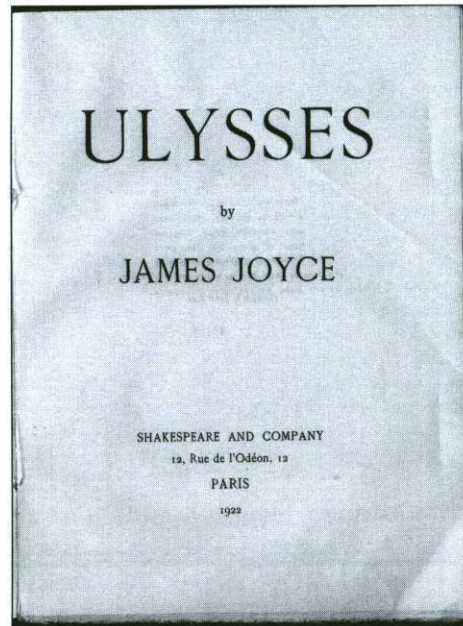


dren. But, there were other collectors of the period, not Quinn, I hasten to add, who were investing in James Branch Cabell, Joseph Hergesheimer, and even Sinclair Lewis, whose current market value is modest at best.

Quinn was a scholarly collector with great literary sensibilities and taste. His reading was not exclusive to modern writers, but his holdings of canonical writers were well edited, well manufactured contemporary printings and not early editions. For instance, his extensive Shakespeare titles included the ten volume Shakespeare Hand Press, 1904-1907, and the Dove Press editions of individual plays from the First Folio, published variously from 1909 to 1915. Quinn owned the 1904 variorum edition of Beaumont and Fletcher and his Nathaniel Hawthorne collection was the 22 volume Complete Writings, 1900-1902.<sup>3</sup> Among the noted collectors of modern editions, however, John Quinn is arguably the greatest of all time. Quinn was both friend and supporter of many authors whom he collected and these authors undoubtedly guided and influenced his literary inclinations. For Quinn, then, his collecting of the modern, both literature and art, kindled his creative spirit by its "presentness: it was alive, ongoing, a part of one's own vitality; and the closer it came to one's own days, the better one could lay hold on the illusion of sharing in the creation."<sup>4</sup> Quinn, for instance, was among the major contributors to Ezra Pound's campaign to subsidize the writing career of T. S. Eliot in 1922.

Extensive, in some cases exhaustive, titles of virtually every important modernist writer were in the Quinn library. Among renowned modernist titles, with approximate current values, were: T. S. Eliot's *Prufrock and Other Observations*, 1917 (\$20,000), *Poems*, 1919 (\$20,000) and *The Waste Land*, 1922 (\$10,000), and, Ezra Pound's first book *A Lume Spento*, 1909 (\$75,000) and *Hugh Selwyn Mauberley*, 1920 (\$10,000).<sup>5</sup> Among the richest of his author collections was the corpus of his favored George Meredith, whom Quinn had collected from his youth and whom he championed throughout his life.<sup>6</sup> His collection of Joseph Conrad was the richest ever assembled, including extensive manuscripts. Though he never met Conrad personally, Quinn had nur-

tured a relationship with this great writer from his early days as major literary figure. It was largely Quinn's financial support that substantially enabled Conrad to continue to write full time before his critical success evolved into popular success, albeit, Quinn received in return virtually all of Conrad's literary archive. A selective list of other authors in the Quinn library includes Stephen Crane, Ford Madox Ford, Thomas Hardy, Henry James, Wyndham Lewis, William Morris, and Edith Wharton.<sup>7</sup>



Quinn's greatest literary love and financial largess lay, however, with the Irish writers of the modernist era. He collected Irish literature thoroughly from lesser known writers such as Darrell Figgiss, Patrick MacGill, and Dermot O'Byrne (i.e., Arnold Bax)<sup>8</sup> to the literary giants such as James Joyce, John Millington Synge, and William Butler Yeats. Of particular note was Quinn's association with the entire Yeats family. As a supporter of the visual arts as well as the literary arts, Quinn received both from the Yeats family: John Butler (J.B.) Yeats, William Butler's father, was a famed portraitist and Jack Yeats, William's brother, was also a much admired painter. The Yeats sisters, Lily and Elizabeth, were the founders of the Dun Emer Press, later the Cuala Press, which was a major promoter and distributor of Irish writers including A.E. (i.e., George William Russell), Lady Gregory, Synge and its greatest contributor, William Butler himself. John Quinn was like a son to J. B. Yeats who spent the

last years of his life in New York City. Quinn and J. B. saw each other frequently and would take holidays and vacations together. Quinn was ever solicitous of the welfare of J. B. and kept the Yeats in Ireland apprised of his physical condition. When J. B. died in 1922, Quinn was in the older Yeats' parlor and had tended to him through his brief, final illness.

Over the years, Quinn would offer many Irish writers not only financial support, but critical support as well. Financially, Quinn patronized, with outright cash, Yeats, Joyce, Synge, Moore, and others. On the critical front, he promoted Irish writers through the press and through lecture tours. It was John Quinn who arranged W. B. Yeats' first United States lecture tour in 1903 and 1904, a tour that was a certain critical success and a thorough financial success. Also, as he done with Conrad, Quinn, the inveterate American collector, subsidized Irish writers through the purchase of their books and manuscripts including the manuscripts of Joyce's *Ulysses* and Synge's *Playboy of the Western World*, both of which would appear in the Quinn auction. When Arthur Symons became ill in 1915, his wife Rhoda wrote immediately to Quinn for support. Symons, then living in Paris, had experienced a nervous breakdown six years earlier and now he was "getting terribly thin - wasting - and he is very much in a state of vibration."<sup>9</sup> Quinn responded with the requested support and, as reported in a review of Symon's 1930 *Confessions: A Study in Pathology*, Symons "did, indeed, gradually recover, mentally and physically. The good angel of those days was the American millionaire, John Quinn, the art and book collector, whose generosity Mr. Symons pays a glowing tribute."<sup>10</sup> In spite of this seeming sentimental side of Quinn, it must be remembered that John Quinn, advocate of Irish writers and artists, remained an Irish American, a savvy attorney and active backroom member of the Democratic Party, who had a realistic and cynical view of Irish politics and Irish Catholic antiintellectualism, not unlike the native Irishman, James Joyce. Joyce would leave Ireland for good in 1912 and, by 1915, "Quinn had largely decided to sever many of the more onerous ties with Ireland and its writers."<sup>11</sup>

When Quinn made it known that his



library would go to auction, he had told friends that he was moving to smaller quarters and needed to relieve himself of his many volumes. Quinn in fact was terminally ill and would die in July 1924, four months after the final session of the auction, at the relatively young age of fifty-four. The *New York Times* noted that that he "was a man whose modesty sought to hide from his fellows the services which he was constantly rendering . . . an active lawyer, ready to champion a cause with unwavering vigor and to give and take blows with the traditional gusto of his Irish ancestors."<sup>12</sup> In a letter to the editor Lawrence Godkin expanded: "No man was better versed in the literature and traditions of Ireland than he, and his fine library showed the wide range of his interest in other lands and other peoples." A good number of modernist authors lamented the passing of this great patron, but Joseph Conrad was not one of them. With knowledge of the recent sale of his manuscripts at the Quinn auction, Conrad may have felt, after all, that he had been exploited. Richard Curle relates his conversation with Conrad four days after Quinn's death when he re-

marked quite unemotionally: "'They get get such strange diseases,' Conrad said, 'speaking at large.'" With the unconscious irony that so often makes truth stranger than fiction, "within thirty-six hours Conrad was dead of heart failure."<sup>14</sup>

In the fall issue of the *FABS Newsletter* I will discuss the auction itself.

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#### NOTES

<sup>1</sup>B. L. Reid., *The Man from New York: John Quinn and His Friends*. (New York: Oxford University Press, 1968) 5. Reid's biography of Quinn won the 1969 Pulitzer Prize for biography.

<sup>2</sup>A recent (Fall 2007) rare book catalog listed a first edition of *The Great Gatsby*, in dust jacket, for \$150,000. The Advanced Book Exchange lists a first edition of *The Sun Also Rises*, also in dust jacket, for \$110,000; a presentation copy from Hemingway is listed at \$175,000. Of course, these two titles were published a year after Quinn's death, but I cite them, for emphasis, as iconic modernist works whose values have sky-rocketed.

<sup>3</sup>These splendid modern editions remain valuable today. The Advanced Book Exchange lists Shakespeare Doves Press titles from \$750 (paper editions) to over \$10,000 (vellum editions); the Beaumont and Fletcher variorum edition is listed at \$180; and Hawthorne's Complete Writings at \$5,000.

<sup>4</sup>Reid 151.

<sup>5</sup>As an indication of the depth of Quinn's collection, he had three separate early editions of *Hugh Selwyn Mauberley*, and, as an indication of the breadth of his collection, he had Pound's typed manuscript of *Three Cantos*.

<sup>6</sup>I isolate George Meredith within the Quinn library to emphasize that Quinn had his own ideas about literature. For instance, though Ezra Pound was a profound literary influence on Quinn, Pound also thought Meredith to be an execrable writer.

<sup>7</sup>This article addresses John Quinn's book collecting, but he was also a supporter of the visual arts and, in particular, a sponsor of the groundbreaking Armory Show of 1913 when the work of established artists today, such as Matisse and Duchamp, shocked many in 1913. Appropriately for Quinn, the show was housed at New York's 69th Regiment Armory, the 69th Regiment being descendant of the 1st Irish Regiment.

<sup>8</sup>Arnold Bax, writing under the pseudonym Dermot O'Byrne, was actually English, but Quinn would not have known this circa 1920 and there is no indication of such in the auction catalog.

<sup>9</sup>Reid 197.

<sup>10</sup>*New York Times Book Review*. 10 August 1930: 5. The enfeebled Symons would outlive the vigorous Quinn by twenty-one years.

<sup>11</sup>Declan Kiely, "The Go-Between: Ernest Boyd, John Quinn, and Ireland's Literary Renaissance," in *John Quinn, Selected Irish Writers from His Library*, ed. Janis and Richard Londraville. (West Cornwall, CT: Locust Hill Press, 2001) 6.

<sup>12</sup>30 July 1924: 12.

<sup>13</sup>*New York Times*. 3 August 1924: 13.

<sup>14</sup>Reid 632. The *New York Times* called Joseph Conrad the "Most Romantic Figure in English Literature" in the headline to his obituary and concluded: "The value placed on an author's manuscripts and first editions in auction sales has often proved a good index of the lasting quality of the author's fame. Using this criterion in the case of Conrad, one may predict for him a classic rank." 4 August 1924: 1, 4.

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# Collecting Gilbert & Sullivan

## THE EARLY AMERICAN LIBRETTOS

**B**ETWEEN 1871 and 1896, W. S. Gilbert and Arthur Sullivan collaborated on fourteen comic operas, all but one under the aegis of producer-manager Richard D'Oyly Carte. These operas enjoyed huge popularity in both England and America. Gilbert, arguably the greatest of all librettists, provided the book and lyrics for Sullivan, and in doing so provided us with a body of literature that is gratifying to read as well as to experience in performance. In both England and America, librettos were printed for sale in theaters for audiences to follow during performances. The librettos printed for the earliest American productions of the Gilbert and Sullivan operas provide a special challenge and interest for collectors. First, they document the tremendous popularity of the operas, and record many of the specific productions for which the librettos were printed. Secondly, many contain variant lyrics and text not found in the British librettos. It was W. S. Gilbert's custom to make important textual changes up until the last minute, and to revise his operas during the few days following the London premiers. Early American librettos therefore may contain prepublication material, as well as deleted material, since his corrections were delayed in the trip across the Atlantic. It is of interest to note the Americanizations that crept into some of the librettos, as well as illustrations, advertisements, and other material that provide insights into American productions and social history.

Gilbert knew that his lyrics were too good to miss, and the librettos allowed audiences to be sure they caught all of his intricate rhymes and twists of phrases. When the perfectionist author made revisions to his lyrics prior to and after opening nights, new librettos were printed for audiences, (thereby happily providing variant states for future collectors). Several American librettos contain very early lyrics that were sent across the Atlantic prior to Gilbert's changes. These lyrics were never set to music by Sullivan, nor ever performed. The earliest Amer-

ican libretto for *Princess Ida*, for example, is unique in its preservation of six sets of variant lyrics, including two complete songs. Similarly, the first American libretto for *The Gondoliers* contains early lyrics for two songs, as well as additional dialogue, which were never published in its British counterpart.



An additional point of interest for collectors is the large number of librettos printed for specific productions. For example, in America, the popularity of *H. M. S. Pinafore* became extreme. An estimated 150 unauthorized and often altered productions spread quickly across the United States, and it was not unusual for several competing productions to play simultaneously in the larger cities. Of thirty-five known librettos for this opera alone, a full thirteen have specific cast lists so that the productions can be identified. One libretto in my collection was handsomely printed in Brooklyn for a production which was scheduled to be performed only once!

It is also of interest to scholars and collectors to find how Americanizations were deliberately included in these librettos by American publishers. In an 1875 libretto for *Trial By Jury* (New York: Richardson & Foos), the Judge's song was changed to tell how he was elected on a platform of "Free Whisky." In some American editions of *Ruddygore*, "Buffalo" and "Baltimore" are substituted for their British counterparts "Basingstoke" and "Birmingham." The first New York

production of *The Gondoliers* was so unprofitable for Richard D'Oyly Carte, that the production was revised, complete with a second printing of the libretto, for which Carte's wife oversaw the insertion of Americanized dialogue.

Several of the librettos are illustrated. Six portraits of principal actors in the first New York production of *H. M. S. Pinafore* are included in Carleton's (New York 1879) libretto, while charming wood-cuts of scenes from a children's version of *Pinafore* illustrate Ford's Miniature Edition (Philadelphia: Ledger Job Print, 1879). A libretto printed for the first New York production of *Patience* (Stoddart, 1881) has illustrated covers and five full-page drawings. Advertisements in some of the librettos provide additional social interest. Librettos printed specifically for advertising products include Boston's Nonotuck Silk Company (*Ruddygore*, ca. 1887), *Royal Elixir* (*The Mikado*, 1886 issued with ten illustrated cards), and the *Denver and Rio Grande Railway* (*The Mikado*, ca. 1886, with four scenes along the railway interspersed with text). Louis Klopsch's Miniature Libretto provides not only a tiny version of *H. M. S. Pinafore*, but also advertisements on alternating pages for Turkish baths, dumb waiters, orguettes, singing birds, and other New York essentials.

A listing of known early American librettos for the Gilbert and Sullivan operas is on-line at [math.boisestate.edu/GaS/american\\_librettos/index.html](http://math.boisestate.edu/GaS/american_librettos/index.html).

An exhibition of memorabilia from the earliest British and American productions on loan from my collection was mounted in 2004 by the University of Rochester Library Department of Rare Books and Special Collections. An on-line version of the exhibit is available at [www.library.rochester.edu/rbk/exhibits/gs](http://www.library.rochester.edu/rbk/exhibits/gs) and a printed exhibition catalogue "Gilbert and Sullivan: From London to America" is available by contacting [RareBks@library.rochester.edu](mailto:RareBks@library.rochester.edu).

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# The Failure of Fine Printing

MICHAEL RUSSEM'S ORIGINAL ARTICLE & HIS POSTSCRIPT, & JACK WALSDORF'S COMMENTS

**I**N THE FALL OF 2004, after ten years of working as a typographer, letterpress printer, and fine press publisher, I published *Sleep*, the book for which those previous years had prepared me. The story was by Haruki Murakami, my favorite writer. John Gibson, whose paintings I adore, contributed etchings. Because I felt particularly strong about the content, extra pains were taken to plan an especially luxurious edition which would evoke and honor that content. Finally, I thought, this story will be presented in a format that is truly appropriate. The papers were handmade at Twinrocker. The Dante types were set by Michael and Winifred Bixler. The color etchings were printed by Peter Pettengill at Wingate Studio. The leather binding was carried out by Claudia Cohen. These are the very best craftspeople, and I could not imagine assembling a better team to work on the edition. After eight months of planning and production, I had a book of which I could finally be proud. I shipped out copies to collectors and anxiously awaited comments and checks. The seven titles previously printed under my Kat Ran imprint had not garnered nearly as much gushing as *Sleep* eventually did, and it seemed as though the book was a real step forward. While comments on the etchings, typography, printing, and binding were copious, however, not one person had commented on the text. I wrote to an especially voracious Kat Ran collector to ask his opinion of the story. His reply was: "I don't buy your books to read."

When I started my apprenticeship in fine printing, I quickly gathered that nobody read the books over which we labored. The work, I thought, was noble and worthwhile regardless. On the rare occasion that this topic was broached by a collector, curator, colleague, or indignant cousin, I would comment that it did not matter if the books went unread. Because every element in a production is chosen to evoke and honor the content, a reader can not help but glean some essence of that content by simply han-

dling the books and turning the pages. On the whole, however, I made every effort to forget that we printers have this absurd and silent arrangement with our readers—until being told outright that my books were not bought to be read. What was it about my books that evoked this response? Millions of books were sold every year, and although the fact that people no longer read is constantly lamented, I knew that some portion of those millions must be read.

What was I doing wrong? I had always thought that by choosing the perfect types, papers, and bindings, I was making books that—unlike those millions of poorly manufactured trade books—were truly meant to be read. I thought I was creating a visual and tactile reading experience. How could that not result in a superior, reader-friendly book? As I believed I was following Beatrice Warde's *Crystal Goblet* doctrine that told us printing should be invisible, why weren't my books being read?

To most fine printers, Ms Warde's idea that printing should be invisible is akin to thou shalt not kill. It's just a given, and is a practice religiously applied to the typography of limited editions. We all try to use modest, yet handsome types in a manner that is calm, quiet, and respectful of the text. But we are guilty of taking Ms. Warde's idea too literally; we apply her principle exclusively to typography. When planning and designing the rest of the book, we opt for delicious handmade papers with feathery deckles, the glowing impression that comes from letterpress, and sumptuous bindings in leather and imported cloth. These choices create books that are anything but invisible.

A benefit of these choices, however, is that the work of most fine presses transcends the mere book to become art. While these may be works of art, they cease to be useful, functioning books, which, as Ms. Warde wrote, are meant to convey specific and coherent ideas. "[I]t is mischievous to call any printed piece a work of art, . . . because that would imply that its first purpose was to exist as an

expression of beauty for its own sake and for the delectation of the senses." Because there is such emphasis on specific materials and methods, it is difficult to suggest otherwise that the deluxe edition is not guilty of trying to be a thing of beauty to entice the senses. Because we are so accustomed to mass market productions, the physical elements and processes traditionally chosen for fine press books—handmade paper, letterpress, and hand bindings—are foreign to the average reader and thus call too much attention to themselves, over stimulating the senses and spirit. It is impossible to handle them without relishing in the deliciousness of the materials—though all the while feeling panic over the possibility of damaging these precious items. It is difficult to imagine curling up in bed with a full leather or a delicate paper binding as one would do so readily with a paperback. Because the editions are so luxurious and often unwieldy, it is impractical and terrifying to read these books. People are often afraid to even touch them.

I suggested earlier that by selecting the materials and production methods most appropriate to the content, the viewer can not help but glean some essence of the content. But the essence of content is not the same as content. Reading the Cliff Notes for *The Iliad* is hardly the same as reading *The Iliad*. (Although at least the act of reading is involved.) If the reader is expected to gain a sense of the text by the physical materials alone, it is as if we are watering down Cliff Notes. What author or poet would want this for his work? How, too, can a book typographer (often concerned primarily with the minutiae of letters and spacing, but nevertheless a Servant of The Written Word) take comfort in a job well done, when the meanings and intent of those words aren't being communicated to the reader? Are we really supposed to infer the gist of a book without reading it?—like an audience watching a movie with the sound turned off? It is unlikely that a director would advocate the viewing of his film in that manner, and I suspect few writers



and poets would knowingly advocate a similar presentation for their work.

The overwhelming emphasis on materials and process inherent to fine printing is a tremendous obstacle to the act of reading and the ritual of sitting down to take in a story or poem. Fine press books have ceased to have anything to do with this ritual. In planning these editions, the fine press publisher asks (as Ms. Warde noted) How should it look? not What must it do? As a result, the deluxe limited editions are not about content—they are about materials and process. They are exclusively about form, and as such, they are prime examples of function following form: the cardinal sin of design.

If these undeniably beautiful fine press editions, for which every detail is carefully considered and laboriously crafted, are inherently an example of bad design, then what book format can claim to be a successful example of good design? The paperback? The hastily designed, poorly printed, glorified pad of cheap paper is a far more successful piece of design than the fine press book. Although not necessarily handsome, the paperback book can

be considered the more beautiful, more successful form because it selflessly gives itself over to the content. Rarely do we concern ourselves with the welfare of our paperbacks. This is because we are too busy reading them. The books are doing their job. Isn't this the most basic test of successful design, that the object in question is used almost without thought? Is this an attribute the fine press book can claim?

It is no doubt ironic that a book made with the finest materials can be less successful than a book made with the cheapest. Although the materials may be of the highest quality, they are often not the best materials for the job at hand. Fine press editions are made for the reader of the Renaissance, while the paperback is made for the reader of today. Standards of design and production are fluid, changing with lifestyles and technology. In an age of machine production and digital excellence, the fine press book does not reflect the culture of our time, and though it may be beautiful and stir men's souls in indirect ways, it is a failure as a vessel for the specific ideas of writers and poets.

Consider the evolution of handwriting. Few can look upon a casual letter by, say, a 19th century clerk and not recognize that there is an inherent beauty to the script. Far fewer, however, would easily recognize just what that script actually said. The beauty may be timeless, but the usefulness of that particular hand has long since expired because our needs and standards are constantly in transition. This is the same problem with the fine press book. We are no longer accustomed to deckled edges and letterpress impression, just as we are no longer accustomed to reading or writing with quill pens. Until the engineers develop a comfortable, efficient, and affordable digital book "machine," and publishers decide to restructure the industry and embrace the technology, the paperback book will continue to be the book form of our time. Its days are surely numbered, but it is the most accessible and beautiful form that is available to the reader because it is something we all recognize and intuitively know how to use. We may all recognize the deluxe limited edition as a book form, but because times change, its mate-

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- ¶ *A Day in the Bleachers* by Arnold Hano, a baseball classic about the first game of the 1954 World Series, illustrations by Mark Ulriksen, \$700.
- ¶ *The Memoirs of Benjamin Franklin*, with a booklet on the rediscovery of the original manuscript of the autobiography in 1867, \$600.
- ¶ *A Coney Island of the Mind*, poetry by Lawrence Ferlinghetti, with prints by R. B. Kitaj, \$650.
- ¶ *Orlando*, by Virginia Woolf, with 93 color photographs by Diana Michener, \$900.

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rials are so foreign that we do not know how to interact with it.

A POSTSCRIPT BY MICHAEL RUSSEM

“THE FAILURE OF FINE PRINTING” received mixed reviews when it was originally published in the February 2007 issue of the *Caxtonian*, the monthly journal of The Caxton Club. In response to the ideas put forward, those who agreed tended to write me privately. Many who disagreed posted their thoughts on the Web—although I was told that a copy of the article was held up as an offensive piece of garbage during a lecture at the Codex Symposium. Among those who vehemently disagreed with the article, most found major fault with what I thought was a minor observation: Fine press books are not read. This observation was only meant suggest a question: Are fine press books examples of successful design?

My friend and mentor, Michael Bixler, the printer and typefounder of Skan-eateles, New York, once told me “A good designer does what he should do, not what he wants to do.” Although Michael

was speaking about typography, it was not until a collector pointed out that he didn’t buy my books to read that I applied his idea to the whole of book-making, and wondered if I used metal type, Vandercooks, and handmade papers because they truly were the best tools for the job, or because I wanted them to be the best tools for the job. This begged the question “What is the job?” Or, “What am I designing?”

In his film *Design Q & A*, the architect and designer Charles Eames defined design as “a plan for arranging elements in such a way as to best accomplish a particular purpose.” When a designer inquires as to how to achieve a particular purpose, he must consider the user, and predict how the user will interact with that which is being designed. There are many purposes for books and there are many ways to interact with them, but just as the most basic purpose of a chair is to enable the act of sitting, the most basic purpose of a book is to convey the specific ideas of an author. When the work of the book designer strays too far from an innately recognizable and useful book and the

user is afraid to interact with that book, the design is not successful. That which is innately recognizable is in constant transition as technology and methods of production change the tools we use every day. One could argue that the fine press book follows a time tested, historical model, but that model—say, the Kelm-scott Chaucer—would hardly pass as an acceptable piece of design in our modern world. It may be a beautiful book, but it is no longer an effective tool for conveying specific ideas because it was not made with the types, tools, and techniques with which readers are now familiar or comfortable.

Making books whose sole purpose is to exist as exemplars of the craft is, of course, a worthwhile and noble pursuit. However, one must not confuse good craft and beauty with good design. When that occurs, the parts of the book are inevitably greater than the whole.

SOME COMMENTS BY JACK WALSDORF

I FIRST READ Michael Russem’s thoughtful article some six months ago when it was brought to my attention by a fellow



Ernest Shackleton, *Aurora Australis*, first edition, first issue, the “veal” copy, East Antarctica, 1908, inscribed to George Buckley, from the Levinson Collection. Sold on May 24, 2007, for \$84,000.

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collector. Having spent more than forty years as an author, a collector of many types of books (including fine printing and private press books), and as one who averages more than 340 new acquisitions to my collection each year, I think I was shown this article in an attempt to get me to react. In fact, I thought I was being set up.

After all, I am the one who now sits at my forty-year-old Smith-Corona typewriter, looking up at two pieces of calligraphy on my library walls, one of which says: "I began printing books with the hope of producing some which would have a definite claim to beauty. . . ." and the other, done on vellum with rubrication reads: "Pleased as I am with my printing, when I saw my two men at work on the press yesterday with their sticky printers' ink, I couldn't help lamenting the simplicity of the scribe and his desk, and his black ink and blue and red ink, and I almost felt ashamed of my press after all." Both quotes are, of course, from William Morris, speaking of his own Kelmscott Press.

If anything, I feel certain that my fel-

low collector thought that Mr. Russem's quote from his buyer: "I don't buy your books to read" would be a red flag to me. And that his postscript in which he says: "Among those who vehemently disagreed with the article, most found major fault with what I thought was a minor observation: 'Fine press books are not read.'" would add to my distress and disagreement. Mr. Russem may feel that this was only a minor point in his original article, but in fact, I think it was the major point of the article, and one I would like to address.

What is the responsibility of the buyer to the fine press publisher? As a young boy growing up in rural Wisconsin my parents were full of good, sound advice. My mother's favorite was "Sweep your own doorstep first" when she heard any of her six children talking behind the back of an offending neighbor. My father's favorite was: "He who pays the piper calls the tune." Father was a strict man of business! His favorite quote came to mind as I read of the Kat Ran collector's comment on not reading the books, and of Mr. Russem's feelings: "What was I

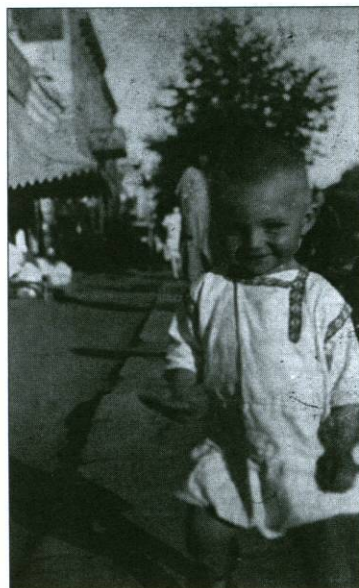
doing wrong . . . I thought I was creating a visual and tactile reading experience."

My own feeling is that neither the collector nor the publisher is doing anything wrong. Like William Morris before him, Mr. Russem's press is also "printing books . . . which would have a definite claim to beauty" and the Kat Ran collector is paying the piper and calling the tune.

It is often the text that fails and that's why some fine press books are not read. I have bought and read many, many fine press books. I bought them to read them, and found the reading was simply more pleasurable because the book was well made.

Finally, there is always hope for the Kat Ran collector and all collectors like me who buy faster than they read. All of us face retirement, and with the added leisure hours comes added reading time. The books any busy collector buys today but fails to read due to lack of time, may well be read one, five, or even ten years from today. I know this to be true myself, for I finally just read a book I acquired twenty-two years ago. Any new book is one you have not yet read.

## Saving His Life



*Nick outside his family's apartment building in Harbin, Manchuria.*

By Lee Sandlin, illustrated with family photographs from the collection of Nina Sandlin.

Sandlin tells the story of the extraordinary life and bewildering illness of his father-in-law, Russian immigrant Nick Cherniavsky.

"The defining event of Nick's life happened before he was born. The Russian Revolution was one of those vast historical calamities that most Americans have been spared: it was a time when people who never thought of themselves as political, who never thought they'd have to choose sides about anything, were forced to make political choices that could easily cost them their homes, their families, and their lives. This was how it was for Nick's parents."

The book was designed by Martha Chipulis, set in Monotype Ehrhardt by Michael Bixler, and printed on handmade Twinrocker Taupe. Photoetchings from family photographs were printed on Hosho, which are inset into the book. Trisha Hammer designed and executed a hidden crossed-structure binding in Nigerian

goatskin with endpapers of Japanese silk, housed in a silk drawstring bag. 100 pp plus 3-color map, 9 7/8 x 11 1/4 x 1 1/2 inches. Edition of 50.

The price of *Saving His Life* is \$1900 until July 1, 2008, and will be \$2700 thereafter. A refundable deposit of \$200 will hold your position in the delivery schedule; an invoice for the remainder will be included when your book is sent. As with all Sherwin Beach books, if you are not satisfied, your money will be fully refunded, provided the book is returned in the same condition in which you received it.

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# Club News & Notes

## PROGRAMS, EVENTS, AND PUBLICATIONS

### THE ALCUIN SOCIETY



THE SOCIETY ([www.alcuinsociety.com](http://www.alcuinsociety.com)) continued with its annual struggle to obtain a government grant to assist with its various programs. Once again the application was turned down but this time the Board launched a protest and eventually received a grant of \$10,000. Tired of this annual battle with bureaucracy, the Society is now looking into the possibility of setting up an endowment within a local foundation.

**Publications.** Our splendid periodical publication *Amphora* continued under the inspired editorship of book artist and publisher Rollin Milroy of Heavenly Monkey Press.

This year, as a wonderful bonus, two issues of *Amphora* contained tipped in woodcuts of original pressmarks designed by Canadian artists Jim Westergard and Shinsuke Minegeshi.

Other original woodcuts by Michael Kluckner and Gary Sim will appear in future issues of the journal.

The Society's artistic and commercial success with the print-on-demand publication of *Dorothy Burnett, Bookbinder*, conceived and designed by local design wizard Robert Reid quickly led the Society to consider undertaking another such publication. The second title in this new venture will also be designed and produced by Mr. Reid and entails a history of the artwork involved in the many bookmarks issued by local bookseller Duthie Books.

**Book Design Competition.** The Society organized and ran its now international class design competition in April 2007. The judges examined some 252 books submitted by 96 Canadian publishers. Two award ceremonies honored award winners, one in Vancouver in the Spring and a second at the prestigious Arts & Letters Club in Toronto in the Fall. The books then travelled to several exhibitions in a number of venues across Canada before finding a permanent home in the Special Collections

and Rare Books Division at Simon Fraser University Library. The judges for next year's competition have been announced as Sue Colberg (Department of Art & Design professor at the University of Alberta), private press operator Jason Dewinetz of Greenboathouse Books ([www.greenboathouse.com](http://www.greenboathouse.com)), and designer, publisher and poet Tim Inkster of The Porcupine's Quill ([www.sentex.net/~pql/](http://www.sentex.net/~pql/)).

The books will travel to Europe to the prestigious international book design competition in Leipzig, Germany and will also be displayed at book fairs in Leipzig, Frankfurt, and Munich before receiving a second permanent home in the German Book and Type Museum at the German National Library in Leipzig.

**Programming.** The Society's various programs were somewhat curtailed this Fall by a number of factors: an uncertain budget, a strike at our main venue, the Vancouver Public Library, and a complete "washout" of the local Word on the Street event. Despite all of these factors, however, the Society did co-sponsor two main events in November, the Reidfest, an evening of celebration of local book giant Robert Reid with a tribute to his typography, graphic design, and letterpress printing.

The keynote speaker was renowned West Coast artist Takao Tanabe who worked in collaboration with Mr. Reid in the past on a variety of printing and design projects.

Please visit the special web site created by Rollin Milroy for this special event at [www.robertreidprinting.ca](http://www.robertreidprinting.ca). The following morning (taking advantage of all the book artists in town for the Reid event) the Society held its third biennial Wayzgoose or printing fair featuring letterpress work by some sixteen British Columbia private presses, the book arts of eight B.C. artists, and demonstrations of bookbinding, making paste papers, and the Suminagashi technique of paper marbling.

**Website.** The main change to the website was the addition of a Flickr photo feature which has allowed the Society to create an online photo album of its many activities.

Work also continued on the Blog feature of the site and on the online e-journal to supplement the print publication *Amphora*.

### THE ALDUS SOCIETY



THE ALDUS SOCIETY is a group for lovers of books and the printed arts. Members include book collectors, archivists and preservationists, book lovers and booksellers, writers, small press printers, calligraphers, artists, and librarians. Our programs reflect our members' varied interests and include: (1) regular meetings with a formal program preceded by wine and cheese socializing; (2) informal First Saturday sessions; and (3) field trips and other activities.

#### RECENT REGULAR PROGRAMS

**September** – We began our program season with a return visit from a long-time Aldus Society supporter and member, Bob Jackson, who took us on a journey to Greenland and other remote places on the heels of the subject of one of Bob's several collecting areas, author and illustrator Rockwell Kent.

**October** – The Aldus Society welcomed back Ann Woods for a presentation on the history of paper marbling. Ann is an award-winning calligrapher and book artist, and her presentations and workshops are always extremely popular with Aldus Society members.

**November** – The program continued our "Aldus Collects" tradition, with several Aldus members bringing samples from their collections or interesting book-related items and stories to share with attendees of the meeting.

**December** – December once again found members of the Aldus Society gathered together at La Scala for the annual Holiday Dinner and second Silent Book Auction to celebrate another successful year.

#### RECENT FIRST SATURDAY PROGRAMS

The programs of early autumn returned us to the classics, when members pored

**THE FELLOWSHIP OF AMERICAN BIBLIOPHILIC SOCIETIES** is an organization whose goal is to inform Member Book Clubs of news, events, publications, and activities that take place in the book world during the year. 📖 The *FABS Newsletter* publishes on September 1 and January 1 to facilitate that goal. 📖 Member Clubs are requested to have information for "Club News & Notes" to the Editor by July 15 for the fall issue and November 15 for the winter issue, preferably in Microsoft Word as an e-mail attachment. 📖 Subscriptions to institutions and individuals are not available at this time. 📖 Back issues may be ordered through the *Newsletter* Publisher at \$4.50 each plus shipping and handling. 📖 Submission of articles for publication is encouraged. 📖 Send your correspondence to the *Newsletter* Publisher.



through early works by Shakespeare and Chaucer. From a 1632 Second Folio (one of two held by OSU) to the Bard's plays in quartos, to an 1896 Kelmscott Chaucer (with plenty of stops in between), the programs provided a wealth of materials for participants to enjoy. Our latest gathering focused on bindings, and gave attendees a look at the wide variety of bindings surrounding some of the treasures of the library, along with the stories they tell.

#### UPCOMING PROGRAMS

The 2008-2009 program year is coming together, and it looks exciting.

**January 10th** – Former Aldus Society President and Curator of the Ohio State University Rare Books and Manuscripts Library, Geoff Smith, will be speaking on the American Puritan Library when he will talk about those books new to the New England colonies that had profound influence on later American thought and letters.

**February 14th** – Come celebrate Valentine's Day with the Aldus Society when we welcome Jared Gardner, Associate Professor of English and Film at Ohio State University, for his presentation on graphic novels.

**March 13th** – At our March gathering avid book collector and retired Professor of Speech Communication, Dr. Jerry Tarver,

will tell us about his extensive collection of pre-1900 works on rhetoric, elocution, and oratory.

**April 10th** – April promises to be a special month when Boston publisher David Godine comes to share his thoughts on children's illustrated books (hopefully, with a few publishing anecdotes thrown in for good measure).

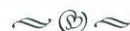
**May 8th** – Our final regular program of the season is usually a special one, and this year will be no different. Steven Galbraith, formerly with the OSU Rare Books and Manuscripts Library and now Curator of Books at the Folger Shakespeare Library, will be returning to Columbus to share his recent bibliophilic adventures.

Please join us! Members of other FABS affiliates are always welcome at Aldus Society gatherings. Regular meetings of the Aldus Society are held at 7:30 p.m. at the Thurber Center, 91 Jefferson Avenue, Columbus, Ohio. Socializing begins at 7:00 p.m. First Saturday programs are held at 10:00 a.m. at the Ohio State University Archives, 2700 Kenny Road, Columbus, Ohio.

Check out the Aldus Society website at [www.AldusSociety.com](http://www.AldusSociety.com), to find up-to-date information about our programs and activities and in-depth articles about many of our speakers. For additional information

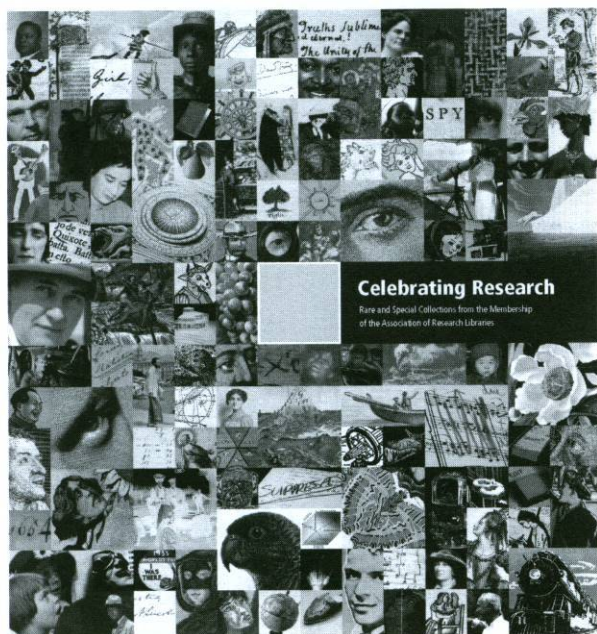
please contact Ronald L. Ravneberg at 614 457-1153 or [AldusSociety@aol.com](mailto:AldusSociety@aol.com).

## THE AMPERSAND CLUB



THE AMPERSAND CLUB kicked off its 2007-2008 season of programs on a dark, rainy, tornadic night on the cusp of the autumnal equinox. The National Weather Service used this headline "September 20, 2007: Severe Weather, Including a Tornado Threat, to Afternoon Rush Hour in the Twin Cities."

It was precisely this time The Ampersand Club was to gather at the Campbell-Logan Bindery to hear Greg Campbell present a talk on his book *Son of a Bookbinder*, a stunning limited edition published by Bird & Bull Press ([www.birdandbullpress.com](http://www.birdandbullpress.com)). The storm forced the tiki bar and Japanese grilling (prepared by our host) to move indoors, and kept a number of members away from the meeting, as the streets of downtown Minneapolis filled with water—more fit for canoes than cars. Those that made it were treated to a personalized recounting of the production of the book and the story held within the beautifully crafted volume. Oak Knoll Press describes this book as: "The fascinating story of edi-



## Celebrating Research

*Rare and Special Collections from the Membership of the Association of Research Libraries*

A book and Web site presenting illustrated and highly readable profiles of selected rare and special collections available for use in the major research libraries of North America. Also includes an introduction by British rare book expert Nicolas Barker and an appendix that provides a broad description of each institution's special collection holdings and pertinent contact information.

#### Editors

Philip N. Cronenwett, Special Collections  
Librarian Emeritus, Dartmouth College Library

Kevin Osborn, Research & Design Ltd.

Samuel A. Streit, Director for Special Collections  
Brown University Library

<http://www.celebratingresearch.org/>



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Washington, D.C.



tion binding in America seen through the eyes of the son and eventual owner of Allan Campbell's bookbinding business. Greg describes how the library binding and edition binding business has changed over the last 50 years. . . . The book ends with a description of the fancy cloth import business that regularly has supplied the cloth for private press printers in America."

The October 27 meeting was hosted by Wilber "Chip" Schilling, former Amper-sand Club president and proprietor of Indulgence Press. This was a Saturday afternoon reception and reading of poetry by Michael Dennis Browne ([www.alumni.umn.edu/29Mar2005.html](http://www.alumni.umn.edu/29Mar2005.html)) from his new book, *Panthers*, the most recent publication of Indulgence Press. Chip Schilling talked about the design and production of this book. To see this book and others visit [www.indulgencepress.com](http://www.indulgencepress.com).

Future meetings will include a holiday party in January, a program by Gaylord Schanilec on his recently published master work—*Slyvæ*. Schanilec's Midnight Paper Sales web site states: "This book documents the journey of Ben Verhoeven and Gaylord Schanilec into the woods to create a work not only about these trees, but of these trees." ([www.midnightpapersales.com](http://www.midnightpapersales.com)).

Other programs on mystery fiction, book conservation, fore-edge painting and font design will round out the season.

With the leadership of Rob Rulon-Miller, The Ampersand Club is busy planning for the FABS 2009 May meeting in Minneapolis. We are looking forward to treating many FABS members to unique tours and bibliophilic activities. Thanks to Greg and Duncan Campbell for helping with program descriptions.

## THE BALTIMORE BIBLIOPHILES



**T**HE BALTIMORE BIBLIOPHILES schedule for 2008 is as follows. Please feel free to contact us for further information or to attend one of our meetings. Unless otherwise noted, all meetings are at the Johns Hopkins Club. Topics and dates are subject to change.

**March 20** – Lawyer Joseph Moore will discuss his book, *Murder on the Eastern Shore*, which depicts a landmark case in Maryland jury trials.

**May 21** – Nick Galt will speak about his extensive collection of pre-1776 English legal documents. When asked about his col-

lecting interest, he quotes Erasmus: "When I get a little money, I buy books, and if I have any left, I buy food and clothes."

For more information contact Binnie Syril Braunstein, Corresponding Secretary, at 410 486-6178 or [bsbgc@aol.com](mailto:bsbgc@aol.com).

## THE JOHN RUSSELL BARTLETT SOCIETY



**T**HE BARTLETT SOCIETY future events are listed below. Anyone who would like to know more about The Bartlett Society should contact Pam Rakowski at [pam1348@cox.net](mailto:pam1348@cox.net) or 401 751-5581.

**January 10** – John Carter Brown Library. Professor John Gately will give a talk on "John Brown, the Abolitionist: A Collection, Why & How"

**February 5** – Providence Athenaeum. Professor Laura Miller will give a lecture on "Discussion on Reluctant Capitalists: Book-selling and Culture of Consumption."

**March 18** – John Carter Brown Library. We will have our annual meeting and a talk by Robert Grandchamp on collecting Rhode Island's Civil War involvement.

**April 16** – John Carter Brown Library. We hold our annual Stillwell Prize event in

## THE VEATCHS

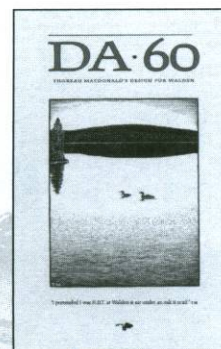
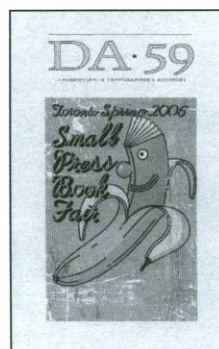
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## The Devil's Artisan



### A Journal of the Printing Arts

The latest issue (60) features an appreciation of the graphic art of Thoreau MacDonald written by one of Canada's most contemporary graphic artists – Seth. Randall Speller introduces a hitherto unknown book design that Thoreau MacDonald completed in the 1930s for an edition of Henry David Thoreau's *Walden*. And engraver George A Walker is Rogue of the moment.

A year's subscription (two numbers) costs just \$22 US.

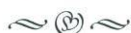
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[www.sentex.net/~pqj/DA.html](http://www.sentex.net/~pqj/DA.html)



which three college undergraduates are awarded prizes for their book collections; also Wilson Kimnach, editor of the works of Jonathan Edwards, will give a talk.

## THE BIXBY CLUB



ON November 15, Ronald L. Ravneberg, FABS Secretary and scholarly collector of materials relating to the voyages of Captain James Cook, displayed his volumes of the texts and plates. Employing a dazzling PowerPoint presentation, he reviewed Cook's three voyages and then focused on his unique copy of the first edition of the first voyage with corrections by the author, Hawkesworth, for the second printing.

On December 6, James E. Schiele, fellow St. Louisan, presented a selection of original prints from his preeminent collection documenting the Civil War era. His collection begins with the abolition movement, the German revolution in Europe in 1848, and Harriet Beecher Stowe's *Uncle Tom's Cabin* in 1852, and then took us through reconstruction and to the end of the Grant administration in 1877. The evening provided a great opportunity to examine these magnificent original prints up close.

Looking ahead, on February 15 John Neal Hoover, Director of The St. Louis Mercantile Library, will host his annual Valentine's gathering at his residence. It always attracts a crowd and John lays out examples of books from his private collections for the perusal of Bixby Club members.

On Monday, April 14 Stuart Karu will address The Bixby Club. Stuart is a collector, in fact, the preeminent collector of Frankliniana. He is the largest private lender to the Franklin Tercentenary Exhibition that came to St. Louis last year. He will talk about the importance of a collector having a sense of focus. The true collector, he believes adds to the scholarship of what he collects as opposed to just putting it on a shelf or hanging it on the wall.

For information about The Bixby Club please contact John Hoover at 314 516-7245 or jhoover@umsl.edu.

## THE BOLTON SOCIETY

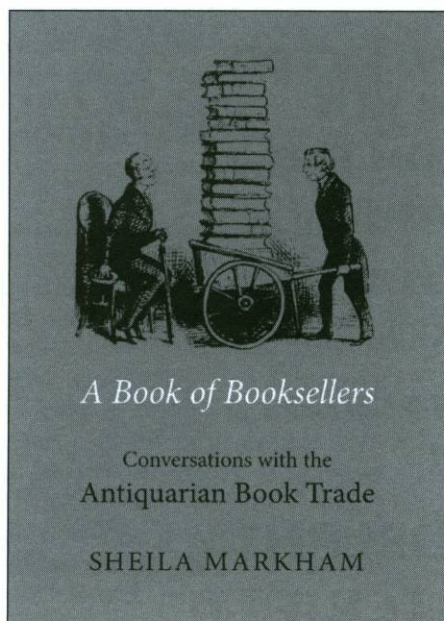


THE FALL MEETING of the Bolton Society was held on October 10, 2007, at its usual location, the Chemical Heritage Foundation (CHF) in Philadelphia, with about fifteen members and guests present.

The Executive Board had met on September 4, 2007, to discuss a variety of topics, such as activities of the Othmer Library, difficulty of attracting affiliates to The Society, the "Global Front" for CHF, the need to attract younger collectors, how to better highlight member collections, and whether or not a membership fee should be considered.

At this meeting, The Society approved a final draft of its guidelines on compiling oral histories. Later that day the guidelines were approved by the Heritage Council and forwarded to the Board of Directors of the CHF. It also approved the appointment of member John Sharkey as a resource person for symposia among members of The Bolton Society, the History of Chemistry Division of the American Chemical Society (ACS), session organizers, speakers, etc.

CHF Archivist, Andrew Mangravite, gave an overview of "Some Notebooks and Common Place Books" in the CHF Archives. At present the holdings contain 27 notebooks and six diaries embedded within archival collections. Subject matter is quite varied: the element germanium, textile marketing, instrument design, lecture notes, bleaching and dyeing, analysis of aluminum, thesis notes, qualitative analysis,



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and the German plastic industry. The earliest notebook is from 1834 and the most recent from the 1980s – about a spherical structure first reported in the 1980s (buckyballs). Undoubtedly, the best known of the notebook keepers was Wallace H. Carothers, inventor of both neoprene rubber and nylon.

The major event of The Bolton Society activities during this reporting period was the symposium on “Classic Chemistry Books of the 20th Century: Spectroscopy,” held at the American Chemical Society meeting in Boston on August 20, 2007. This symposium, sponsored jointly by The Bolton Society and the History of Chemistry Division of ACS, was organized by Bolton Society members Ronald Smeltzer and Gary Patterson. A list of the eight papers that were presented follows:

Spectroscopy and the quantum revolution: Old quantum theory gives way to quantum mechanics—Kenneth R. Metz.

Spectroscopy and the periodic table: Tribute to Friedrich Hund’s Linienspektren und periodisches System der Elemente—William Barry Jensen.

Gerhard Herzberg: Physicist, chemist and astronomer—Donald C. Morton.

Raising the bar for those who followed: Henry Rowland and the solar spectrum—Steven C. Turner.

A brief history of light scattering spectroscopy—Gary D. Patterson.

Vibrational and vibration-rotational molecular spectroscopy 1900-1967 – Alfons Weber.

Chemistry of the stars: Scheiner & Frost’s treatise on astronomical spectroscopy—Ronald S. Brashear

Two classics of early American solar spectroscopy – Richard L. Kremer.

During Collectors Showcase, members examined items from their various collections, such as a utilitarian 1930s catalog of commercial chemicals, a printed copy of Henry Carrington Bolton’s Ph.D. dissertation of 1866, a variety of decorative bindings used for chemistry books, and a collection of chemically related science fiction.

For more information about The Bolton Society please contact Elsa B. Atson at 215 873-8205 or [elsaa@chemheritage.org](mailto:elsaa@chemheritage.org)

## THE BOOK CLUB OF CALIFORNIA



**E**XCITING NEWS at the Book Club of California: The Club will be renovating and expanding its space on the same floor

of the building it has occupied since 1978. Plans include expansion of library facilities, increased exhibition areas, spacious meeting/gathering rooms, a workstation for volunteers, and a hospitality section. Ceilings will be raised, flooring and lighting will be changed. In all, the environment will meet the needs of the growing Club.

Overseeing the expansion will be newly elected officers: John Hawk, President; Kathleen Burch, Vice President; Robert Chandler, Secretary; and Tom Woodhouse, Treasurer.

### WINTER EVENTS AT THE CLUB LECTURES

**December. 8** – Symposium in celebration of the publication of Joseph Brodsky’s *Watermark, a Memoir of Venice*, with photographs by Robert Morgan.

**PARTICIPANTS:** Peter Rutledge Koch, artist, printer, publisher, and writer; Sandro Berra, graphic designer and executive coordinator of the Tipoteca Italiana Fondazione; and Jonathan Aaron, poet and professor of English at Emerson College. Event co-sponsored by the Friends of the San Francisco Public Library, the Book Club of California, and the Codex Foundation at the San Francisco Public Library.

**First Mondays** – Book Club Librarian, Barbara Jane Land, continues a series of talks about the Club’s history through its publication program.

**February 4** – Kathleen Walkup, Professor of Book Art and head of the Mills College Book Art Program, and Book Art Students at the opening of the exhibition “Inspire Me!”

**March 17** – “Piranesi as Book Designer,” a presentation by Marcia Reed, head of Collections Development at the Getty Research Institute Library. This lecture is in reference to the “Magnificent Piranesi” exhibition at the J. Paul Getty Museum at the Getty Villa from December 6, 2007 through March 10, 2008.

Plans are in progress for several events to be presented in Southern California.

### EXHIBITIONS

**February 4-March 31: “Inspire Me! Books talk. Students answer.”**

Professor Kathleen Walkup of Mills College and her graduate and undergraduate Book Art students will examine key works in The Book Club’s Albert Sperisen Library. After analyzing these works, students will create their own unique projects by drawing on the works for inspiration. The results will be exhibited at The Book Club alongside the books that inspired them.

The students will also create a mini-exhibition that reflects the history of Mills College’s historical Eucalyptus Press. Professor Walkup will speak about the project and the current state of Book Art education at the exhibition opening.

Book Club members will be invited to Mills for a luncheon, a tour of the Book Art studios to see the new bindery, and a visit to the F. W. Olin Library Special Collections.

### April 14-June 17: “Western Exploration”

The exhibition features a collection originally formed by Hans Peter Koch, one of the co-founders of the University of Montana, great-grandfather of Club member printer Peter Rutledge Koch, between 1870 and 1918. Additions to the collection have been made by a further three generations of the Koch family.

### PUBLICATIONS

Sets of Southern California Travel Posters 1896-1965 and Northern California Travel Posters 1896-1960 are available for \$60.00 each, plus \$10.00 shipping and applicable California tax. Victoria Dailey, Los Angeles bookseller and publisher, has produced these keepsakes.

For Edward Gorey collectors: The Book Club is offering for sale from the exhibition of “The Book Art of Edward Gorey,” (October 29, 2007-January 29, 2008) curator and collector Malcolm Whyte’s 4-color, 5-fold checklist that splendidly captures Gorey’s whimsy. Printed in a limited run of 750, the checklists are free to exhibit visitors and Standing Order members. Otherwise, they are \$12 for the checklist and \$3 for the two-color exhibition announcement.

For information, contact Lucy Rodgers Cohen, Executive Director, at 415 781-7532 or email [lucyrcohen@bccbooks.org](mailto:lucyrcohen@bccbooks.org)

## THE CAXTON CLUB



**S**AVE THIS DATE! Saturday, April 12, 2008, from 9 a.m. - 4 p.m. The Caxton Club and The Newberry Library have just announced their 2008 Symposium on the Book: “Rare Books & the Common Good: American Perspectives.” (see article on p. 29 for complete details.)

### LUNCHEON PROGRAMS 2007-2008

On December 14, 2007, author, historian, and raconteur Thomas J. O’Gorman talked to us about his latest book, *End of Watch and Other Matters: Chicago Police Killed in the Line of Duty 1853-2006*, co-written with Edward M. Burke, veteran alderman, historian and former policeman. Together these



two have woven a vibrant tale that is really the story of a city, told through the stories of 534 of its most remarkable heroes. From just a prairie outpost to a Prohibition gangland city; from the chaos of vast numbers of immigrants to the great advances in law enforcement technology – this is the story of Chicago: its struggle to survive, to grow and to eventually become America's most American city.

**January 11, 2008** – The Friday Luncheon Group will travel to the Adler Planetarium for lunch at 11:30. Curators Marvin Bott and Jodi Lacey will conduct a gallery tour of their exhibit, "Mapping the Universe."

**February 8th** – The Caxton Club will meet at the Union League Club. On March 14, April 11, May 9, and June 13 we will be meeting at the Woman's Athletic Club.

#### DINNER PROGRAMS 2007-2008

On December 19, 2007, the program honored: "The Caxton Club and the Mid-Day Club: Sixty Years Under the Same Roof."

This was our last meeting in the Midday Club, which has hosted Caxtonians (with a few interruptions) since December 1936. Many of us have never known another Caxton Club venue than the 56th floor of 10 South Dearborn. After the new year, we

will never know it again. A club committee is busily at work to find new lodgings and the Caxton Club will continue and prosper. The Midday Club, however, will close permanently on December 31st. To celebrate our long association with the Midday and to bid good-bye to a grand suite of rooms, we've planned an evening of recollection and revelry. John Notz, Caxtonian since 1990 and third-generation Midday Clubber, will present a brief survey of their long and pleasant association.

Another group of Caxtonians, including Hayward Blake, Don Krummel, Harry Stern, Karen Skubish, and Dan Crawford will share some memories of meetings past. And we will get to relive some highlights of great meetings of yesteryear, via a videotape montage prepared by Dorothy Sinson and Tom Joyce. Join us for an evening of conviviality, book talk, music, good food, and remembrance.

**January 16, 2008** – EUREKA! The Archimedes Palimpsest. Dr. William Noel, Curator of Manuscripts and Rare Books at the Walters Art Museum, Baltimore, will provide a fascinating look at an astonishing manuscript loaned to the museum by a private collector that was known to conceal the texts of two treatises by Archimedes beneath a 13th-century prayerbook. The

hidden texts that are slowly being retrieved by conservators and imaging scientists and deciphered by textual scholars radically alter our understanding of Archimedes' position in some key areas of mathematics, especially the two related fields of the calculus and of infinity, and also reveal him to have written the first treatise concerning combinatorics.

The ongoing work on the manuscript has also revealed unique texts by other ancient authors, including a commentary on Aristotle's categories, and speeches by Hyperides, one of the ten canonical orators of the ancient world.

Noel and co-author Reviel Netz, a Stanford classicist, have chronicled the often difficult and demanding work surrounding the preservation the palimpsest in *The Archimedes Codex*, which was published in October of 2007 by Da Capo Press. Noel will sign copies of the book, which will be available for sale at the event.

**February 20** – David Spadafora, President, Newberry Library will discuss research libraries.

**March 19** – Our Annual Auction, silent and live.

**April 16** – Charles Middleton, President, Roosevelt University, on "Six Books that Changed History."



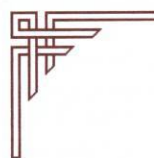
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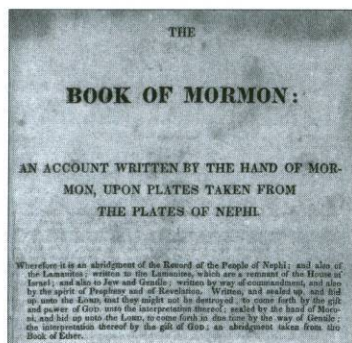
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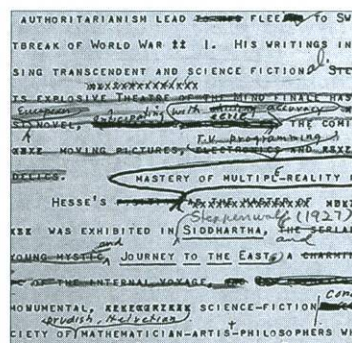
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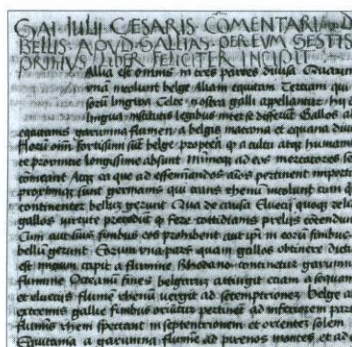
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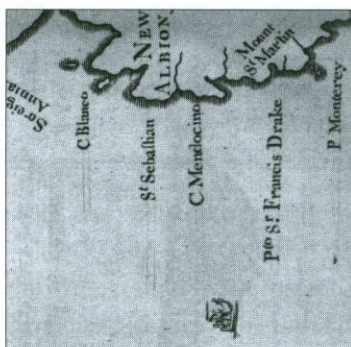
Original typescript for Timothy Leary's autobiography, *Flashbacks*, published by J. P. Tarcher in 1983.

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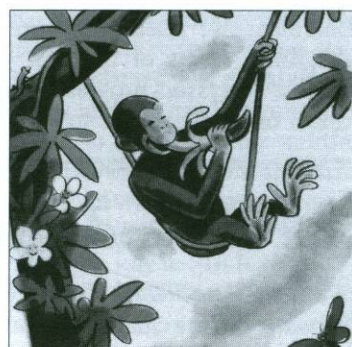
Rare 15th century manuscript of Julius Caesar's *Commentaries on the Gallic Wars* (Commentarii de bello Gallico).

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**Sold for \$21,850**



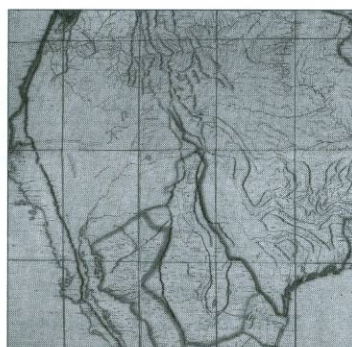
Hand-colored engraving by Carl Bodmer of a Moennitarri warrior, from the atlas which accompanied Prince Maximilien of Wied's account of his travels into the interior of North America in the early 1830s.

**Sold for \$31,625**



Johann Weinmann's *Duidelyke Vertoning*, 4 volumes, 1736-1748, the Dutch language edition of *Phytanthoza Iconographia*, with 1,025 color plates.

**Sold for \$137,000**



John Melish's landmark 1816 map of the United States, the first large scale detailed map made in the U.S. that showed the entire country from the Atlantic to the Pacific.

**Sold for \$69,000**

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May 21—Unfilled, hope to get Michele Cloonan on “Alice Millard and the Arts of the Book”

June 18—Unfilled, hope to get Dan Meyer on the “History of Special Collections at the University of Chicago.”

For additional information concerning our Club, events or publications, please contact Hayward Blake at [hrblake@earthlink.net](mailto:hrblake@earthlink.net).

## THE BOOK CLUB OF DETROIT



BY THE TIME you receive this issue of the *FABS Newsletter*, the BCD's 50th year will have ended. Bill and Meg Schwedler will have presented a murder mystery fundraiser at the Ukranian Club. Since we have not been able to raise monies from our book auctions as we had hoped, we have been toying with various ideas. A book mystery was one.

Last December, we celebrated with a party highlighting events of the past 50 years, our most successful programs, our remembrances of music of the 50's from

the various sheet music collections of members, our fondness for the American Bandstand era, and an annual meeting selecting new officers and board. So how can we top that for our 51st year?

Well author Don Devine will be telling us about his Civil War novel *Jane*. He will highlight his visits to research libraries around the country by associating these trips with the facts in his very interesting novel. We will also be hearing from Randy Asplund, a medieval artist, on the making of illuminated manuscripts. Members will display incunables from their collections.

The Ann Arbor Book Festival gets underway for the fifth year. There will be demonstrations, panels, lectures, author signings, and poetry presentations.

Comic books will be revisited in July as we prepare for our fall book tours.

Thank you to the Washington Rare Book Group for this year's truly inspirational FABS Book Tour and Symposium and to Don and Molly McGee for planning the Rhode Island extravaganza coming up in the spring of 2008.

Keep those book lovers happy! That's our motto for 2008. If you are in town call

President Joan Knoertzer at 734 668-6815, and meet a few of our members. They would love to meet you.

## THE DELAWARE BIBLIOPHILES



SUMMER found the DB's enjoying a picnic of food from the grill and shared goodies at the home, the former village church, of Roz DuPont and Bernie Felch. Twenty-six members, coming from lower Delaware, Maryland, Philadelphia, and New Jersey, began the fall season at the home of Steve and Karen Beare with the ever popular show and tell, perhaps better termed as a “Collectors’ Showcase” because of the wide interests reflected in the books and ephemera displayed by the membership. Examples of books and ephemera shown included *Shakespeare's England* with a stunning full-leather binding by Bradstreet of London with a Rosenbach Company provenance and extra-illustrated with original pen drawings; an interesting collection of Delaware postcards and anthropomorphic postcards showing cats in comic situa-

## FABS Tie and Scarf

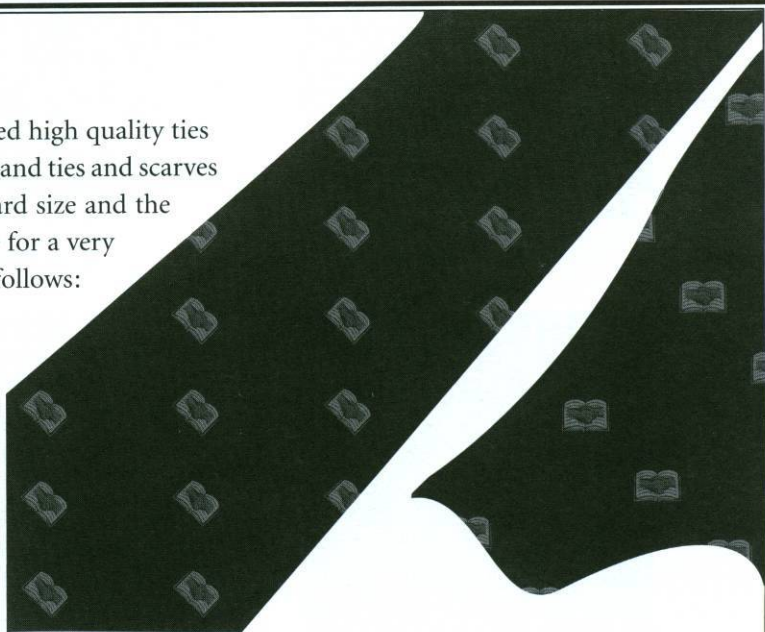
Barnard-Maine, a long-established firm that has produced high quality ties and scarves for many clubs, has produced FABS four-in-hand ties and scarves in navy blue with a gold and tan logo. The tie is standard size and the scarf is 100% silk cut to retain its original 36" by 36" shape for a very long time. Prices, including gift box and delivery, are as follows:

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tions; an 1848 broadside that presented a chronology of the history of Prince Edward Island, Canada; a rare set of brass dyes for embossing the binding of Fitzgerald's *Life of Christ*; and recent books from the Penland School of arts and crafts. We also got to see Steve's extensive collection of 19th century, decorative cloth bindings, and his reference collection focusing on printing history, bibliography, and the history of science. The latter being supported by a fine collection of scales, balances, and other scientific instruments. We congratulate Steve on his recent election as a member of the American Antiquarian Society.

October started with a fine press fair at Oak Knoll Fest, a full weekend of events. On Sunday morning the panel discussion on "The Renaissance of Letterpress Printing" was moderated by our member Tim Murray, head of Special Collections at the University of Delaware Library.

Later in the month we traveled to the Biggs Museum of American Art in Dover where we had the double treat of having a tour of the museum and a special exhibit and illustrated lecture by our member Dr. Terry Bryan on "Art & Commerce Intersect: The Bank Note Vignettes of Felix Octavius Carr Darley." This is the same title for the well researched article he wrote for "Paper Money"- March/April 2007 published by The Society of Paper Money Collectors, Inc. At our lecture he exhibited original examples of a wide variety of Darley illustrated bank notes of the 19th century. For half his life, Darley resided in a home in Claymont, Delaware.

November was the annual dinner/auction, the major fund raiser of our club that was held at Union City Grille Restaurant in Wilmington, a new location for us this year. The food and service was excellent. Thirty-three members and guests actively bid on 61 lots of books, posters, prints, ephemera, and edibles that were donated by Club members resulting in the addition of \$1,375. to our treasury. Its success allows us to maintain our low dues, subsidize our dinners, and conduct various club projects.

We will conclude 2007, our 30th anniversary, with a meeting at the home of Bob and Mary Walsh in December. His collection of Highlandsiana concerning their local neighborhood that he had written about in the last issue of *Endpapers*, our semi-annual newsletter, will be on view. Programs for 2008 have not been finalized but we will have our 31st anniversary dinner in the spring. We invite FABS members to contact us if they plan to be in the area to see if we have anything scheduled. For

additional information contact our president, Tom Doherty at [tsquare1787@aol.com](mailto:tsquare1787@aol.com) or [tsquare1787@aol.com](mailto:tsquare1787@aol.com). We welcome visitors.

## FINE PRESS BOOK ASSOCIATION



THE FINE PRESS BOOK ASSOCIATION held its annual meeting in New Castle, Delaware at the time of Oak Knoll Fest, October 6 and 7, 2007. Robert McCamant assumed the chair of the North American branch, and Jim Beall and Mark McMurray joined the board.

Oak Knoll Fest included Johanna Drucker speaking on her history with letterpress printing, and then a panel about education in the fine press field chaired by Tim Murray, Head of Special Collections at the University of Delaware, and including Kathy Walkup, Ashley Pigford, David Comberg, and Katherine McCanless Ruffin. More than 40 presses (including several academic ones) participated in the book fair.

November 3 and 4, 2007 brought the Oxford Fine Press Book Fair in Oxford, England, cosponsored by the UK Branch of FPBA along with the Provincial Booksellers Association there. More than 60 presses participated, and speakers included Walter Bachinski, Rigby Graham, Dave Farey, Carolyn Trant, and Nigel Bents.

*Parenthesis* 13 (the Association's journal) was distributed in late fall and *Parenthesis* 14 was expected in early winter. Odd-numbered journals are edited by Paul Razell ([inferno\\_press@mac.com](mailto:inferno_press@mac.com)) and published by the North American branch. Even-numbered journals are edited by Sebastian Carter ([sebastianc@waitrose.com](mailto:sebastianc@waitrose.com)) and published by UK branch.

Those from North America interested in membership should contact Morva Gowans, [FPBA\\_Morva@shaw.ca](mailto:FPBA_Morva@shaw.ca) and those from elsewhere in the world Maggie Walker, [margaretjudithwalker@btinternet.com](mailto:margaretjudithwalker@btinternet.com). A web site for the association can be located by Googling "Fine Press Book Association."

## FLORIDA BIBLIOPHILE SOCIETY



AFTER a scintillating series of Fall 2007 meetings, culminating in our annual Christmas potluck and auction of member donated books, our membership of 32 hardy bibliophiles (both local and throughout the country) are looking forward to reconvening in January. It must be men-

tioned that several of our members attended the FABS Book Tour and Symposium in Washington, D.C. and reported favorably at our October meeting on the well-planned and executed weekend. Commitments are already being made for the 2008 edition. Jerry Morris, our immediate Past President, and his wife Linda, have returned from their sojourn on family business in Hawaii. We are pleased to have Jerry's expertise in matters bibliophilic and computerese back in our midst.

We meet on the third Sunday of the month at 1:30 p.m. We alternate between Heritage Village in southwest Largo (the 3rd largest city in Pinellas County – the most densely populated County in Florida) on odd months – January, March, etc., and the McDonald-Kelce Library on the University of Tampa's campus on even months – February, April, etc. Our annual banquet takes place in May and we take a break from meetings during June, July, and August. Guests are always welcome. The Heritage Village complex includes various home and business structures relating to Pinellas County's history plus a museum. There are gardens and an Art Museum for those so inclined to visit after our meeting. In the same manner, the UT campus includes the Plant Hotel which played a prominent part in housing and entertaining Teddy Roosevelt on his way to San Juan hill. The structure, now the main administrative and academic building for UT, also houses an interesting museum and exhibitions of period decorated hotel rooms and artifacts related to the Spanish-American war.

For further information please contact Lee Harrer at 727 536-4029 or by email at [midbooks@tampabay.rr.com](mailto:midbooks@tampabay.rr.com).

## FONTANEDA SOCIETY



ALL PROGRAMS are from 7 to 9 p.m. in the Bienes Museum of the Modern Book, sixth floor, Broward County Main Library, 100 South Andrews Avenue, Fort Lauderdale, Florida unless otherwise noted.

**January 17** – Musical reception at the residence of Fred and Mary Ruffner. Time to be announced.

**February 21** – Members' Exhibit: Selections from the collections of Fontaneda members. Exhibit mounted by James Findlay and Lillian Perricone in the Bienes Museum of the Modern Book.

**March 20** – Annual Artists' Book Prize Exhibit and 2007 Award Ceremony. Winning artist will speak about their work.

**April 17** – Tour the Jaffe Collection: Book



as Aesthetic Objects in the Special Collections Library at the Wimberly Library at FAU. Time to be announced.

May 15 – Annual Meeting and Election of Officers. Members “show and tell” follows business meeting.

For more information please contact: Peggy Bing, Secretary at 954 785-2834 or [Peggy5791@aol.com](mailto:Peggy5791@aol.com).

## THE NO. 44 SOCIETY



THE NO. 44 SOCIETY of the University of Illinois at Urbana-Champaign meets at The Rare Book & Manuscript Library, 1408 W. Gregory Drive, Urbana, at 3 p.m. on the first Wednesday of each month, September through May (excluding January) unless otherwise stated.

We hosted two guest lectures this fall. At the October meeting, Colin Franklin shared his experiences as a book collector and dealer. Fabio Troncarelli, professor of paleography at the University of Viterbo, gave a talk entitled “The Vivarium and its Library” at the November meeting.

In December, the No. 44 Society hosted its annual holiday party in which members share their favorite new acquisitions and their favorite holiday treat with the club. The new year begins with a special meeting

on January 9, in which John Dussinger, No. 44 Society member and Professor Emeritus at the University of Illinois, will give a talk on Samuel Richardson’s career as a printer and publisher. On February 6th, Audrey Niffenegger, best-selling author of *The Time Traveler’s Wife* and book artist, will give a talk at the No. 44 Society meeting. On March 5th, Travis McDade, law librarian at the University of Illinois and author of *The Book Thief: The True Crimes of Daniel Spiegelman* will be giving a talk about recent book thefts in America. A printing demonstration and tour of the Soybean Press is scheduled for April 9. The May meeting includes the awarding of the Harris Fletcher Book Collecting Award and T.W. Baldwin Prize in Book-Collecting to the undergraduate and graduate students with the best book collections.

For additional information, please see [www.library.uiuc.edu/rbx/no44.htm](http://www.library.uiuc.edu/rbx/no44.htm).

## THE GROLIER CLUB



SINCE ITS FOUNDING IN 1884, there have been over 3,000 members of the Club. Current membership is over 750 of which 350 are resident members and about 400 non-resident including over 70 domiciled abroad.

New members since December, 2006: Nancy Harrison, New York; John Warren Freas, Havertown, PA; Jean-Francois Vilain, Philadelphia; Elizabeth A. R. Brown, New York; Edward L. Widmer, Providence; Robert A. Fippinger, New York; Rudy L. Ruggles, Jr., Ridgefield; Scott Brown, Eureka, CA; John Mustain, Menlo Park, CA; Bryan A. Garner, Dallas; Walter Melion, Atlanta, Eric W. Nye, Laramie, WY; Alexander Altschuller, South Dartmouth, MA; Don J. Cohn, New York; Theodore Sedgwick, Washington, D.C.; John Koh, Singapore; Zlatko Pozeg, Philadelphia; and Ian Smith, London.

### CLUB PUBLICATIONS

Gotthard de Beauclair. *Art & Literature Through Typography & Design*. Jerry Kelly with an introduction by Hermann Zapf. 6 x 9” 48 pp. 15 illustrations in color and black and white. Catalogue of 66 items from the collection of Jerry Kelly illustrating the life and work of de Beauclair. Designed by Jerry Kelly. Wpps \$16.

*The Neale M. Albert Collection of Miniature Designer Bindings*. 9 x 11”, 224 pp. Over 700 color photographs of 250 miniature designer bindings. Essay by Grolier Club member Priscilla Juvelis, preface by Grolier Club member Neale M. Albert. 2000 copies. Cloth with cloth slipcase \$60.

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*Guild of Book Workers 100th Anniversary Exhibition.* 8.5x11; 112 pp. Full color illustrations of every item. Introduction by Grolier Club member Betsy Palmer Eldridge. Complete descriptions of all 120 bindings on show with biographical sketches of the binders. Pictorial wpps \$28.

*Political Cartoons and Caricatures from the Collection of Michael Alexander Kahn.* 6 x 9; 62 pp. Twenty-four illustrations in color and black and white. Introduction by Michael Alexander Kahn, followed by descriptions of items on view at the Grolier Club, March 21-May 25, 2007. Designed by Jerry Kelly. Cloth \$20.

*The Mind of the Collector: Private Library Catalogues in the Collection of the Grolier Club.* 8.25x4; 24 pp. Introduction by Eric Holzenberg in English and French, followed by descriptions by Librarian Fernando Pena of sixty-five printed and manuscript private library catalogues from the collection of the Grolier Club. Designed by Jerry Kelly. A version of this checklist was produced for participants in the AIB Congress. A further edition of 1000 copies, with a different cover and title page were produced for Club members. Wpps \$12.

*The Ladies, God Bless Them: Recollections of American Women Cook Collectors by Charles Ryskamp.* 9x5.5; 24 pp. Text of a talk given on April 18, 2007. Designed by Bruce Kennett. 1000 copies. Printed at the Stinehour Press. Wpps \$12.

Please visit the Grolier Club website [www.grolierclub.org](http://www.grolierclub.org) for a complete list of publications and Club activities open to non-members.

#### ACTIVITIES

During 23-29 September the Grolier Club was one of a dozen New York institutions to host the first visit of the Association Internationale de Bibliophilie (AIB) in thirty-five years. The group, 175 strong, began its tour with a reception and dinner at the Grolier Club. Monday was spent at the New York Public Library (where Eric Holzenberg gave the opening talk on "New York Bibliophily.") Tuesday's venue was The Metropolitan Museum and The Cloisters. Wednesday was devoted to the Morgan Library followed by dinners at the homes of local members. Thursday, members visited the New York Historical Society, the Union Theological Seminary Burke Library and the MOMA Library, followed by a gala dinner at the Frick. On Friday the participants divided to visit either Yale or Princeton. On Saturday the group was back at the Grolier Club for the AIB's annual general meeting, preceded by Roland Folter's delightful talk

on catalogues of the imaginary libraries, "Printed in the Mind of Man."

#### LOOKING AHEAD:

##### Bibliography Week 2008

Here is a tentative schedule of events at the Grolier and elsewhere in the city:

January 22. 1. At the Grolier Club: Conference: "Book Catalogues: Tomorrow and Beyond." 2. At Columbia University: The Fourteenth Annual BOOK Arts Lecture.

January 23. 1. At the Grolier Club: Grolier lunchtime buffet. 2. At the Grolier Club: Opening reception of "The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse," from the collection of Mindell Dubansky.

Thursday, January 24. 1. At the Metropolitan Club: The 124th Annual Meeting and Dinner. 2. At Booklyn: Booklyn's Open Salon is Open!

January 25. 1. Venue TBA: The annual meeting of the Bibliographical Society of America. 2. At the 69th Regiment Armory: The annual Bibliography Week Book Fair.

January 26. 1. At the New York Public Library: The annual meeting of the American Printing History Association. 2. At the Center for Book Arts: Winter open house. 3. At the Grolier Club: Bibliography Week "Farewell Tea."

## NORTHERN OHIO BIBLIOPHILIC SOCIETY



PLANNING IS UNDERWAY for the 26th annual Akron Antiquarian Book Fair. The fair will return to its traditional Easter weekend date in 2008. Check the NOBS website for future updates and details.

The NOBS Annual Meeting was held on November 18 at the newly renovated Akron Museum of Art and featured Richard Gildenmeister, longtime Cleveland bookman.

NOBS has formed several new committees charged with generating ideas and making recommendations on the future direction and focus of the organization.

## THE BIBLIOPHILE SOCIETY OF ROCHESTER



MR. PAUL ROXIN, author of *One Foot on the Ground*, gave an entertaining talk at the December 12 meeting. Mr. Roxin has spent his life involved with all facets of aviation. He obtained his pilot's license in 1937, taught ground school during W.W.II, and was instrumental in forming the Geriatrics

Pilot's Association, an organization of W.W.II pilots.

At the January 9 meeting, Ray Edinger, collector of antiquarian books on the Arctic, erstwhile president of our society, and author of *Fury Beach*, will speak about his forthcoming book, *Love and Ice: The Tragic Obsessions of Dr. Elisha Kent Kane, Arctic Explorer* (Frederic C. Beil, 2008). *Love and Ice* is a true story of adventure and romance in the 19th century. Dr. Kane's poignant love affair with Rochester's famous Spiritualist Maggie Fox adds heart-warming contrast to the explorer's frigid adventures in the Arctic. Upon Kane's untimely death in 1857, his universal fame culminated in a funeral procession rivaled only by that of Abraham Lincoln. Mr. Edinger will augment his talk with slides of illustrations from his book.

The February 13 meeting will feature award winning mystery writer, Charles Benoit, whose awards include the Benjamin Franklin Award for Mystery/Suspense, Glyph Award, and nomination for the Edgar Allan Poe Award. Mr. Benoit taught social studies in the Rochester City School District for ten years before moving to Kuwait to teach at the American International School. He returned to Rochester five years later, following a one-year stint in Trinidad and Tobago. He currently works in advertising and hosts the award winning jazz FM radio show Smart Set. In his talk, Mr. Benoit will relate how he got his first book published and what authors do to help sell their books. His latest book is *Noble Lies* (Poisoned Pen Press, 2007).

The March meeting will be a field trip to the Rochester Institute of Technology Library. There, we will hear from Kari Horowicz, Art and Photography Librarian, RIT Library. Ms. Horowicz, who has expertise in both electronic and print resources, will discuss the library's holdings and Special Collections.

At the April meeting, our speaker will be Julia Nitzsche, a professional bookbinder and restorer. Note: depending on speakers' schedules, the programs for the March and April meetings may be switched. Please refer to the monthly newsletter for the latest program information.

Members' Night, which features readings from works of prose and poetry by society members, will be the meeting's fare in May.

Our society concludes the bibliophilic year in June with its annual gala banquet.

All meetings are open to the public and are usually held on the second Wednesdays of September through May in the Community Room at the Barnes & Noble book-



store in Pittsford Plaza, beginning at 7:30 p.m. Occasional field trips are had, as announced in the monthly mailing and through local news media. For information, please contact Ray Edinger at 585 663-1339 or email [redinger@rochester.rr.com](mailto:redinger@rochester.rr.com).

## THE ROWFANT CLUB



AS USUAL, The Rowfant Club will be hosting speakers every week on Wednesday evenings from all over the world who will enlighten us on all manner of things and topics bookish after dinner.

Some pundits and futurists have suggested that the iconic printed page book is doomed to a kind of museum status with the increasing use of electronics instead of paper. Others note that the book, by its very flexibility and portability, its incredible convenience, will survive and thrive in coming generations. Speakers at The Rowfant Club in the coming months will deal with these and related topics.

We will hear about an "unorthodox biography" of William Shakespeare, one of the demigods of the Club. We will listen to an expert on ancient Athenian law and hear about the history of western music. We will see how "art books" are created, produced, and collected. We will hear about the magnificent new library at Ohio State University as well as a lecture about "Hamlet's Two Fathers." This year's honorary member speaker will be Robert H. Jackson, a leading collector in the Club, who will speak about various aspects of collecting.

We will also hear from a wonderful British book seller and from an expert on the origins of writing. We have a speaker on the great painter Veronese as well as a talk on a famous medieval triptych and finally we will hear this year's Maximilian "Maxl" Bloch Memorial Lecture on classics which will be delivered by the president of St. John's College, Michael Peters. His topic: Thucydides and the Peloponnesian War.

We will also host members and guests for our annual New Year celebration and enjoy the wonderful cuisine prepared by our super expert staff led by Lynn and Martin Havelka and their colleagues.

And, as always, we will hear from member-speakers at each of our Friday Lunch programs each Friday through May, led by the erudite and wise Walter H. "Chick" Holtkamp, Jr.

Our Saturday lunch programs continue to offer solutions (via rousing discussions) to all the world's problems. All in all it promises to be an exceptionally exciting

and bookish year as we continue to explore the world of books and how they please the mind of man.

For more information contact George A. Weimer, IV at [weimer4@yahoo.com](mailto:weimer4@yahoo.com).

## THE ROXBURGHE CLUB OF SAN FRANCISCO



THE Roxburghe Club of San Francisco presents an impressive group of speakers for its 2008 Winter/Spring meetings.

On January 15, Gary Kurutz, Director of the Special Collections Branch of the California State Library in Sacramento, will deliver a talk entitled "Yosemite on Glass: Pioneer Photography in the Wondrous Valley, 1859-1910." Paul Robertson, collector of leaf books, Anglican prayer books, and Pan Pacific Exhibition ephemera, will present "A Walk through the Palace of Education: A Magic Lantern Presentation of Some of the Exhibits at the Panama Pacific Exposition" at the Club's February 19th meeting.

On March 18, Kitty Maryatt, Director of Scripps College Press and principal owner of the Two Hands Press, will give a talk entitled, "From Gutenberg to Iliad: Printing at the Scripps College Press." E. M. Ginger, President of 42-line, and former editor at *Octavo* and *Fine Print: The Review for the Arts of the Book*, will speak on April 15 on "The Intriguing Renaissance Cookery Manuscript of Maestro Martino."

On May 20 - the Roxburghe Club's joint meeting with the Colophon Club - Ruth R. Rogers, Special Collections Librarian at Wellesley College, will give a talk entitled: "Collecting Artists' Books: One Librarian's Path from Angst to Enlightenment."

Each Roxburghe Club invitation is printed by a Roxburghe Club printer/member; the Roxburghe Club is grateful to Jonathan Clark, Peter Koch, Felicia Rice, and Wesley B. Tanner, the Winter/Spring printers.

## SACRAMENTO BOOK COLLECTORS CLUB



THE Sacramento Book Collectors Club (SBCC) was very active in 2007 participating in many book related events, providing monthly programs and scheduling two field trips.

Mary Mackey, a Professor of English and Writer in Residence at California State University, Sacramento, presented a program on "My California: Journeys by Great

Writers," on September 14, 2007 at the Arden-Dimick Library in Sacramento.

"My California" is the personal journal of twenty-seven of California's finest writers and Ms. Mackey is one of the writers included in the book. All proceeds of the book benefit the California Arts Council, a state agency. "My California" is a joint project of the Angel City Press and the [CaliforniaAuthors.com](http://CaliforniaAuthors.com). Patty Milich, the Public Awareness Coordinator for the California Arts Council, discussed how the Arts Council got involved in this project.

The Antiquarian Book Fair was held at the Scottish Rite Temple in Sacramento this past September 15 and several SBCC members (Richard Olsen, Vince Lozito, Jewel Reilly, Carl Burke, Miguel Hernandez, Brad Casoly, and Louisa R. Vessell) worked the SBCC booth. Club members answered questions about the club and sold keepsakes and books published by the club.

For the first time, members of the book club (Carl Burke, Brad Casoly, Vince Lozito, and Louisa R. Vessell) attended *The Sacramento Bee* Book Club meeting on October 4 at the Tsakopoulos Library Galleria in the Central Library in downtown Sacramento. Our club members setup a table displaying the various publications our book club has published over the years. We also had some of our keepsakes which were produced by our book club members for sale. About 300 individuals attended the meeting featuring John Lescroat as guest speaker discussing his latest whodunit, "The Suspect." *The Sacramento Bee* Book Club is the largest reading club in the Sacramento Region so this program provided an excellent outreach for our club.

The guest speakers for the October 12, 2007 meeting were Suzanne Bruce, poet, and Janet Manalo, artist, who discussed their book, *Voices Beyond the Canvas*. They collaborated to create their book to honor the ancient form of ekphrasis. Their innovative approach to poetry inspired by art has been captured in their book.

On Sunday, October 21, 2007, Brad Casoly, Miguel Hernandez, Lynn MacLean, and Louisa R. Vessell represented the book club at the 150th anniversary of the Sacramento Public Library celebration that was held at the Central Library in downtown Sacramento and the adjacent Cesar Chavez Park. The book club was inside the library and it was a good opportunity for the club members to answer questions about the club to the visitors at the event. They also showcased some of our publications and keepsakes which were for sale.

The following day, SBCC members



(Phyllis Ehlert, Dennis Blegen, Dr. Jay Zil, John Ohlson, Lynn MacLean, Brad Casoly, and Louisa R. Vessell) visited the California State Library where the book club has donated many of the club's publications, keepsakes, minutes, photographs etc. Gary Kurutz, Principal Librarian, Special Collections Branch and book club member, showed them what items we have stored there and where (in two locations of the library). We saw how the items are stored and found out our published books can be found by subject matter throughout the library rather than all together. We also discussed how to handle the items and how they should be cataloged chronologically. There is a possibility the book club could help with this project providing we find funding or a sponsor for the work. We also realized we need to continually donate our new meeting minutes, ephemera, keepsakes, published books etc. to the library. Our visit to the library was not only educational and worthwhile but gave us a clear picture of what we need to do to maintain a comprehensive record of the book club at the library.

Our book club took a field trip November 10, 2007, to the University of California, Davis and visited the Michael and Margaret B. Harrison Western Research Center collection at the Shields Library. We met with Daryl Morrison, head of special collections at the Shields Library, and toured the Harrison collection.

After the first World War, Harrison worked for the National Park Service at Grand Canyon National Park where he fell in love with the West. He would set aside a part of each paycheck to buy books and amassed a collection of over 20,000 books on the West. In April 2005, he passed away at the age of 107 years. He was a SBCC member for many years.

On November 9, 2007, Carlos Alcalá spoke before the Sacramento Book Collectors Club about his new book, *Sacramento Street Whys (The Why Guy's Wise Guide to Sacramento Street Names)*. The book covers the origins of 400 street names including other communities in the Sacramento region. The book is published by Big Tomato Press that is a new independent publishing company in Sacramento. Mr. Alcalá is a *Sacramento Bee* columnist who writes for the Placer and Sacramento county regional editions. Jocelyn Munroe, the writer and publisher of Big Tomato Press, also spoke about the publishing business. The meeting took place at the Arden Dimick Library Community Room in Sacramento.

On December 14, 2007, Dr. Jay Zil spoke on Alexander Solzhenitsyn, the Russian novelist, dramatist, and historian. Dr. Zil has a comprehensive library of Solzenitsyn works and has an interest in him from an historical and literary standpoint.

Members meet most Thursday mornings at Peet's Coffee in Sacramento from 11 a.m. to noon. It's an opportunity for club members and others to visit, bring show-n-tell items and discuss books.

For more information about the SBCC, contact Louisa R. Vessell at 916 451-2113, or [lvessell@sbcglobal.net](mailto:lvessell@sbcglobal.net), or visit the website: [www.sacramentobookcollectors.org](http://www.sacramentobookcollectors.org).

## THE TICKNOR SOCIETY



ON OCTOBER 27 about twenty stalwart Ticknor Society members braved pouring rain to spend a very entertaining day at Dartmouth College. In the morning, Special Collections Librarian Jay Satterfield gave a tour of the impressive Rauner Library. This included showing off a current exhibition of 18th century material that included manuscripts of Phyllis Wheatley and a rare first edition of *The Essay on Man* and concluded with a presentation on the library of George Ticknor, now owned by Dartmouth. A box lunch provided generously by the Friends of the Dartmouth Library was followed by tours of the conservation labs and the book arts facilities. In the afternoon, the group attended a lively panel discussion by local bookmakers whose work had been selected for inclusion in the exhibition commemorating the 100th anniversary of the Guild of Bookworkers being exhibited at Dartmouth.

On Saturday, November 17, the Ticknor Society's annual tradition at the Boston International Antiquarian Book Fair continued with the very popular Collectors' Roundtable, featuring several collectors who shared their experiences, as well as the passion, of collecting. Local collectors will share their collecting adventures, favorite finds, and the ones that got away. In addition, the Ticknor Society will hold an information booth on Cultural Row.

On Sunday, December 9, from 3:00 p.m. to 5:00 p.m., member Chris Morgan invited fellow members for a glimpse at his personal collections, which vary from a Lewis Carroll collection to a copy of *The Maltese Falcon* signed by Dashiell Hammett to comic books. Attendance will be limited to 30 members.

Winter events will include:

A tour of Brandeis' Special Collections,

Tuesday, February 5, 2008 from 5:30 p.m. to 7:00 p.m.

On Saturday March 22, Ticknor Society members are invited to a tour of the American Antiquarian Society in Worcester.

On Monday April 7, from 6:00 p.m. to 7:30 p.m., internationally known British bookseller Roger Gaskell will give a lecture entitled "Star Wars: The Golden Age of the Celestial Atlas."

In May, the Society is planning a book-making workshop and for the annual meeting in June, the guest speaker will be Ken Gloss, proprietor of The Brattle Book Shop in Boston who will discuss his life in the book trade.

For further information about events, please go to the Ticknor Society website, [www.ticknor.org](http://www.ticknor.org).

## WASHINGTON RARE BOOK GROUP



AFTER SUMMER BREAK, our meeting-year began in September with a visit to the rare-book room and archives of the American Psychiatric Association. APA Librarian Gary McMillan and former Librarian Bill Baxter (author of *America's Care of the Mental Ill: A Photographic History* Washington DC, 1994, and currently Head Librarian at the National Air & Space Museum) gave a tour of the collection and a talk on the iconography of the insane and use of rare books in mental health research.

In October, of course, we hosted the 2007 FABS Book Tour and Symposium from the 10th through the 14th. WRBG members, tour hosts, and sponsors welcomed the 80 participants at an opening reception in the historic Hotel Washington on Pennsylvania Avenue, and the public Symposium at the Library of Congress on the 13th offered the opportunity for further interaction and discussion.

November brought a presentation by the Smithsonian's Curator of Natural History Rare Books, Leslie Overstreet, on the personal library of James Smithson, illegitimate son of the Duke of Northumberland, 18th-century mineralogist and scientist, and founder of the Smithsonian Institution. Used extensively for their annotations in the new biography of Smithson by historian Heather Ewing, the volumes are most interesting bibliographically for the fact that they retain their original paper wrappers and were never bound.

For more information contact Leslie Overstreet at [overstreetl@si.edu](mailto:overstreetl@si.edu) or try 202 633-1176.



## THE ZAMORANO CLUB



IN NOVEMBER 2007, The Book Collectors of Southern California published *The Dawson 80* dedicated to Glen Dawson and celebrating his 95th birthday. It is hand-somely printed by the Castle Press and its 169 pages beautifully outline the chosen works. In his foreword, Stuart Robinson, primus inter pares, notes: "*The Dawson 80* represents the eighty publications that best capture the history and spirit of Southern California up to 1920."

It can be ordered from Book Collectors website (bcsocal.org) for \$80.00. The first printing was only 400 copies and no one

with an interest in Southern California will want to miss it.

The Zamorano Club will miss the many contributions of Andre Chaves, MD, who has resigned from the Board of Governors for personal reasons. William G. Donohoo has been appointed our new Governor.

On January 2, Bruce Whiteman will introduce Peter Koch, of The Roxburghe Club of San Francisco who will talk about "Printing in the Shadow of Aldus: A Venetian Adventure."

On February 6, Laura Stalker and Elizabeth Spatz will celebrate Zamorano history with a presentation and exhibition in celebration of the Zamorano Club's 80th Anniversary.

On March 5, Connie Dowell will introduce Paul Kennerson, La Jolla lawyer and bibliophile, whose presentation will be a "Study in Ernest: The Sun Never Sets on Mr. Hemingway."

On April 2, William J. Warren will introduce Don Benito Wilson who will talk about Nat B. Read Pasadena's Western History Expert.

On May 7, Judy Harvey-Sahak will introduce Donald B. Prell, Palm Springs bibliophile and founder of Datamation, who will talk about "The Edward Trelawny Collection at The Honnold/Mudd Library and Digital Libraries in 2050."

On June 4 "The Bukowski Collection at The Huntington Library."

## The Collector's Bin



*An opportunity for our readers to ask questions, share experiences, express concerns, or simply comment.*

THE *raison d'être*, of our column is to generate discussion and reflection among FABS readers in all matters bibliophilic. Collectors, dealers, librarians, and book enthusiasts contribute comments and questions that intellectually enrich everyone in the book community.

Our last column addressing the book as investment inspired many comments from readers. It should come as no surprise that while some readers agree with our conclusion, others vehemently disagree. A letter that caught our attention was from a collector in Columbus who concludes, "There is no better investment than books!" He supports his claim by telling, "I found a first edition copy of Dr. Seuss' *How the Grinch Stole Christmas* at a thrift store. I paid the one-dollar asking price and sold the book on the Internet for five hundred dollars a few days later. That is a fifty thousand percent return on my investment!"

Having gained every reader's attention, we believe that this individual's experience will help in addressing another interesting question from a Chicago FABS reader. This book enthusiast writes in part, "I am a big fan of the Cliff Janeway novels written by John Dunning. In the Janeway stories, he always talks about book scouts and scouting for books. Are these scouting tales just romantic exag-

gerations? Could someone really make a living scouting for books?"

Our first reader's letter attests to the veracity of finding valuable books for very little money. Others wrote with similar stories. We can confidently conclude that although Janeway is a fictional character, his scouting stories are certainly plausible.

The second part of the question dealing with earning a living scouting for books requires a careful response. The simple answer is "yes." However, scouting is far from simple.

Every book lover "scouts" for books in the sense that they are always on the look out for books that interest them. Those book scouting for a living (i.e., the professional book scout) hunt for books that are obtainable at a price below which they believe they can sell the book. A book scout is rewarded for his bibliophilic knowledge, entrepreneurial acumen, negotiating skills, persistence, and some would argue luck. We have even heard it claimed that the best scouts have a supernatural ability to find collectable books, as if an internal alarm sounds when in the mere presence of important books. The noted American book dealer Leona Rostenberg called this her *finger-spitzengefühl*.

The professional book scout plays a special role in the book market. They are

integral in identifying and bringing collectable books to the larger market. Expert book scouts are walking encyclopedias of book information; collectable first editions, points of issue, author pseudonyms, market values, and market trends are their book hunting tools. Of course, there is the common information such as the Scribner's "A" but experienced book scouts are in a different league talking for hours about the most obscure bibliophilic points. Continuing our hunting analogy, the more book knowledge one carries the more ammunition she is hunting with, increasing her chances of bagging a trophy book.

In the collectable book trade there is a "feeding chain" that assists in matching the book to the buyer. The professional scout in the Janeway novels is on the lowest rung. She makes her rounds at the local thrift shops, library sales, and general used books stores. She "eats-up" the good books and then presents these books to the local specialized, antiquarian, or rare book dealers. As the books move up a notch (or two) on the feeding chain, strong relationships develop between the scout and the dealer. A successful book dealer understands the importance of the relationship, often nurturing and mentoring a stable of scouts. The scouts make it their job to hunt for collectable books, finding the proverbial



needle in the haystack. On a regular basis, the biggest fish come to town in search of collectable books. That is to say antiquarian and rare book dealers with national reputations and international clientele assume the role of book scouts as they visit local dealers for collectable stock. These are most often books that the local dealer knew had little chance of selling in the shop but have been identified as valuable; the books now move up another rung on the feeding chain. Sometimes, because of their very specialized knowledge the "big fish" scouts can find valuable books overlooked by both the local scouts and local dealers. This is the journey of a collectable book selling for one dollar in a thrift-store, finding its way into a rare book dealer's booth at the New York Antiquarian Book Fair, then sold to another dealer at the Fair and finally ending its journey by being sold for top dollar to the collector.

What I have described is the "old school" model of the collectable book market. Although it still exists, "the times they are a-changin'" to quote Dylan. Once upon a time, not long ago, any

scout "worth his salt" could spend a few days visiting used and general bookshops in any major American city and make a fair profit (and sometimes extraordinary profit). As one may have already posited, the Internet has had a profound impact on the "old school" scouting model. First, the number of open brick-and-mortar shops has declined precipitously in the last decade. A 2002 Book Hunter Press market study found for the first time that the majority of used book sales took place on the Internet. The book scouting grounds continue to shrink as dealers close their open shops in favor of Internet only selling. Another impact of the Internet on the book scouting model, is the democratization of book knowledge. Remember, the professional book scout gains a competitive advantage by "knowing all that book stuff." This advantage is lost as bibliographic knowledge is disseminated over the Internet for all to view. The remaining open shops, if they are not selling on the Internet are often using the Internet as a pricing and research tool. This being the case, fewer collectable books go unidentified by the

shop owners. Even thrift stores and library book sales are using the Internet to identify and price books.

Ironically, what has hurt the scout the most has also opened a world of opportunity. The Internet has eliminated the once relatively high "barriers of entry" of moving from book scout to book dealer with a shop. In the "old school" scouting model, most scouts sold their books to local dealers. Now, any scout, with a nominal investment, can open a virtual shop on the Internet and sell his books to the world! By collapsing the "feeding chain," the scout can offer his stock directly to the collectable market.

Today, there are more book dealers in America than at any other time. In the past, thousands of these Internet book dealers would have been book scouts.

Yes, it is possible to earn a living as a book scout, just don't give up that day job too soon. Those one-dollar book treasures are an endangered species.

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## Rare Books & The Common Good

THE PERFECT FOLLOW UP TO THE FABS 2007 D. C. BOOK TOUR & SYMPOSIUM

**THE CAXTON CLUB AND THE NEWBERRY LIBRARY** have announced their 2008 Symposium on the Book: "Rare Books and the Common Good: American Perspectives." The Symposium is scheduled for Saturday, April 12 from 9:00 a.m. - 4:00 p.m.

The morning session will be held at The Newberry Library's Ruggles Hall; 60 West Walton Street; Chicago, IL 60610.

The Symposium will ask the question: "What is the role of rare books and special collections libraries in a digital age?"

The term 'rare' may suggest costly and inaccessible books to some, but symposium participants assert that research materials in specialized libraries are important to the preservation and development of our common intellectual heritage and are of enduring public value and use.

Daniel Meyer, from The University of Chicago Library will address the subject of "Building a Metropolitan Collection: Rare Books and Manuscripts in Chicago Cultural Institutions."

Book collecting in Chicago offers an interesting paradigm for the place of rare books in American life. A study of the city's collecting history by the associate director of the University of Chicago Library's Special Collections Research Center sets the scene for the more future-oriented talks that follow with an account of Chicago's intertwined civic and institutional ambitions.

Edward Tenner, author and independent scholar, will explore "Treasures and Tools, Creating Rarity." The author of *Why Things Bite Back: Technology and the Revenge Effect* and *Our Own Devices: The Past and Future of Body Technology* will discuss his research into the role of collectors in expanding the frontiers of scholarship, especially in his own field, the history of technology. He will argue that the Web makes the uniqueness and physical features of each printed book more important rather than less.

Francis J. Wahlgren, Christie's senior vice president and head of Christie's department of rare books and manu-

scripts, will address: "Dealers: Going, Going, Gone: Has the Auction House Replaced the Antiquarian Dealer?" Well known from his appearances on "Antiques Road Show," he observes that the role of the auctioneer has changed radically in recent years, moving from a distant, exclusive realm to a more retail approach.

He asks: "Are auction houses to blame for a decline of retail bookselling?" The afternoon session, 2:00 p.m. - 4:00 p.m. will be held at The Auditorium of the Alliance Française of Chicago; 54 West Chicago Avenue, Chicago, Illinois 60610 and is within easy walking distance from The Newberry.

The panel discussion, moderated by Alice Schreyer from the University of Chicago Library will include Mark Dimunation, Library of Congress; Richard Kuhta, Folger Shakespeare Library; and Joel Silver from Indiana University's Lilly Library, will offer brief responses to the morning talks, and then join the speakers to discuss rare book collecting today. The



program is free and open to the public, but seating is limited and advance registration is required.

A registration form may be found on The Caxton Club's web site, at [www.caxtonclub.org](http://www.caxtonclub.org). Further information on the

program and registration may be had from the Newberry's Office of Public Programs, 312 255-3728.

## *A Modest Collection: Private Libraries Association*

**T**HE PRIVATE LIBRARIES ASSOCIATION's latest publication is *A Modest Collection: Private Libraries Association, 1956-2006*. The first forty pages chronicle the fifty year history of the Association.

David Chambers' "Liber Amicorum" then sets the stage for what follows: "Here, in the guise of the story of our Association, is an account of friendships between its members over the past fifty years. They have all been collectors with widely different interests, from countries across the world, united by the love of books and the need to be surrounded by them at the end of a day's work, and in the years of retirement. The aim of the society has been to bring together such enthusiasts and to offer them books and essays in the journal that will lead them further into the bibliophilic quagmire."

The heart of the publication, however, is the brief, charming, and in some cases downright enchanting collection of reminiscences by 84 member collectors. Each member's entry runs from two to four

pages making the book a delight to pick up for a quick read while at the same time leaving something to savor for yet another day or time. Each contribution includes a portrait of the collector ensconced in his or her lair with 45 additional images sprinkled throughout.

Many of the collectors are quite candid when they tell stories on themselves. For instance, Roderick Cave's entry begins: "An inveterate book buyer, who has written quite a lot about rare books, and who was also a founder-member of PLA and heavily involved in the preparation of its *Simplified Cataloguing Rules*, ought to have formed an exemplary private library. And so mine is – but what it exemplifies is a lack of discrimination. It is the result of being interested in too many different subjects, living in too many different homes, and alas, always having too little money to spend on my collection."

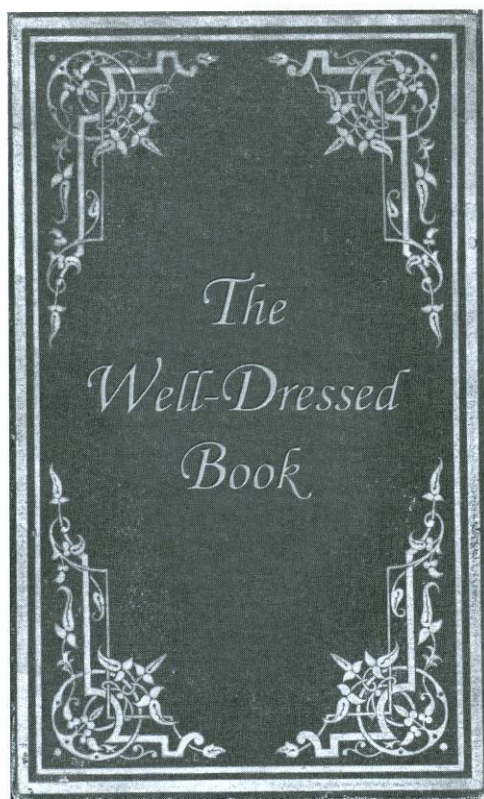
Former Secretary of FABS (2001-2006) and Grolier Club member, George Singer

begins his story with "Book collectors, like heroes, are born not made. Book collecting technique can be acquired. Not so the urge to collect, which is buried in the primordial ooze of our ontogeny. For some lucky victims it strikes late. For me it came early."

David Chambers describes this little gem as: "A book for, and about our friends. . . ." And so it is. The book is 6" x 9 5/8", 380 pp., case bound in cloth, limited to 1,100 copies, 400 of which are for sale at \$60.00 through Oak Knoll Books. Call 1-800-996-2556 or [oakknoll@oakknoll.com](mailto:oakknoll@oakknoll.com).

Currently in active preparation is an account of the Fanfrolico Press, by John Arnold, and a collection of photographs of English country bookshops, intended to match the two earlier series of photographs of shops in London. For more information see their website at [plabooks.org](http://plabooks.org).

N.B. Although *A Modest Collection* is a handsome production indeed, the title on the spine is too big, way to big! If you sometimes have difficulty locating a book on your shelves, this book is for you. K.M.K.



### **The Well-Dressed Book: A Symposium on Nineteenth-Century American Cloth Binding**

**March 14, 2008**

**Hornbake Library, University of Maryland, College Park, MD**

A full-day symposium of scholars, curators, and collectors exploring cloth publishers' bindings from 1830-1920.

Held in conjunction with an exhibition in the Hornbake Library Gallery, February-July, 2008.

Scheduled Speakers: Michael Winship, Sue Allen, Steven Beare, Jessica Lacher-Feldman, Douglas McElrath, Randy Silverman

Registration information is available at:

<http://lib.umd.edu/bindings>

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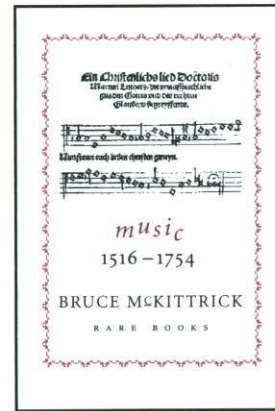
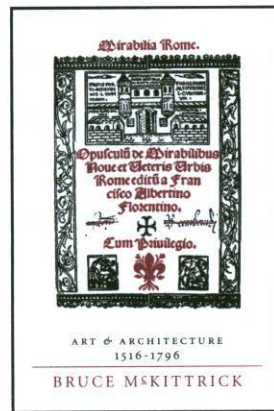
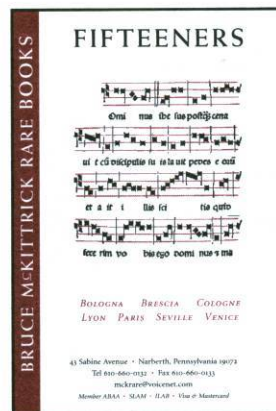
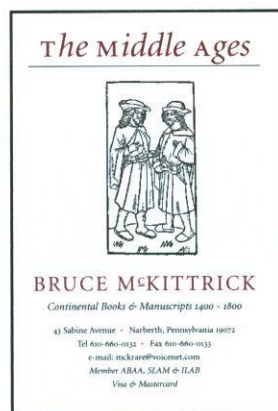
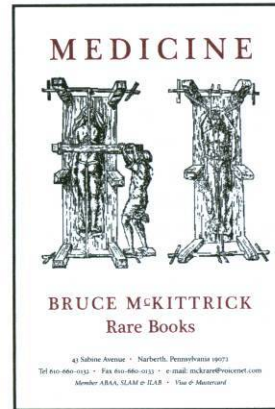
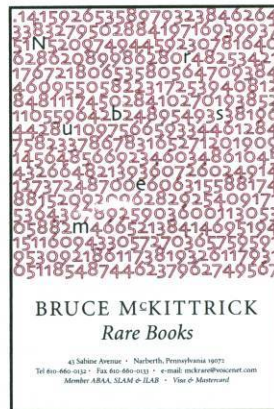
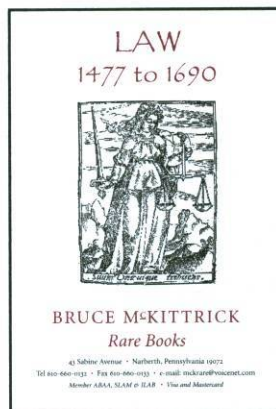
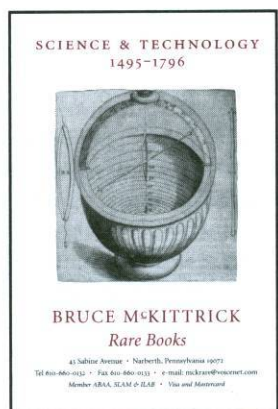
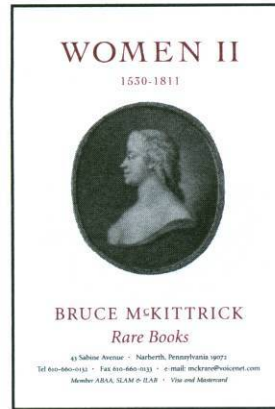
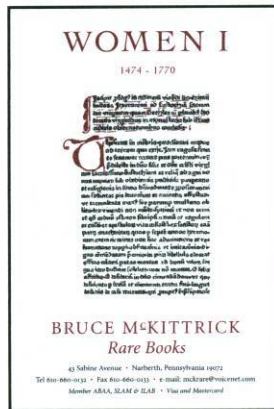
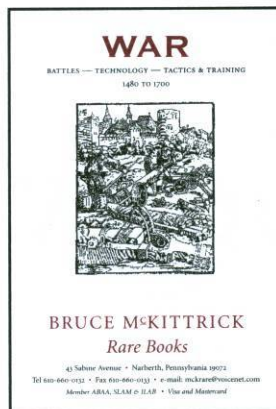
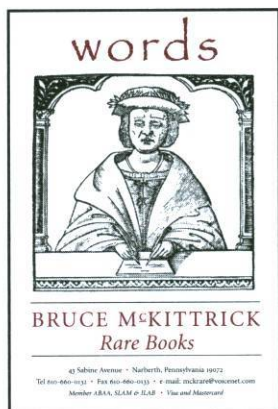
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