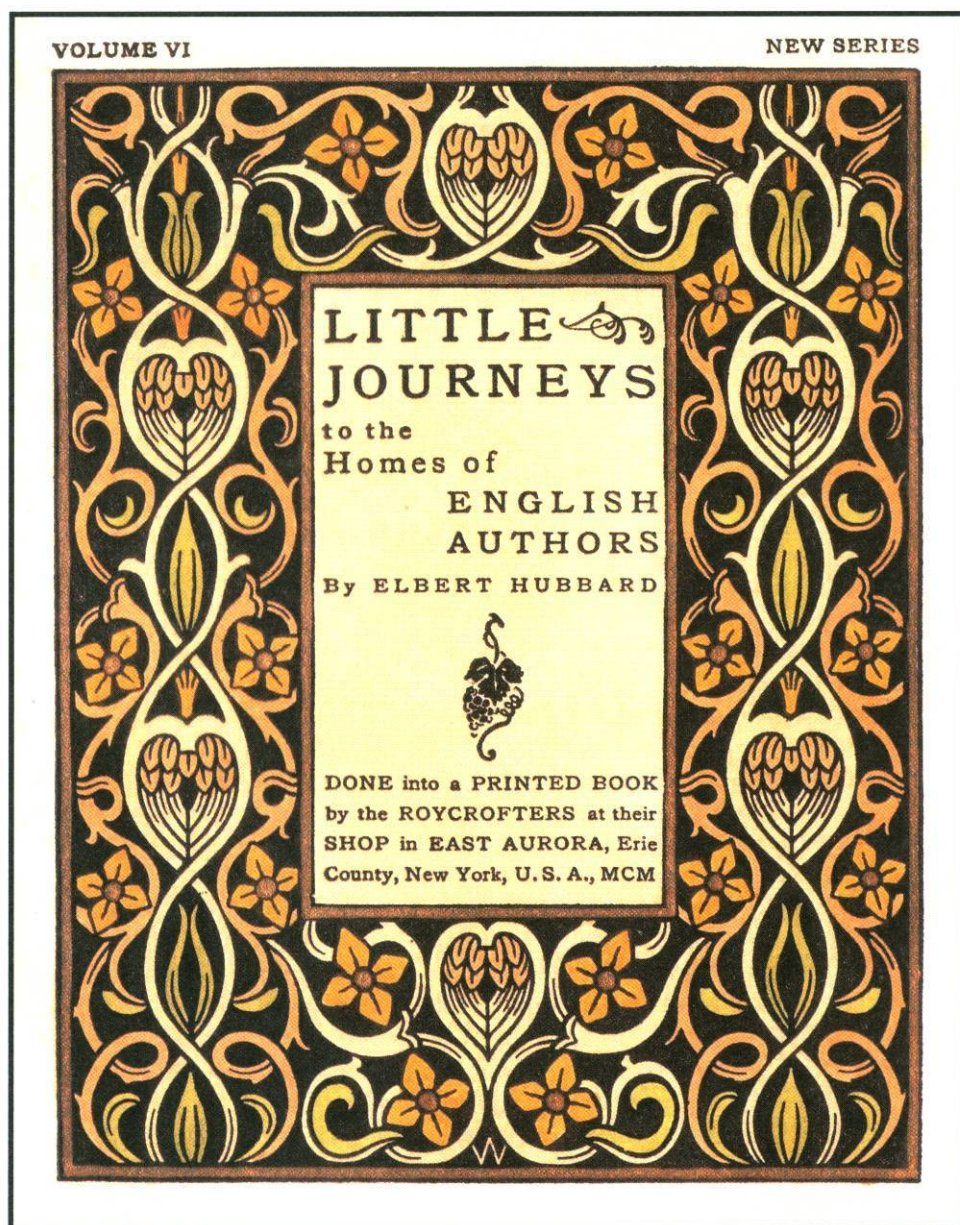


THE FELLOWSHIP OF *American* Bibliophilic Societies

WINTER 2010

VOLUME XIV • NUMBER 1



Remembering the Book Club of Detroit 🍷 The Harry Buxton Forman Auction
The Collector's Bin 🍷 Collegiate Book Collecting Contest 🍷 Why I Collect

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From the Chair

A SHIFTING PARADIGM: PART THREE

SINCE THE DAWN OF THE CODEX living with words has meant living with books. Authors wrote books, readers read books, dealers bought and sold books, and collectors collected them.

Our generation was born into this continuum with the serene confidence that it would go on forever. Thirty years ago, none of us would have dreamed that books would ever face hard times.

The sense of helplessness and unease is palpable wherever books are published, sold and collected. Here is why. The book world is on the downward side of three declining arcs. The first is the transformation of the physical book into binary code. The second is the economic decline that has affected all areas of the book trade. The third is the end of the book, manuscript, and letter as a physical object making the supply of such materials suddenly finite.

The book as object will never go away. Just as the steam locomotive has never gone away. There will always be a place for the steam engine at Disney World. But it will never again haul club cars filled with the bright men and women of the age. And the book as object will never again be the vector of world-changing ideas and stories. We need to get used to the idea that the *Origin of the Species*, *Das Kapital*, or *Uncle Tom's Cabin* of the future will come to us in pixels.

It is tempting to compare the coming changes in the form of the book to the transition from tablet to scroll, or from scroll to codex. But we are witnessing something far more profound than the transit from one 3-dimensional object to another. We are seeing the solid thing dissolve before our eyes. Along with it, the idyllic relations between readers and authors, browsers and booksellers, col-

lectors and dealers, and dealers and special collections, are evaporating into thin air. There are hard times, and there are hard copies. And the hard copy is headed for hard times.

No one foresees the total disappearance of the book as object. New books will continue to be published. There will always be a demand for specialty publications, children's books, professional reference materials, art books, and paper ephemera. I would venture to guess that more physical books have been printed over the past five years than the preceding five years.

But the printed book, or text, as the core object of our culture, as a talisman of the intellect, and the near-sacred repository of past, present, and future, is no longer. The book has lost its mojo.

ROBERT H. JACKSON
Chair

FABS in Ann Arbor & Detroit, May 12-16, 2010

THIS IS THE 52ND YEAR of the Book Club of Detroit and we are all very excited about hosting the BCD/FABS Book Tour. The BCD members are from 45 surrounding communities. The FABS members are from 32 US and 12 International book clubs. We hope as many FABS members as possible can join us in May. We are headquartered at the Four Points Sheraton in Ann Arbor, Michigan. See the registration form for complete information.

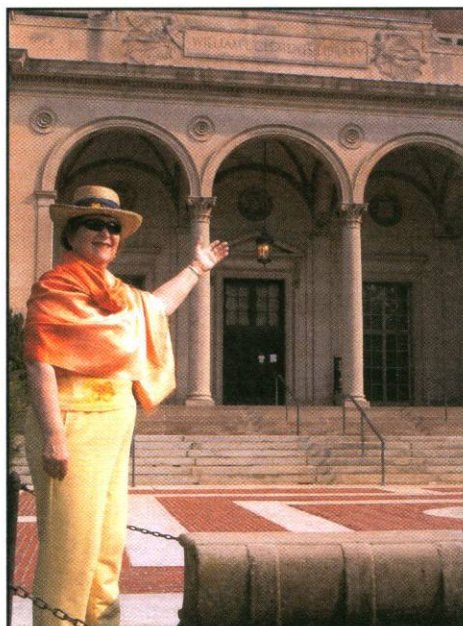
Arrive early on Wednesday, May 12, 2010, as our bus leaves the hotel at 12:30 p.m. Please let us know if you will be on the bus. (The Detroit Airport is just 20 minutes from the hotel. Many shuttles are available at your expense. The bus and all bus "treats" are included in your fee.) We will arrive at the Detroit Cultural Center and spend the afternoon there visiting books, manuscripts, maps, and much more. The DIA (Detroit Institute of Arts), the DPL (Detroit Public Library), Wayne State University Press, the BCD headquarters, in the Scarab Club,

and the Wright African-American Museum are part of this center. We then go by bus to downtown Detroit's famous John K. King Book Store. Over 1,000,000 books are awaiting your perusal, and his expert staff will greet us with a wine/cheese reception in the Rare Book Warehouse . . . bring your wish lists, or call ahead. Onward to a catered dinner at the home of Wayne State University Professor of Book History Barry Neavill and his wife Mary Ann Sheble. See the complete collection of the Modern Library, his extensive collection of Books on Books, and Mary Ann's Fabulous garden in their beautiful Indian Village home.

Thursday morning, we board the bus at 8:45 a.m. for the five minute trip to the University of Michigan. We will spend the morning at the Harlan Hatcher Graduate Library Audubon Gallery and Special Collections Room, the Law Library Reading Room/Underground Library Rare Book Room, and the UM Museum of Art/Tappan Art History Library. We will lunch at the UM Union

University Club. Janice Bluestein Longone and her husband Dan will host us at the William L. Clements Library of Americana where the collection of Culinary Arts bearing her name is housed. She will speak on this archival project. We board the bus to the Bentley Historical Library of Michigan and the Conservation Lab. Then to Hollander's School of Book and Paper Arts where we will make a short visit to see a bookbinding class and hundreds of specialized handmade papers. On to dinner at the old railroad station, the Gandy Dancer.

Friday morning, the bus leaves at 8:00 a.m. for Cranbrook Museum of Art and the Institute of Science for a viewing of the Booth Home/Gardens and the Cranbrook Press. We then tour the home of a famous Detroit book collector (Copernicus to Einstein). Lunch TBA. Another private collection follows lunch (artists books and art) and then on to the Stillman Branch of the DPL to see the famous Automotive History Collection and the Detroit Symphony Orchestra Archives at



Joan Knoertzer beckons all FABS members to join her and the Book Club of Detroit at the William L. Clements Library in Ann Arbor.

Orchestra Hall. Back to Ann Arbor, where dinner is on you. (A list of restaurants will be provided at registration.)

Saturday morning the bus leaves for the Gerald R. Ford Presidential Library at 8:30 a.m. Our annual symposium titled

"The Expansion of Knowledge in the 21st Century Library" will host several directors of various types of libraries. Our host is the Ford Presidential Library Director, Elaine K. Didier. As director of the Ford Presidential Museum (Grand Rapids Michigan) and the Ford Presidential Library (Ann Arbor) she has the good fortune to have a director of the Library, David Horrocks, who will also speak on the future of presidential libraries. Paul Courant is the Director of the University of Michigan Library System. As the Head Librarian, he will speak to the expansion being undertaken with the Google Project of digitizing our seven and one-half million books. Kevin Graffagnino, the Director of the William L. Clements Library of Americana will take us into the future of collecting for a specialized/time-framed archive. Josie Parker, Director of the Ann Arbor District Library will speak on a community's future plans for its library system. All are at the cutting edge of the future of the printed word. Robert Jackson, our FABS president, will host the panel. We board the bus for lunch at Zingerman's Road House. Lunch is on your own, so we will

have sign ups at registration. We will visit the Bessenberg Bindery after lunch. Then you have a couple of hours to explore Ann Arbor.

At 4:30, we will have cocktails at a private home. A cash bar will be set up at the Four Points Sheraton for your viewing of the BCD members "Best of My Collection," a show-and-tell of 40 different subjects. The banquet follows in the main ballroom.

No transportation is provided on Sunday, but you will see Ann Arbor is a small town and the hotel does have a shuttle. There will be a breakfast at the Library Bed & Breakfast. For those who would like to stay on to see the Antiquarian Book Fair, it is a short ten minute walk to the University of Michigan Union Ballroom, and starts at 11:00 a.m. There will be about 40-50 dealers in attendance. This is a bonus day, and I hope many of you will be able to make it. We hope we have enough for you to do, see, read, and contemplate. Ann Arbor has many book stores, the University has 19 libraries, there are several conservation labs, and we would love to have you here to enjoy them all. See you in May!

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The Book Club of Detroit
invites you to the
FABS BOOK TOUR & SYMPOSIUM
May 12-16, 2010



Wednesday, May 12. Detroit Institute of Arts, Detroit Public Library Burton Collection, Wayne State University Press, Scarab Club, Rare Book Room of John K. King Books, wine and cheese reception
🍷 Book tour and dinner at the home of Professor Barry Neavill and Mary Ann Sheble.

Thursday, May 13. MORNING: University of Michigan Harlan Hatcher Graduate Library Audubon Gallery and Special Collections, University of Michigan Law Library Rare Book Room, Museum of Art and Tappan Art History Library. Lunch at The University Club. 🍷 **AFTERNOON:** William L. Clements Library tour and talk by founder of the Janice Bluestein Longone Culinary Archives. Tour of the Bentley Historical Library of Michigan, Tour/wine and cheese at Hollander's School of Book and Paper Arts. 🍷 Dinner at the Gandy Dancer Restaurant.

Friday, May 14. MORNING: Cranbrook Academy of Art and Science, Booth Mansion, Bloomfield Hills, including the Booth Library and Cranbrook Press collection. Lunch TBA. 🍷 **AFTERNOON:** Private collections and National Automotive History Collection. 🍷 Dinner on your own back in Ann Arbor.

Saturday, May 15. MORNING: FABS Annual Symposium, "Expansion of Knowledge in the 21st Century Library," by Directors of the Gerald R. Ford Presidential Library, Director of the the University of Michigan Libraries, Director of the William L. Clements Library of Americana, and Director of the Ann Arbor District Public Libraries, at the Gerald R. Ford Presidential Library. Lunch on your own at Zingerman's Deli.
🍷 **AFTERNOON:** Tour of the Bessenberg Library, the Ann Arbor Book Festival, with wine and cheese at the Kennedy home. 🍷 The closing banquet will feature members of the BCD presenting their fine collections.

Sunday, May 16. MORNING: Breakfast at the Library Bed and Breakfast, followed by the Ann Arbor Antiquarian Book Fair at the University of Michigan Union Ballroom. (Transportation is not included today.)

Registration: The cost is \$435.00 per person and includes all the above activities, meals, transportation, and entry fees, unless noted. Send all communications to Joan Knoertzer at 734 668-6815.

Please reserve _____ place(s) for Name(s): _____

Address: _____ Zip code: _____

Phone: _____ Fax: _____ E-mail: _____

FABS Club affiliation: _____ Collecting interests: _____

I enclose a check for a total of \$ _____ payable to the Book Club of Detroit. Send registration and check to Joan Knoertzer, PO Box 3387, Ann Arbor, MI 48106.

Tour headquarters: Four Points Sheraton Hotel, 3200 Boardwalk, Ann Arbor, MI 48108 offers a special discount rate of \$89 per night, plus taxes, for single or double occupancy for FABS attendees. Please make your own reservations at the hotel by calling 800 368-7764. The local number is 734 996-0600.

Remembering the Book Club of Detroit

FIFTY YEARS LATER

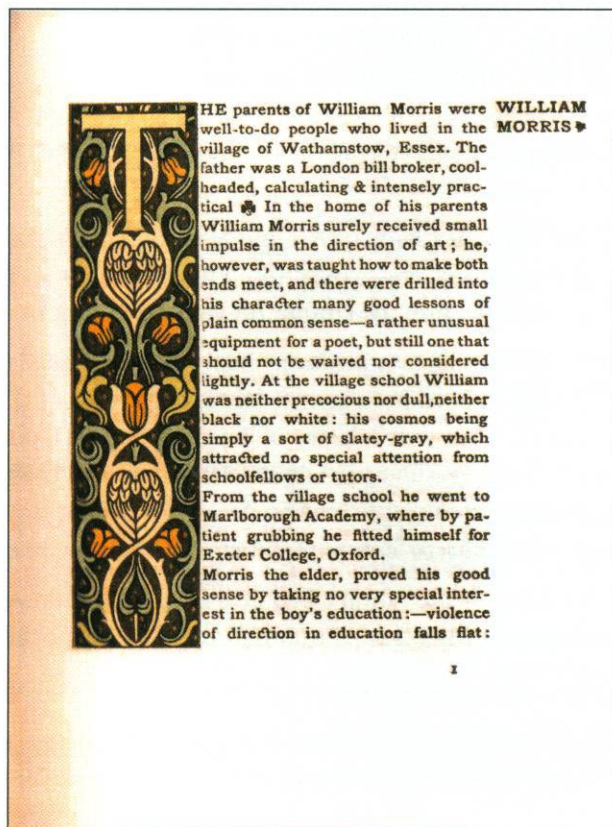
GROWING UP in a blue-collared Detroit, I was from a very young age always a reader but not what we now call a “book collector.” Charles Boesen (BCD founder) and the Book Club of Detroit, changed all that. During my time in the Army, 1953-1955, I always had a paperback in my hip pocket – they were called “Pocket Books” then. New paperbacks cost 25 cents but used ones could be had for as little as 5 cents, which is just about all my army pay of \$127 a month could afford. The Army gives a soldier ample time to read – constantly waiting in line or riding on the back of a 2-1/2 ton truck. So I was always on the lookout for book sales at thrift stores, rummage sales, yard sales, etc.

One Saturday afternoon after duty at Fort Lewis (near Tacoma), I went to a Girl Scout book sale I had passed on the way to the base. A large community center hall was filled with tables laden with used paperbacks. My allowance for that day was 50 cents. I could buy ten 5 cent paperbacks. I was busy collecting 5 cent paperbacks, when I discovered a funny looking book with soft suede covers and a leather label. It was titled *Little Journeys to the Homes of English Authors*.

The pages of this book were uneven (uncut). The inside of the covers appeared to be silk. The title page was rich in what appeared to be hand colored ornamentation, and the next page made the claim “Of this edition but nine hundred and forty-seven copies were printed and illuminated by hand, this being number 202.” Underneath that limitation were the signatures of someone named Elbert Hubbard, followed by “Illumined by Lucy Edwards.” What did it all mean? What did “illuminated” mean? Who was Elbert Hubbard?

The book was different from any book I had ever seen. It was totally fascinating,

but it cost 50 cents, my total book allowance for the day. Finally, I couldn’t resist. I put all the paperbacks I had accumulated back on the tables and spent my entire 50 cents on this one strange book. And as Frost wrote, “. . . that has made all the difference.” That little book introduced me to a whole world of new thoughts about books. It occurred to me



for the first time that a book could be more than just an important medium for communicating ideas, stories, and history. A book could also be beautiful; some might even say a work of art. Only later would I learn that my little book was a cheap imitation of the real thing.

For me, however, finding that little book was pure serendipity. It began a series of discoveries about books and the history of printing. It was the beginning of an interesting and fulfilling life journey collecting what Norm Strouse called a “Poor Man’s Library.”

To begin with, I soon learned that Elbert Hubbard was a successful soap

merchant in Illinois who late in life founded “Roycroft,” an Arts and Crafts community in East Aurora, New York, in 1895. Many readers are probably familiar with the furniture produced by the Roycroft community. Hubbard also established a private press there called the Roycroft Press. The Roycroft community became a popular site for meetings and conventions of radicals, free thinkers, reformers, and suffragists. Hubbard, with his homespun philosophy, became a popular lecturer. He was, however, much ridiculed for his socialist views by the popular press at the time.

But now who was this fellow William Morris that Hubbard wrote about in the first chapter of my little book? I soon learned that William Morris was a much more interesting story. Morris was born in Walthamstow, Essex, England in 1834. The son of a wealthy businessman, he enjoyed a comfortable childhood before attending Oxford University. He originally intended to take holy orders, but after reading the social criticism of Carlyle and Ruskin, he decided to devote his life to art. In the 1860s, he concluded that his creative future lay in the field of the decorative arts – what we now call the

Arts and Crafts movement. His success as a designer led to the formation of Morris, Marshall, Faulkner and Co. in 1861. Later, Morris and Company became particularly well known for its stained glass, examples of which can be seen in churches throughout Britain. Morris produced some 150 designs characterized by wonderful foliage patterns that some say influenced Louis Tiffany. Morris also had great success in the design of textiles and wallpapers. Morris was also a political activist. He first entered British national politics in 1876. During the 1880s he was probably the most active propagandist for the socialist cause in England, giv-

ing hundreds of lectures and speeches throughout the country.

But the crowning achievement of his creative life was the founding of the Kelmscott Press in 1890. Morris founded his Press in premises near his last home at "Kelmscott House" in Hammersmith, London. There, Morris designed and cast three typefaces for his Press. In all, Morris printed sixty-six volumes at the Kelmscott Press, including the most impressive of all—the magnificent Kelmscott edition of Chaucer's *Canterbury Tales* which was published in 1896 the year Morris died.

The Kelmscott *Chaucer* very quickly exposed my friend Elbert Hubbard for what he really was—just a retired soap merchant with pretensions—when he founded his Roycroft Press in East Aurora. Roycroft furniture is still highly prized today, but the literary output of the Roycroft Press is generally regarded by most serious book collectors as merely crude imitations of the real thing. So early on in my book collecting, I learned never to speak of my fascination with Elbert Hubbard in the presence of "real" book collectors. "True" bibliophiles look down their noses at the Roycrofters (or so I thought at the time).

But back to my narrative. After my time in the Army, I returned to Detroit. Now with a wife and two sons to feed, I went back to work and in 1957 started attending night school at Wayne State University.

In 1958, I discovered an interesting class offering at Wayne State entitled, "The History of the Book" (Humanities 451), and because I would also get 3 credit hours in English (English 401) for taking the course, I jumped at the chance to take the class. The class was taught by Mr. Charles Boesen, a kindly and very learned gentleman, who also happened to own a rare book shop just across the street from Wayne State on Cass Avenue. After completing classes, I could be found hanging around in his shop—looking, listening, and learning everything I could about books. Mr. Boesen's class on the book introduced me to the whole history of the first 500 years of printing, Incunabula, the history of early European and American printers, and not unimportantly, John Carter's book *ABC for Book Collectors*, a good guide for beginners if

not an education in itself. Mr. Boesen took me under his wing and became my friend and mentor.

One day Mr. Boesen invited me to attend a dinner meeting of the Book Club of Detroit. This was no ordinary book club; I was to soon find out. Club meetings were held in the paneled dining room of the Scarab Club across from the Detroit Public Library. So off I went, wearing my army khakis, a blue button down shirt, a string tie, and my old corduroy jacket (with elbow patches) to my first meeting. Entering the dining room I saw a long banquet table set with lovely china and sparkling crystal. "Where in the world was I?" I thought, "What have I got myself into this time?" The room was filled with about twenty or so distinguished and very rich looking gentlemen in expensive three-piece suits. I would find out later that they were the Captains of Detroit industry—the movers and shakers of Detroit. As for me, I was in a kind of suspended animation. I barely knew which utensil to use, but I carried on following the lead of the persons on my right and left.

It was then the custom of the Book Club that at each monthly meeting one member would provide after dinner remarks drawing upon his or her own collecting specialty. One very rich collector, who had more money than common sense perhaps, would talk about the intricately hand tooled leather bindings he had recently acquired—he didn't seem to care much about the book's content, only the binding. Another member that I enjoyed listening to very much was Frank Laucomer who always talked about his collection of Western Americana and his most recent acquisitions. There was Leonard Bahr, a private printer, who produced marvelous examples of fine printing for the club at his Adagio Press (e.g., Norm Strouse *How to Build a Poor Man's Morgan Library* published by the BCD and Leonard Bahr at the Adagio Press, 1959).

Still another member was Ben Donaldson who had been Henry Ford's public relations man in the early days. He used to delight us with stories of how he and Henry Ford I would scour the countryside and bargain with poor farmers for rare farm implements that Ford wanted to put in his new museum at Greenfield

Village. For example, he told us of the day he and Henry Ford were driving through the Michigan countryside when Mr. Ford spotted an old, rusted agricultural rake in front of a farmhouse. Mr. Ford told Ben to stop and wait in the car while he went inside. After three hours, Mr. Ford finally returned to the car. Beaming with pride he said, "He wanted \$10, but I finally got him down to \$5. Now take this other \$5 bill in to him." Mr. Ford had wasted three hours bargaining with the poor farmer on principle—he knew what the rusted old rake should cost.

Before I go on, I must remind the reader that by this time I had learned never to mention my early fascination with Elbert Hubbard to anyone. It was, I thought, my own little dark secret.

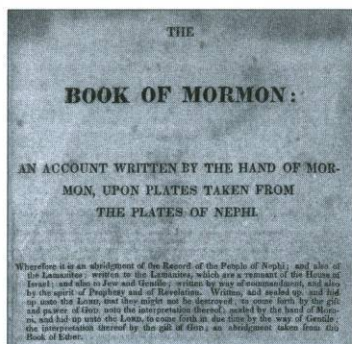
The most personally gratifying meeting I attended at the Book Club was the night Norman Strouse (the former chairman of J. Walter Thompson), gave us his address, *The Lengthened Shadow*. Mr. Strouse was a member of the very exclusive Grolier Club in New York (as well as the Book Club of Detroit and others) and had originally presented this address to The Grolier Club. *The Lengthened Shadow* was later published by a New York bookseller, Philip Duschnes, in 1960.

I had no idea what Strouse was going to talk about, but I sat there engrossed as he talked about the significant contributions to fine printing. He talked about Ashendene, William Morris, Cobden-Sanderson, John Henry Nash, Grabhorn, and others. He talked about Daniel Berkeley Updike and the Merrymount Press. He talked about all the important presses.

Then, suddenly near the end of his address, Mr. Strouse uttered words that struck me like a lightning bolt. He began his closing remarks by saying, "So if I have talked about a few of the presses and not the others, it is simply because some have captured my fancy, for one reason or another, and others have not—at least as yet." And then Strouse said, "At one time I had a complete collection of Elbert Hubbard's *Little Journeys*, all in ooze-calf and all 'illuminated'—at least that is the word Fra Elbertus used—precisely limited in number of copies, and signed both by Elbert Hubbard and the illuminator."

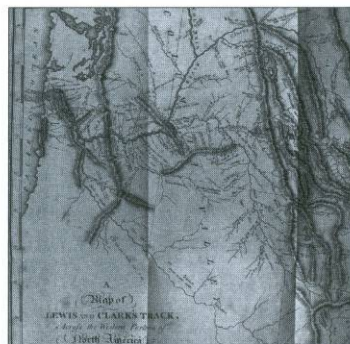
(I couldn't believe my ears—"What was this world famous book collector now saying?")

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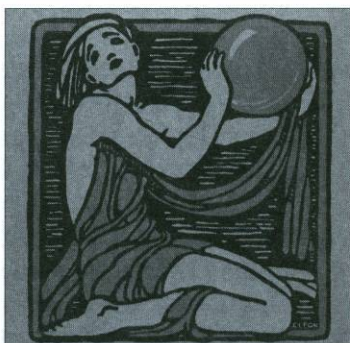
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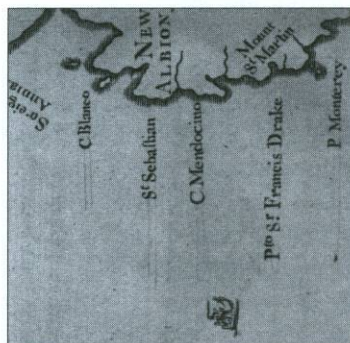
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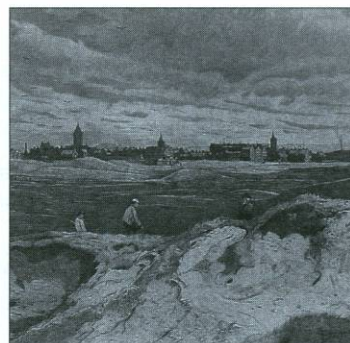
F. Scott Fitzgerald's *All the Sad Young Men*, an inscribed presentation copy with original sketch by Fitzgerald, in the first issue dust jacket.

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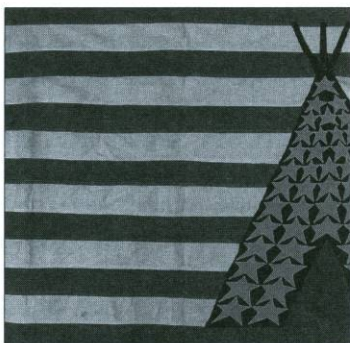
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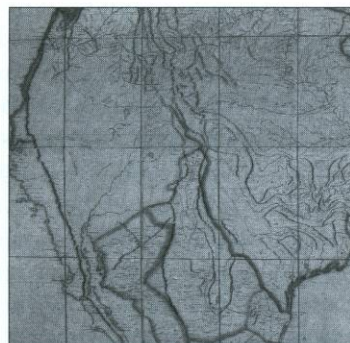
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Strouse went on in this vein, finally concluding, "But if we become too critical of [Elbert] Hubbard, we may find ourselves guilty of intellectual snobbishness." Strouse was not done. He continued, "Even Dard Hunter, who spent the first years of his brilliant career at the Roycrofters . . . had this to say in the January 1948 issue of *The New Colophon*. 'It is difficult to evaluate the influence Elbert Hubbard's Roycroft Shop had upon this country. Hubbard certainly stimulated America's interest in printing and in books, . . . Even if we do look upon the Roycroft publications as bizarre and lacking in craftsmanship, they had a place in the development of American printing and they should not be lightly dismissed as having served no useful purpose.' So if I [Norm Strouse] take some small note of Elbert Hubbard in the closing paragraphs of this talk, we must not begrudge it to a man . . . who opened the minds of millions of people . . . to something that certainly looked like better printing than had come to their attention before."

No one can really know or understand the impact these words had on my impressionable young soul that night. I felt completely vindicated in my 50-cent purchase years before. As Strouse finished, I was smiling so broadly that the more conservative members of the BCD must have thought I had gone mad.

To this day, I feel that the discovery of my little Roycroft book was a very important turning point in my life. It led me down paths I never dreamed existed before and may never have traveled otherwise. It was the beginning of an education in literature and the fine arts, and a continuing love of study and learning.

My little Roycroft purchase begat many things: night school, the history of the book, and the Book Club of Detroit. To the purchase of incunabula pages for a dollar a page (in 1960, when I could only afford to buy five at a time). To buying books from the early auctions at Swann Galleries when they were just starting out and when prices were sometimes extraordinarily low. To the purchase of my one and only Kelmscott (*Child Christopher*, in two volumes.) for only \$25 – when \$25 was a very large chunk out of my paycheck and I had to sneak it into the house. To residences in Brussels, Boston,

and London (where I renewed my friendship with a BCD founding member, Don Weeks). To travels in Europe and studying art in Brussels. To a house in Church Row, Hampstead, next to the very house in which Wilkie Collins wrote *The Woman in White* and a stone's throw from the church yard where Constable is buried. To Charing Cross Road and Cecil Court and so many bookstores.

In 1960, when I first considered opening a bookshop, I wrote to the Small Business Administration in Washington. They sent me a government booklet about the book selling business. I will not forget the first line of the first paragraph in that small booklet. It read, "You are considering opening a business that is the worst income producing small business in America." So I put my dream of owning a bookshop aside for another day – I had a family to feed.

In 1962, I left Detroit. Starting with an assignment with NASA in Huntsville, my computing career took me to many other cities here and in Europe. After my forced early retirement in 1996, after 35 years in the computer industry, I was not ready to retire. I wanted to continue working, but the only other thing I knew was books. So, I decided once again to try book-selling. I studied the local market and wrote a business plan. My business plan concluded, "*Do not open a bricks and mortar shop – instead sell books from home on the Internet.*" But I would not be deterred. I would have my dream, my bookstore. I spent the next two years buying and filling boxes with books carefully purchased at estate sales, and pricing and storing them in our garage. I invested heavily in the required reference books. In 1997, I attended the prerequisite *AB Bookman's* week of Rare Book Seminars in Colorado Springs.

Finally in the same year, I opened my shop, "The Book Pedlar," a dream finally realized. "How did I do?" the reader may well ask. Let me put it this way. I was working six days a week, 60-70 hours a week, and I never made a profit. I never had any time to play golf or even to read. I greatly misjudged the time required to establish and run a small business and the shop failed.

But I am still proud of my little shop. It was the best job I ever had and I miss it

still. Along the way, I renewed my membership in the BCD and became a lifetime member. But in 2002, I closed the shop and retired. Now, at 76, I fill much of my time reading and writing essays for our local newspaper here in Sun City, Arizona. Never really well off, I remain to this day a rank amateur compared to the illustrious members of FABS, but I doubt very much that any collector has a greater love or enthusiasm for books than I do.

To me, Gutenberg's invention of moveable type and the mass printing of books is still the most important invention in the history of western civilization. Mass produced printed books led to the spread of knowledge everywhere – the Renaissance, the Reformation, the Enlightenment, the Age of Reason, and the birth of our own country.

Mine is a "poor man's library," but I shall pass it down to my grandchildren with the hope that they too will find the love of books and book collecting equally contagious.

So here I am near the end of this little story with one little postscript:

One day, maybe twenty or so years after I purchased it, I picked up my little Roycroft treasure to think about it again and renew an old acquaintanceship, and I noticed for the first time the small neat signature of the previous owner on the blank page after the free front end paper. Why I never noticed it before or considered its possible significance I cannot explain. The signature reads, "E. Newton." And it dawned on me that there once was a very famous book collector named A. Edward Newton who wrote many books about book collecting. I then learned that Newton had called himself "Eddie" in his youth. And I thought, "Could this be the signature of a young A. E. Newton in my little treasure?"

It boggles my mind still, but I really don't want to know the answer to that question. It is much too much fun to fantasize that my little book may once have been owned by a young A. E. Newton who became a very famous rare book collector and author.

Well, that's about it—for now. It is an unfinished story after all.

FLOYD JOHNSON
THE BOOK CLUB OF DETROIT
fejohanson@cox.net

The Harry Buxton Forman Auction

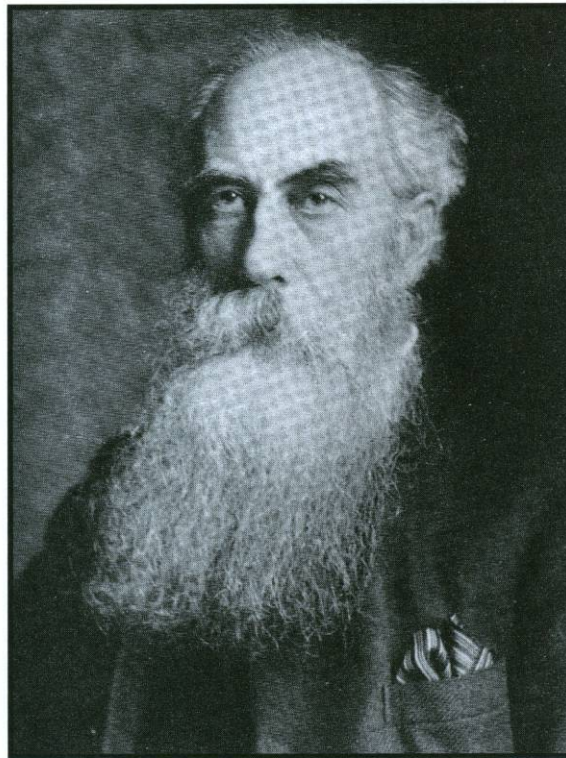
~ PART ONE ~

WHEN the library of Harry Buxton Forman went to auction in 1920, it was a glorious day for lovers of Romantic poetry, particularly the works of Keats and Shelly, for Forman was a foremost collector and scholar of those writers. In addition to the Romantic poets, Forman's library was rich in such Victorian poets as Tennyson, the Brownings, Swinburne, and Arnold. The thrill and energy of the moment, however, would be tainted decades later when Forman would be linked with the activities of Thomas Wise, arguably the greatest perpetrator of literary fraud in the history of English letters.

Henry (later Harry) Buxton Forman was born in 1842, the son of a naval surgeon, who retired on half pay and established a flourishing private practice in Teignmouth in South Devon, England. The fifth of eight children, Forman exhibited an early appreciation for poetry. An aspiring poet himself, Forman was astute enough to recognize his own creative limitations and turned his not insignificant literary taste and talent to criticism. After some early success as a contributor to the *Fortnightly Review*, the *Contemporary Review*, and *Macmillan's Magazine*, Forman would later publish *Our Living Poets: An Essay in Criticism* (1871), a standard text for appreciation of the most important Victorian writers. Beyond criticism, Forman also undertook the onerous tasks of bibliography and textual editing of the Romantic poets. Of especial note was Forman's *The Shelley Library: An Essay in Bibliography* (1886), where Forman exercised good understanding and application of the principles of descriptive bibliography.

In the development of his critical, editorial and bibliographic career, Forman would meet and nurture relationships with major *literati* of the day, who, in turn, would introduce Forman to

owners and heirs of important literary collections. Forman also nurtured an appreciation of fine press editions and typography, engendered greatly through his acquaintance with William Morris. Forman's interest in the printed arts would lead him to the production of facsimiles of his own, often of those rare books and manuscripts that he acquired



Harry Buxton Forman

through his special contacts. For all this apparent *bonhomie*, Forman, in fact, was a somewhat shy and secretive individual upon whose death "we may take [Edmund] Gosse's epitaph as representative of the general-received opinion of [Forman]: 'I see that Buxton Forman is dead. I had not heard anything of him for years. I was never at any time intimate with him, and I confess there was something about him not quite sympathetic. He must have left interesting books and MSS.'"¹

Upon closer examination of Forman's collecting methods and habits, history is less than kind to someone whose accom-

plishments merit much more than a literary footnote but whose integrity is more than suspect. Of particular note was Forman's acquisition of important Shelley documents from the estate of Shelley's natural daughter, Jane Clairmont. With a trace of subterfuge, Henry James recounts this episode in the Preface to the New York Edition text of James' novella,

The Aspern Papers: "This gentleman, an American of long ago, an ardent Shelleyite, a singularly marked figure and himself in the highest degree a subject for a free sketch – I had known him a little, but there is not a reflected glint of him in *The Aspern Papers* – was named to me as having made interest with Miss Clairmont to be accepted as a lodger on the calculation that she would have Shelley documents for which, in the possibly not remote event of her death, he would thus enjoy priority of chance to treat with her representatives." Though James makes his nameless narrator an American, perhaps an amalgam of Forman and another Shelley collector, Edward Silsbee, a retired American sea captain, Forman was without doubt the prominent influence: "in the course of editing Shelley, Forman had discovered that Shelley's natural daughter Jane Clairmont was still alive in Florence, living in poor circumstance with her niece Paola. She possessed Shelley's ashes, locks of his hair, some of his manuscripts, and many letters. Jane Clairmont died on 19 March 1879, and Forman immediately opened negotiations with Paola Clarimont . . ."² The nefarious Forman would indeed gather several Shelley documents from Miss Paola.

H. Buxton Forman, then, was a prominent player in the world of Shelley and the Romantic poets generally: a complex character who, as noted, was both a respected scholar and suspected book dealer. His academic credentials as a textual scholar were exemplary: "He collated

H. Buxton Forman, then, was a prominent player in the world of Shelley and the Romantic poets generally: a complex character who, as noted, was both a respected scholar and suspected book dealer. His academic credentials as a textual scholar were exemplary: "He collated

[Shelley's] manuscripts and the printed editions, recording the variants as in a proper variorum edition, and included not only manifestly unfinished drafts but every smallest scrap which Shelley wrote."³ Indeed, Forman's edition of Shelley was published by Oxford University Press in 1880 and remained the standard text for fifty years. At the same time that Forman practiced the greatest intellectual integrity with regard to his textual editing, he was less than scrupulous in his book dealing practice: "He liked association copies of first editions; he liked them still better when they had been given by one author to another: the conjunction of authors in this way had an immense appeal to him. He was fond of creating fictitious association copies by inserting bits of the autograph manuscript or letters about the book. His sale catalogue of 1920 contains dozens of them; and he embellished (if that is the right word) his books, not only with autographs, but with relics . . . He was not indifferent to the commercial effects of inserting autograph material in his books."⁴

Due to his interest in typography and fine printing, the entrepreneurial Forman also ventured into the area of literary facsimiles, an enterprise that capitalized upon his growing library. For instance, Forman had acquired "a copy of Byron's rare first *Fugitive Pieces* (1806), and in 1886 commissioned an elegantly printed type-facsimile, with an introduction by himself, from the Chiswick Press. It was limited to 100 copies, but there were also seven special copies on Japanese papers."⁵ So too, with his Shelley Library series, drawing upon his vast collection of the revered poet, Forman had a penchant for "reproducing, in near-facsimile, the original layout" of the early Shelley printings. Such love for and attention to typographical and bibliographical detail would be admirable under most circumstances, if Forman had not made acquaintance with Thomas Wise, the infamous literary forger, who, in his own right, saw opportunity in Forman's quest for authenticity through his facsimile printing ventures.

The story of the Thomas Wise forger-

ies is deep and involved and has been covered in detail by many literary historians. The principal work is, of course, John Carter's and Graham Pollard's *An Enquiry Into the Nature of Certain XIXth Century Pamphlets* by the two young bibliographers who "cracked the case," and would become, in their own right, two giants of bibliography.

In brief, should anyone not have at least a passing acquaintance with the most infamous forger in literary history, Wise, the most revered bibliographer of Victorian literature, would play upon his credibility to defraud trusted clients. Essentially, Wise created false bibliographic entries for early Victorian works, such as a limited, self-published early work by Elizabeth Barrett – the putative 1847 *Sonnets* printed in Reading – then would fabricate those books years later. It was a diabolical scheme concocted by a knowledgeable and patient man who may have had multiple motives such as bibliographic hubris, bizarre humor and, certainly, simple greed: "The cost of thirty or forty copies of a slim pamphlet



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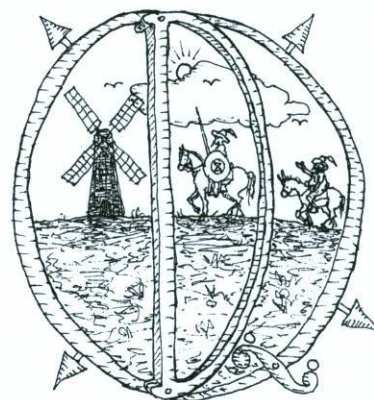
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might be £6 or £7; the unit cost therefore about 3s. 6d. or 4s.: and one copy could sell for as much as £100. What a lovely commodity!"⁶

Initially, Forman was viewed as an innocent victim who was unaware of the seriousness of Wise's machinations. Ultimately exposed, Wise never admitted his guilt but rather implicated Forman. Wise would outlive Forman by more than twenty years and, in the end, could have the last word about Forman's complicity and, by throwing the blame on Forman, exonerate himself: "Wise made no effort to defend the authenticity of the pamphlets we had classified as forgeries or suspects. The letters to *The Times Literary Supplement*, whether signed by him or furnished at his instance, if not dictation, by Maurice Buxton Forman [H. Buxton's son], were directed entirely towards the substitution of Harry Buxton Forman for himself as the original owner in wholesale quantity, first of the Reading *Sonnets*, and subsequently of the other condemned pamphlets."⁷ The role played by Maurice Buxton Forman is puzzling, but, though Wise would, in the bibliographic annals, be more fully implicated in the forgeries, Forman's role was prominent.

And, although speculation will long continue regarding their exact roles in the frauds, a general view is that Forman conceived the scheme and Wise executed it.

In the Preface to its auction catalog, The Anderson Galleries were uncharacteristically brief in describing the life of Forman, an opportunity that, in most catalogs, usually called for effusive commentary on a rich collecting life and bibliophilic associations: "Very little is known of Mr. Forman, but he must have collected books from his early youth."⁸ As excitement grew at the prospect of bidding on one of the greatest collections of Romantic and Victorian poetry ever assembled, little was known as well that, in light of the many great and true treasures, book collectors would also be bidding on dubious association copies, volumes salted with extraneous relics, forgeries, and outright fakes.⁹

In Part Two of The Harry Buxton Forman Library, I will explore the activity and reception of the auction itself.

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NOTES

¹From a letter to Thomas Wise (of whom, much more later), 19 June 1917 as reported by Nicolas Barker and John Collins in *A Sequel to An Enquiry into the Nature of Certain Nineteenth Century Pamphlets by John Carter and Graham Pollard: The Forgeries of H. Buxton Forman & T. J. Wise*. London & Berkeley: Scolar Press, 1983, p. 27. The details of Forman's life are drawn principally from John Collins. *The Two Forgers: A Biography of Harry Buxton Forman & Thomas James Wise*. [New Castle, DE]: Oak Knoll Books, [1992].

²Barker and Collins, p. 30.

³Barker and Collins, p. 32.

⁴Barker and Collins, p. 37-38.

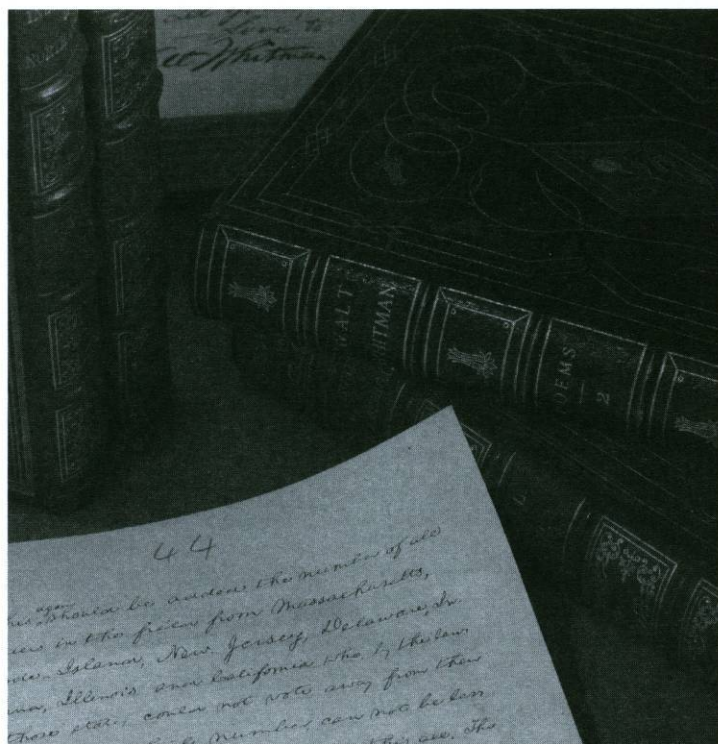
⁵Barker and Collins, p. 33.

⁶John Collins. *The Two Forgers . . .*, p. 82.

⁷*An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*; Second Edition with an Epilogue by John Carter and Graham Pollard. Edited by Nicolas Barker & John Collins. London & Berkeley: Scolar Press, 1983, p. 35.

⁸*The Library of the Late H. Buxton Forman [Part I]*. New York: The Anderson Galleries, 1920, p. 5.

⁹One item, lot 101, was "the rare first issue of 'Sonnets from the Portuguese,' one of the most notorious of the Wise forgeries and described by Anderson Galleries as "the extremely rare first issue of the famous 'Sonnets' before Mrs. Browning tried to hide this beautiful expression of her love for Robert Browning by calling them 'Sonnets from the Portuguese.'" p. 30.



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Why I Collect What I Collect

A COLLECTOR'S COLUMN

TWO EVENTS IN 2006, beginning with the exhibition of a portion of my collection of drawing instruction materials at The Grolier Club titled "Teaching America to Draw: Instructional Materials and Ephemera 1794-1925" and culminating with a splendid review of the exhibition by *The New York Times'* chief art critic Michael Kimmelman, were, in some sense, the logical end of a collecting odyssey of more than 50 years. They also far exceeded any expectations I ever had for the collection when my wife, Evelyn Ellis, and I gave it to Penn State's Special Collections Library in 1999.

When the exhibition opened, it received modest media attention. However, as it entered its final weeks, co-curators Sandra Stelts, Penn State's Rare Books Librarian, William Joyce, Head of Penn State's Special Collections Library, and I were advised that there might be a mention in *The New York Times'* July 19th edition. Much to our surprise and delight, the issue contained Kimmelman's lavishly illustrated review beginning on the issue's first arts page and an illustrated lead-in on page one.

Apart from providing validation for my collecting, the review stimulated reflection about the nature of the materials, the reasons for Kimmelman's interest, and my purposes in acquiring them. It wasn't the first time I had thought about such things, but Kimmelman is one of the best critics in the business and I couldn't help wondering what had led him to this small exhibition amidst the many hundreds of great art treasures at any given moment on display in New York. I turned to some of his other writings for insight, including a volume entitled *The Accidental Masterpiece: On the Art of Life and Vice Versa* (The Penguin Press 2005) where I found some of the answers I was looking for. In a chapter titled "The Art of Collecting Light Bulbs," Kimmelman relates the story of Hugh Francis Hicks, a Baltimore dentist he met who had collected 75,000 light bulbs; the largest collection in the world for which

ALBERT A. ANDERSON, Jr.
is a Penn State emeritus professor of art education. Over a thirty-seven-year career as an art educator and artist-craftsman, he served in the public schools, three universities, and several prominent craft organizations. He retired in 1999. Anderson's professional interests focus on the history of art education. He is an author and co-editor of the History of Art Education: Proceedings of the Third Penn State International Symposium, 1997. His published articles have appeared in American Craft, Art Papers, and The Journal of Aesthetic Education among others. While he remains an avid collector of American art instruction publications, his current activities center on his family, including his wife, Evelyn, children, and grand children. He and his family reside in White River Junction, Vermont.

he had turned his building's basement into a museum.

Admission was free and Hicks would sometimes leave his patients sitting in the dentist's chair to conduct a tour for the occasional visitor. The museum contained the world's largest light bulb and the smallest. Edison's early experimental bulbs were there. One of them still worked. Hicks inspired Kimmelman to consider what drives people to collect. "For some," he writes, "it is making, for others it is having. For Dr. Hicks it was the hunting and gathering of illuminating trophies."

Kimmelman notes that Hicks "was not above thievery." Once, on a vacation in Paris, he spotted a row of 1920s tungsten bulbs along a wall of a Metro station and hurriedly swiped one, whereupon the whole station went pitch black because

the bulbs were wired so that if one were removed, they would all go out. Unable to fit the stolen bulb back into the socket, he decided to flee. "At his museum, he displayed his booty in a case labeled 'Hot Types.'"

Kimmelman concludes that people like Hicks collect because "collecting can be a great art if earnestly engaged in. That is why we enjoy looking at great collections, even if we are not collectors. Collecting is a way to bring order to the world, which is what museums, our public collectors, do. It is also a way to define some idiosyncratic niche for the collector, as art does for an artist." In Hicks' case, his collection "became his masterpiece by accident—by which I mean not a traditional work of art like a painting or a sculpture but derived, like art, from a creative impulse, a deep compulsion pursued to the nth degree." When a team of psychiatrists came to interview Hicks about why he collected, he told Kimmelman "They didn't blink their eyes. They were interviewing collectors from all over the world. After spending \$4 million, they concluded that collectors collect for the fascination of an object and for no other reason. Heck, I could have told them that for \$1 million."

I gleaned another insight into Kimmelman's thinking in one of his *New York Times* art reviews. "The other day doing the museum trawl here, I had that expectant feeling you can get making the round of art shows. I was clearly looking for something, but I didn't know what. To be surprised, I suppose." And that, I believe, is what drew him to *Teaching America to Draw*—in the same way it has drawn me to the materials—the surprise of discovering little known treasures from another time and the delight in the "accidental masterpiece" created by their juxtaposition.

The collection, consisting of more than 1,000 titles, includes drawing and painting manuals; aesthetics, art history, and art appreciation books; school texts; books on color, the human figure, landscape, animals, perspective, crafts, indus-



H. Williams. *Elements of Drawing: Exemplified in a Variety of Figures and Sketches of Parts of the Human Form*. Boston: R. P. & C. Williams. 1818.

trial art, and manual training. There are also books devoted to penmanship, flourishing, lettering, and map drawing, disciplines often found within the context of nineteenth-century school instruction.

Ephemeral materials include drawing and coloring books; drawing cards for home and school use; reports; speeches; copybooks; instructional pamphlets; art supply catalogs; journals; and newspapers. Lastly, there are miscellaneous items including published denunciations of one publisher's drawing books by another, erasable cardboard drawing tablets, and an art desk replete with a paper scroll containing images to be copied by the budding artist. The materials date from the late 1700's when the first book on art instruction was published in America to the present day.

I clearly recall my first purchase in the late 1950s, marking the modest beginning of my professional library. I continued to add publications as my budget permitted although never during the next 20 years did I consider myself a collector. However, my outlook changed in the summer of 1979 when a respected colleague commended me on what he thought was one

of the best collections of historical art education materials he had ever seen.

As a consequence of that conversation, I began to look more critically at the materials I continued to acquire. I also thought about how they could be developed into a collection encompassing the full scope of American art education. As my wife and I began to think about the collection's eventual disposal in the early 1990s and it became clear that Penn State wanted it, I also began to consider how additions to the collection would complement the Library's collection.

With the addition of our gift to the University's holdings, we have insured that the materials remain available to future generations of art professionals and students who seek them out for their ideas, their beauty, and their endless fascination. I know that I have received enormous pleasure and have been rewarded in countless, often unanticipated, ways by my contact with them. And, I continue to collect.

Here's to you, Dr. Hicks, wherever you are.

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We have all the books published by the Book Club of California. We also have a working 1852 Albion Press. The McCune has begun to put parts of the collection online under the heading of "Early Printing." The site also provides information about authors. Some of the authors include Boethius, Seneca, Virgil, Homer, Aquinas and Nicolas de Lrya.

We invite any who are in the San Francisco Bay area to come over to the McCune for a free tour of the collection. You can find us on line at www.mccunecollection.org. You can email Ken Innes at: mccunecollection@gmail.com to set up a date and time. We are only a short walk from the ferry terminal that connects us with San Francisco.



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Parenthesis 18, due in Spring 2010, will have articles on subjects as diverse as type design and Indian mud wall paintings, plus news of events in the fine press world. The mysterious literary editor Swithin Crumb, although currently on sabbatical writing a novel about himself, keeps us up to date on the role of book collecting in crime fiction.

Parenthesis 19, due in Fall 2010, will be a special "California" issue with articles on early bookmaking, contemporary printers, a Hollywood legend turned printer, and new fine press books coming from the Golden State. Plus: the booksellers' role in expanding the market for fine printing, and profiles of Indian and French presses. And if you've ever wondered how – or if – wood engraving has evolved over the past 25 years, *Parenthesis 19* will offer the definitive answer.

Visit www.fpba.com to learn more about the Fine Press Book Association, and to join online. If you prefer, send a check for \$48 to Sean Donnelly, U of Tampa Press, 401 W. Kennedy Blvd, Tampa, FL 33606.

We're showing these famous California press marks in anticipation of *Parenthesis 19*.

Club News & Notes

PROGRAMS, EVENTS, AND PUBLICATIONS

THE ALCUIN SOCIETY



IT IS SAID that in this contemporary world one of the few constants appears to be “change” itself. That is certainly true of the world of book culture which of course includes bibliographic societies. And if some of those societies evolve more slowly than others that is certainly not characteristic of The Alcuin Society. We seem to be constantly facing new changes and new challenges.

BOOK DESIGN COMPETITION

The most stable aspect of our four point program (book design competition, publications, programming, and web site) certainly appears to be our annual book design competition for books that are designed and published in Canada or designed by Canadian artists working in other countries. We have been running this competition for some 27 years now with very little in the way of help from government and only limited help from the Canadian publishing industry. In the past several years the competition has moved from the national level to the international level thanks in most part to the great generosity of local bibliophile, Dr. Yosef Wosk, and to the tireless and creative energies of Book Design Chair Leah Gordon. Imagine a relatively small bibliographic society responsible for raising the recognition of Canadian book design to an international forum and an international level!

The judges for the 2008 publishing year selected 32 winning books from 243 entries submitted by some 89 Canadian publishers representing eight of Canada's eleven provinces or regions. Just as exciting all 32 winning books from the Canadian competition are being readied to be sent to the international book design competition in Leipzig, Germany, for February 2010. We are also excited that, for the first time in 27 years, we were able to produce the catalog of winners in full color. Not to mention the fact that already twenty-two exhibitions of

these award winning books have been planned for places as diverse as Toronto; Frankfurt; Montreal; Norwich, England; and Tokyo.

PUBLICATIONS

The main focus here has been the transition from one editor to another for our quarterly journal *Amphora*. The former editor was Rollin Milroy of Heavenly Monkey Press who brought a distinctly fine arts focus to the publication and produced some of the most visually stunning issues of *Amphora* ever produced. The new editor is Peter Mitham, a freelance writer and editor, who brings a more literary and journalistic focus along with him. Peter and his colleagues have inevitably struggled a bit with the succession but are now fully on track to get the publication back on its regular editorial/production schedule.

PROGRAMS

Our series of Society programs is also experiencing a state of flux. We do have some constants such as our annual Book Design Awards Presentation, our AGM and our annual book auction. Abandoned for the nonce are our general bibliophilic lectures for the public and our members-only bibliophilic get-togethers, both for the same reason, poor attendance. In the offing are book arts workshops (paper-making, marbling, book design, pop-up books, binding, etc.) aimed at younger members and potential new members alike and a series of popular talks by local book collectors on their respective collections. This latter program will be a co-production with the Rare Books and Special Collections Division of Simon Fraser University Library.

WEBSITE

One would assume that this would inevitably be an area of constant change. Our Society's problem here is not one of attracting both book-savvy and computer-savvy individuals but in actually retaining them. These people with their unique skill

sets very quickly become extremely busy and before we know it they just do not have the time any longer to attend to our needs. There are two sides to this: finding people to provide fresh content on an on-going basis and finding people who are both technically and artistically competent to display that content in the clearest and most attractive way. Editorial people are easier to find than technical people. If your society is planning a web site these are important considerations to keep in mind.

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 PROGRAMMING & ACTIVITIES

September: We toured the magnificent, newly renovated Thompson Library on The Ohio State University campus. Our tour was led by Aldus member Wes Boomgaarden, who was the project manager, and he shared the many new areas of the library, the beautifully updated spaces. Afterwards, we toasted Wes and all those who contributed to this wonderful project at a nearby restaurant.

October: Professor Lewis Ulman, Director of Digital Media Studies at The Ohio State University, spoke as part of our series on the History of Text. He discussed the theory and practice of electronic textual editing focusing on three works of mid-nineteenth-century American manuscripts (which are part of the collection held by the Rare Books and Manuscripts Library at OSU). His talk featured a set of letters by

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 “Club News & Notes” entries to the Publisher 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 \$5.00 each plus shipping and handling. 📧 Submission of articles for publication is encouraged. 📧 Send your correspondence to the *Newsletter* Publisher.

Sophia Hawthorne; another set of letters by a Civil War era Ohio riverboat captain; and a journal of a trip to Europe by a budding Ohio travel writer and congressman, Samuel Sullivan Cox.

November: Dr. Robert Karrow, curator of Maps and Special Collections at the Newberry Library in Chicago shared the library's many maps and collections and their fascinating stories. It houses an extensive non-circulating collection of rare books, maps, music, manuscripts, and other printed material. Its cartographic holdings include an estimated 500,000 maps issued separately and in atlases and books. The map and atlas collections are supported by very extensive holdings in the literature of the history of cartography, cartobibliography and map catalogs, and gazetteer and place name literature.

December: Our Annual Holiday Dinner and Silent Auction was held at La Scala restaurant. Our silent auction (with many donated books and literary stuff) helps underwrite our programming, including the Ravneberg Memorial Lecture. At deadline time for this newsletter, generous Aldus members had contributed nearly 100 items, including many first editions for auction!

Field Trips: We had two "field trips" the last weekend of October. On Halloween

Eve, we met at the grave of Columbus humorist and author, James Thurber, in Green Lawn Cemetery. Here, we enjoyed theatrical readings by the Acorn Graveside Players, including "The Night the Ghost Got In." The nearly two dozen folks who attended this fun event then convened to a nearby cafe for dinner and warming beverages.

The following morning, a large group of Aldus members headed north to attend a program held at Baldwin Wallace College, hosted by NOBS. We were privileged to have Dr. Mel Unger, Director of the Riemenschneider Bach Institute, orient us to the original collection of Bach manuscripts and other composers of the period, which were taken out of the vaults for this occasion.

First Saturdays Back! After a hiatus due to summer break, Geoff Smith's journey to China, and OSU's busy football season, we re-convened our First Saturday programs on November 7th. These programs are scheduled in the new Jack and Jan Creighton Special Collections Reading Room, part of Rare Books and Manuscripts at OSU's Thompson Library.

In November, Geoff shared many fascinating manuscripts and books written by Raymond Carver, which are held by RB&M;

they are fortunate to have the majority of Carver's manuscripts, in addition to extensive print publications. This was a particularly opportune time to view Carver for his work, as he has just recently been added to the Library of America, and a major biography of Carver was released by Scribner's on November 29th.

Our December First Saturday focused on holiday-related holdings in the OSU libraries.

UPCOMING PROGRAMS

Our regular programs are held at Thurber Center, in downtown Columbus, on the second Thursday of each month (unless otherwise noted). See our website (www.aldusociety.com) for more details.

January, 2010: Patrick Losinski, Director of the Columbus Metropolitan Library, will share the interesting history of the library in Columbus and talk about running this library, particularly in light of our current economic downturn.

February, 2010: In recognition of Black History Month, Dr. Rudine Bishop will give a program on African-American Children's Literature. Bishop has contributed significantly to the scholarship dealing with African-American children's literature.

March, 2010: David Lilburne of Anti-

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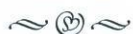
podean Books, Maps & Prints in Garrison, New York, will be the Ravneberg Memorial Lecture speaker.

April, 2010: Ohioana Library's director Linda Hengst will lead an on-site tour of this library, which is devoted to Ohio writers, musicians, artists, and others of note.

May, 2010: Cincinnati book artist and book conservator Gabrielle Fox will speak about miniature books, those tiny tomes that have fascinated book collectors for centuries.

Check out the Aldus Society website at www.AldusSociety.com, to find up-to-date information about our programs, activities, and in-depth articles about our speakers.

THE AMPERSAND CLUB



HIGHLIGHTS FROM OUR FALL SEASON OF programs include a visit to the remarkable Elmer L. Andersen Horticultural Library where Librarian Katherine Allen showed club members the first volume of a two-volume set of *The Highgrove Florilegium* which documents, through botanical art, the plants found in the garden of Prince Charles. It is published as an edition of 175, each signed by the Prince of Wales. The program also included a reminiscence by FABS member and Ampersand Club board member Rob Rulon-Miller on his extraordinary friendship and book collecting relationship with Elmer L. Andersen, the library's founding benefactor and namesake (www.arboretum.umn.edu/library.aspx and www.highgroveflorilegium.com).

Amanda Degener, papermaker, artist, and co-owner of Cave Paper gave a presentation on her recent journey to China and Australia where she taught papermaking and researched Asian paper craft traditions (www.cavepaper.com).

Don Luce, Curator of Exhibits and Natural History Art at the University of Minnesota's Bell Museum of Natural History spoke about the artist Francis Lee Jaques, best known as a diorama artist, but he was also a productive book illustrator throughout his life. Luce is the country's foremost expert on Jaques and diorama art; he gave a fabulous program and displayed a nearly comprehensive exhibit of books and book jackets illustrated by Jaques (www.bellmuseum.org).

Looking ahead, the February program will feature photographer and author Stuart Klipper. Klipper will talk about his newly published fine press book, *A City as*

Once Seen from The Press at Colorado College. Stuart's 27 panoramic photographs were all made prior to the devastation of Hurricane Katrina and captured a cityscape that in some cases is now forever altered (www.coloradocollege.edu/library/index.php/press/a-city-as-once-seen).

On March 4th, Club members will convene at Minnesota Center for Book Arts for a tour of "Books by the Numbers" an exhibition on how authors and artists have used numbers in their work. Let me count the ways (www.mnbookarts.org).

In April members are invited to bring their latest favorite book for a bibliophilic show and tell. This is an opportunity for unique dialogues about book collecting among the members.

The secrets of fore-edge painting—those hidden illustrations concealed under the gold gilding on the fore-edges of some books—will be the topic of our annual meeting in May. The Club has invited Jeff Weber, rare book dealer and authority on fore-edge painting, to present the evening's lecture. (www.weberrarebooks.com). The Topeka and Shawnee County Public Library has put together a short video on their fore edge book collection: www.youtube.com/watch?v=aMXRDrQIgVQ&feature=related.

Like so many of the bibliophilic societies, the Ampersand Club is run by volunteers whose only pay is our thanks! It is with true appreciation we acknowledge the labors of: Gregor, Luana, and Duncan Campbell, Patrick Coleman, Rosemary Furtak, John Moriarty, Paulette Myers-Rich, Jana Pullman, Rob Rulon-Miller, and Jim Wicklatz.

If you find yourself in the Twin Cities, please don't hesitate to contact The Ampersand Club. We welcome you to come to one of our meetings if the timing works, or we could gather a few members over coffee or cocktails for a bookish chat. Please e-mail korsmo@umn.edu if you'd like to get together.

As calendars are turned to 2010, The Ampersand Club of Minneapolis and Saint Paul embarks on its eightieth year of fellowship, scholarship, and biblio-antics. Stay tuned for the celebration announcement. Speaking of anniversaries—there are still a few copies of The Ampersand Club 75th anniversary publication, *On Book Collecting*, by Arne Kjelsberg (AKA Elmer L. Andersen). This is a fine press book featuring a collection of entertaining essays on book collecting in Minnesota, with a wood engraved frontispiece illustration by Gaylord Schanilec, and beautifully bound by the Campbell-Logan Bindery. [The regular

edition is priced at \$19.95 plus \$8.00 for postage/handling, contact us for price and availability for the deluxe edition at korsmo@umn.edu.]

THE BALTIMORE BIBLIOPHILES



THIS JUST IN . . . *The Baltimore Bibliophiles at Fifty, 1954-2004*, has been accepted for inclusion in The Grolier Club exhibition *The Grolier Club Creates: Book Arts by Club Members*, a display of work by members active in the fields of printing, book design, bookbinding, printmaking, illustration, calligraphy, and the production of artist's books, as an example of the work of Mark Samuels Lasner, who designed our anniversary publication and saw it through the press. The title page and color frontispiece of our publication are illustrated in the forthcoming catalogue of the exhibition, which will be on display at The Grolier Club, November 18, 2009 - January 15, 2010.

Praise for *The Baltimore Bibliophiles at Fifty: 1954-2004*

We were honored by a review of The Baltimore Bibliophiles anniversary book in the *Children's Books History Society Newsletter* written by the authoritative English historian of children's literature, Brian Alderson.

"The book gives an impressive account of the history of the Society, along with as complete a listing as the archives will allow of the speakers at the Society's dinners from 1954 to 2004 – a wonderfully wide-ranging, and clearly enthusiastically-presented set of talks, which makes one ponder whether any British provincial city could manage a club of this sort with so attractive and sustained a programme."

About the section on children's books in Baltimore, Alderson writes: "In such a context, it is very pleasurable to see such generous space accorded to Linda and Jack Lapidès's account [actually of course Linda's account] of the Baltimore children's books that form an outstanding element in their large and distinguished collection."

"One of America's distinguished bibliophilic societies is celebrating its golden anniversary these days between the hard covers of a fabulous book . . . put together splendidly . . . in a lovely hard cover edition, *The Baltimore Bibliophiles at Fifty: 1954-2004*. Edited by Donald Farren and August A. Imholtz Jr., it features a marvelous local history of children's literature by Linda E.

Lapides, a former librarian of the Enoch Pratt Free Public Library in Baltimore, and with her husband, Julian L. Lapides, a major collector of children's books over many years. . . ."

Nicholas Basbanes, Fine Books Blog, June, 2009

Printing History, New Ser., 6 (July 2009), calls the Baltimore Bibliophiles "one of the most active and lively bibliophilic groups in the United States."

"...the descriptive essay and catalogue gives the volume an added value that will make it a useful addition to any collection of children's books, or of local printing in nineteenth century America."

David Chambers, ed., *The Private Library*, 6th Ser., I, 4 (Winter 2008), organ of the British Private Libraries Association

THE JOHN RUSSELL BARTLETT SOCIETY



THE JOHN RUSSELL BARTLETT SOCIETY continues to celebrate the 25th anniversary of the organization with four major events.

January 30 (Saturday) 2-3:30 p.m. Hay Library Brown University. Panel discussion on the topic of replevin with former Rhode

Island Supreme Court Chief Justice Frank Williams and Maine State Archivist David Cheevers, who will talk about the issues surrounding this legal action as it relates to collecting with a particular focus on the case of the Wiscasset, Maine copy of the Declaration of Independence.

February 13 (Saturday) 3:00 p.m. John Russell Bartlett Society Day at the Movies at the Providence Public Library. We will present *The Machine That Made Us*, a BBC film (60 mins.) hosted by Stephen Fry about the Gutenberg Press and other related films.

March 20 (Saturday) 2:00 p.m. Providence Athenaeum. Annual meeting and presentation of the JRBS 25th Anniversary Publication, with special guests Wilson Kinnach and Roger Stoddard.

April (TBA) 25th Annual Presentation of the Margaret Stillwell Prize at the John Carter Brown Library. Talk by the 1997 Stillwell Prize Winner, Benjamin Moser (Brown 1998). Moser is the author of the 2009 publication *Why This World*, a biography of the Brazilian writer Clarice Lispector, the topic for which he won the Stillwell Prize.

For additional information about The Bartlett Society and its programs, contact Pamela Rakowski at pam1348@cox.net or 401 751-5581.

THE BIXBY CLUB



THE BIXBY CLUB, now in its twentieth year, is descended from the earlier Franklin Society founded a century ago by its namesake, William K. Bixby, one of America's most prominent book collectors at the time. Over the winter a member's day tour will focus on current rare book exhibitions throughout St. Louis culminating in a reception at the St. Louis Mercantile Library Association. The Bixby Club's annual Valentine's Day Party at the home of the Club's President, John Hoover, will include a special presentation on book plates.

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

THE BOLTON SOCIETY



AN ORGANIZATION of chemical bibliophiles, the Society encourages the collection of printed material devoted to the history of chemistry and supports the Chemical Heritage Foundation's Donald F. and Mildred Topp Othmer Library of Chemical History as a primary repository for such material.

SWANN



FREQUENT AUCTIONS OF FINE AND RARE BOOKS



David Roberts, *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*, 6 volumes, London, 1842-49, first edition in book form, in the original bindings and in the issue with hand-colored proofs before letters. Sold on April 2, 2009 for \$180,000.

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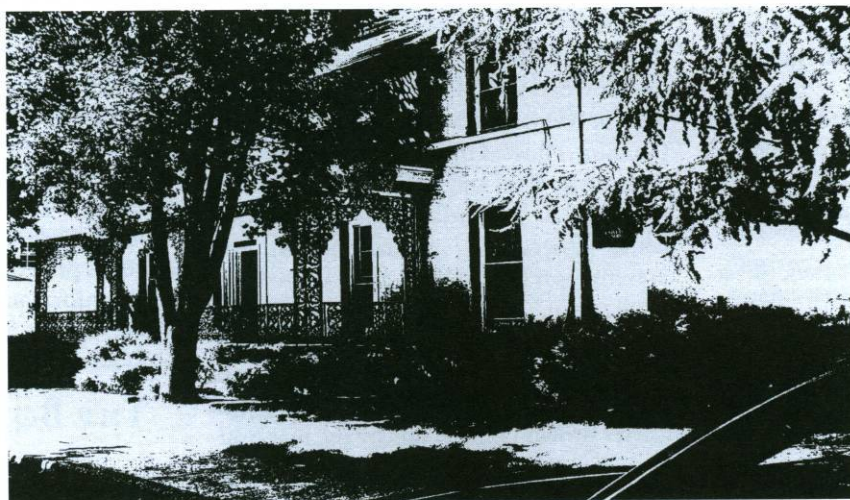
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At the Chemical Heritage Foundation's fall 2009 Heritage Council meeting a certificate of appreciation was presented to Herb Pratt, Chief Bibliophile. The certificate reads: "With appreciation for his vision and leadership in establishing the Bolton Society, his colleagues hereby proclaim Mr. Herbert T. Pratt as Chief Bibliophile Emeritus . . ." Herb has held that office since the society's creation in 1999. Ned Heindel succeeds Herb as Chief Bibliophile and Gary Patterson was elected Chief Bibliophile-Elect effective in January of 2009.

Neville Prize—The 2009 Roy G. Neville Prize in Bibliography or Biography was presented to William H. Brock for his book, *William Crookes (1832-1919) and the Commercialization of Science* (Ashgate, 2008). Dr. Brock is the Emeritus Professor of History of Science at the University of Leicester, UK and is the third winner of the Prize since its inception in 2006. His biography of William Crookes finally does justice to this once-towering figure in Victorian Science, widely regarded as Britain's leading scientist at the beginning of the twentieth century. Scientist, spiritualist, and entrepreneur, Crookes' career spanned both scientific and business activities and his many accomplishments include the discovery of thallium, founding editor of *Chemical News*, crucial work on cathode rays, and developing business enterprises that included water analysis, gold mining, and electric light bulb design. Established in 2006, the Neville Prize is now presented biennially by the Chemical Heritage Foundation to recognize an outstanding monograph that contributes to our bibliographical knowledge of the chemical and molecular sciences, in the tradition inaugurated by Henry Carrington Bolton and exemplified in the lifetime achievement of Roy G. Neville, or a major work of biography in the chemical and molecular sciences.

Symposium—our ongoing symposium series on landmark books sponsored by The Bolton Society, American Chemical Society's History of Chemistry (HIST) and Division of Chemical Information (CINF) was held in Washington, D.C. August 16-21, 2009—"Landmark Chemistry Books of the 20th Century." IV "Language of Chemistry." Speakers and topics were:

- *Austin M. Patterson: Words About Words and his contributions to nomenclature*—John B. Sharkey, Pace University.
- *Metaphorical matter: The language of alchemy*—Anke Timmermann, Chemical Heritage Foundation.
- *Méthode de Nomenclature Chimique revisited*—Carmen J. Giunta, Le Moyne College.

- *Documenting the history of chemical nomenclature and symbolism*—William B. Jensen, University of Cincinnati.
- *Systematizing chemical nomenclature: IUPAC's Red Book and Blue Book*—Roger A. Egolf, Pennsylvania State University.
- *What's in a name?*—Natalie Foster, Lehigh University.
- mmCIF: A computer language for the representation of macromolecular structure—Julie B. Ealy, Pennsylvania State University.
- *Putting it on the line: The Wiswesser line-formula notation system (WLN)*—James J. Bohning, Lehigh University.
- *CAS REGISTRY: Its history and principles*—Roger J. Schenck, Chemical Abstracts Service.

Future symposia—Concept plans are underway for the next two symposia sessions. The first to be held August 22-26, 2010 in Boston, will highlight *Landmark Physical Chemistry Books from New England*. The second symposium will celebrate the International Year of Chemistry (IYC 2011). "IYC 2011 is the worldwide celebration of achievements of chemistry and its contributions to the well-being of humankind . . . The goals of IYC 2011 are to increase the public appreciation of chemistry in meeting world needs, to encourage interest in chemistry among young people, and to generate enthusiasm for the creative future of chemistry." This symposium will highlight the classic books in chemistry devoted to the public understanding and appreciation of chemistry and will be presented March 2011 in Anaheim, California.

The October 2009 meeting closed with its *Collectors Showcase*. Of particular interest, Robert Anderson shared an unusual chemistry broadside (70x90 cm); *A chart of the science of chemistry. Embracing a view of the laws of chemical action, and of the composition and properties of inorganic and organic substances by William Grier*.

For more information about the Chemical Heritage Foundation Library *Museum *Center for Scholars <http://www.chemheritage.org> or contact Elsa B. Atson at 215 873-8205 or elsaa@chemheritage.org.

THE BOOK CLUB OF CALIFORNIA



THE BOOK CLUB OF CALIFORNIA announces that its club rooms will be closed for its regular Monday night hospitality as of November 23, 2009 because it is expanding and remodeling its rooms. We continue to be at the same convenient location near Union Square. Soon, however, the new club lounge and library will overlook

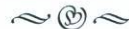
the San Francisco skyline, and a refurbished exhibition gallery will accommodate an audience of seventy for lectures and presentations. We anticipate a grand reopening in May of 2010.

Meanwhile, we will be at the ABAA book fair in Los Angeles this February, so do come by to say hello. We'll be featuring our latest publication, *James Mason Hutchings of Yo Semite* by Dennis Kruska. This spectacular volume is one of the most lavish the club has ever produced. Anyone with an interest in Yosemite or California history will find it as inspiring as the valley itself. Hutchings' story is filled with adventure, unexpected twists, and surprising facts—many published here for the first time. Kevin Starr, California's leading historian, said: "For more than a century—long after his fellow Founders received suitable scholarly treatment—the enigmatic James Mason Hutchings remained a frequently cited but ultimately shadowy figure in the annals of literary California. In this exhaustively researched, sprightly written biography and bibliography, twelve years in the making, Dennis Kruska has at long last accorded Hutchings the scholarly attention he so richly deserves. Rarely, if ever, in its long history of publication, has the Book Club of California published a more ambitious, necessary, or welcomed biography/bibliography—or a more compelling example of the art of the book."

The author of the book, Dennis Kruska, gave a talk at the Huntington Library on September 27, fascinating a capacity audience of well over 100 with all things Hutchings and Yosemite. The spring issue of the *Quarterly Newsletter* will continue this focus on Yosemite. The club is also planning a Yosemite exhibition as our inaugural exhibition at its new gallery in spring, 2010.

The club will launch two publications for 2010: *Clio on the Coast* by Kevin Starr details how California history was written during the period 1845 to 1945. *Cyclone on the Prairies: The Wonderful Wizard of Oz and Arts and Crafts Publishing in Chicago, 1900* by Peter Hanff, deputy director of the Bancroft Library at UC Berkeley, will be published as a leaf book and will contain an original page from one of the rare, early editions of L. Frank Baum's masterpiece.

THE CAXTON CLUB



JANUARY LUNCHEON

DATE: January 8, 2010, Union League Club

SPEAKER: John Railing

TITLE: Development of the Art of Movable

Books from Euclid's *Elements of Geometry* (1570) to Sabuda's *Wizard of Oz* (2000)

As a collector of movable books (6,000 items) and a producer of over 20 million hand-assembled movable magazine ads, (appearing in *Sports Illustrated*, *Esquire*, *Playboy*), Caxtonian John Railing is most uniquely qualified as our speaker. A former attorney and now a professional magician, John will focus his talk on his beginnings as a bibliophile, leading to his passion for

movable books; he will give a captivating brief history of movable books, beginning with his volvelles (revolving disc books, 1550's); and he'll include details of his involvement as a producer of movable ads (design patents, international hand-assembly, packaging, and marketing).

Finally he'll talk about off-beat items in his collection, including his movable *Kama Sutra*; and, most importantly, he will tell about the 1960's "renaissance" of movable

books initiated by Waldo Hunt, with the resulting dramatic changes in children's publishing. "There is a story behind every book's creation, I will share the most fascinating."

NOTE: John will bring along several dozen of his choicest items for us to see and touch (including those in his all-time top 10 list!). A January treat.

JANUARY DINNER MEETING

DATE: January 20, 2010

SPEAKER: Robert Williams

TITLE: Teaching America to Write: Early American Penmanship Books and Pedagogical Theory

The use of printed books to teach handwriting goes back to the sixteenth century. It may come as a surprise to some that printing has always been a friend of penmanship, spreading examples of different writing styles and teaching methods beyond local borders through printed exemplars and instruction manuals.

Writing masters in the newly formed United States joined in this tradition and introduced some surprisingly novel and unique approaches to this basic skill. Caxtonian Robert Williams will share some of his discoveries about how Americans learned to write, illustrated with materials from his collection and that of the Newberry Library.

THE COLOPHON CLUB



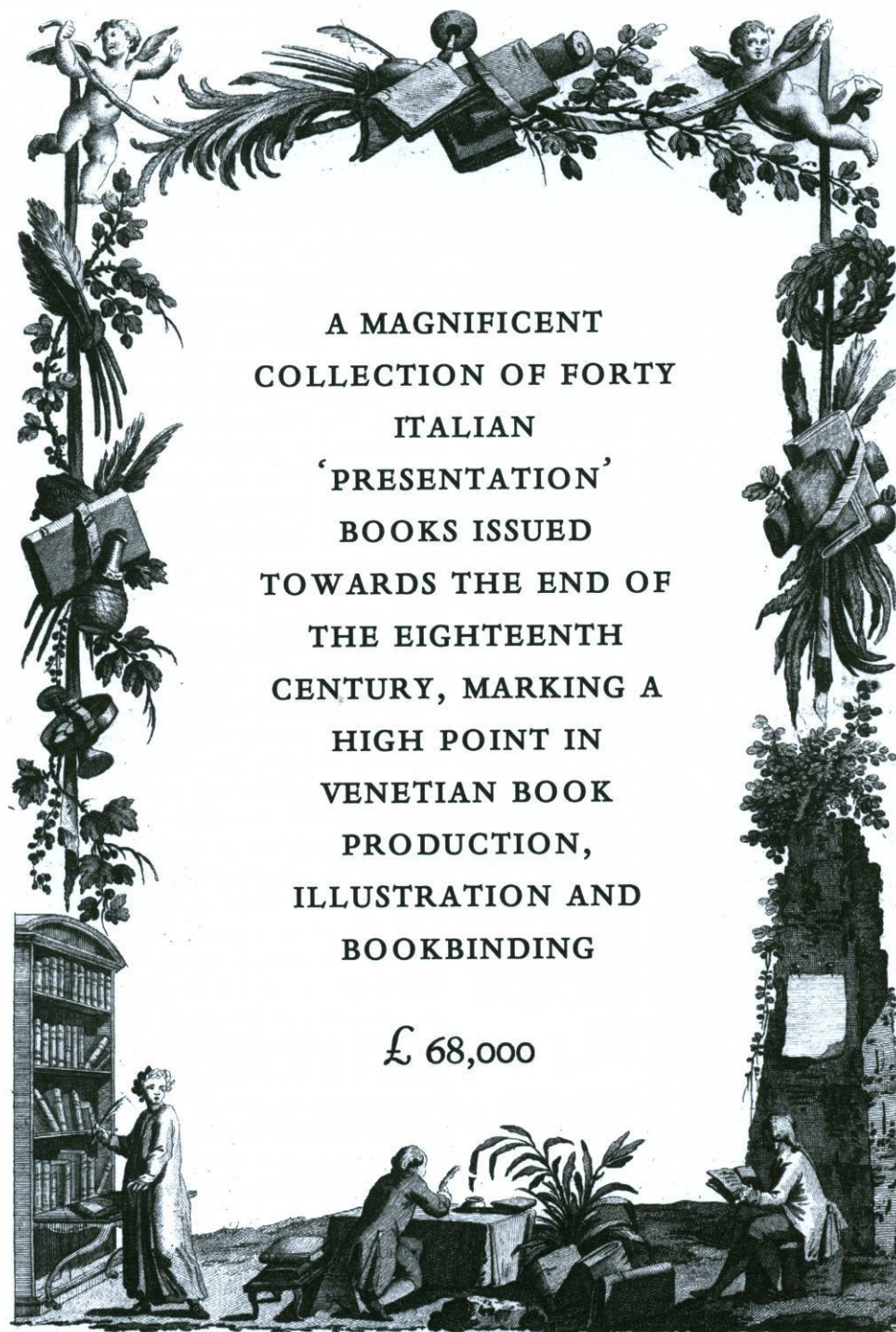
THE COLOPHON CLUB celebrated its 30th anniversary in September with a gala dinner and an open bar at The Berkeley City Club.

The Colophon Club was formed thirty years ago in San Francisco by an informal group of designers, printers, book-binders, conservators, paper-makers, and other professionals in the book arts, along with bibliophiles, book dealers, and librarians.

In its inception, the club was inclusive in ways that other clubs were not in recognizing the role played by people of the book both male and female.

John Windle, renowned San Franciscan bookseller and founding member of the Colophon Club, acted as Master of Ceremonies for our dinner and led us down a path of wonderful reminiscences about club members past and present.

Christopher Stinehour read an hilarious bit of doggerel written by Joyce and Adrian Wilson entitled, "McKenzie-Harris Corp! Where Old Friends Meet!"



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sfalster@btinternet.com

The keepsake for the occasion was sheets from William Everson's poems *Eastward the Armies*, Labyrinth Editions, 1980. They were recently found buried deep in Peter Koch's studio. The late Stephen D. Corey, a founding member, intended to pass them out as a keepsake many years ago, so we thought it appropriate to do so in his memory on our anniversary.

The Berkeley City Club, on the National Register of Historic Places, was designed and built in 1929 by architect Julia Morgan who was the architect of "Hearst Castle" in San Simeon, CA. The club's facilities are so beautiful and convivial that we will be holding our meetings here for the next two years.

Our Fall schedule included:

October: Bruce Whiteman, Head librarian at the William Andrews Clark Library at UCLA. *Erotika Biblia, or Collecting Naughty Books at a Distinguished Institutional Library (Not at the Public's Expense, I Assure You)*. We had a record turn out . . . as Bruce says, "sex sells!"

November: Richard Wagener, noted California wood engraver and author of *California in Relief: An Afternoon at Mithras Bookstore & A Sierra Journey*. The Book Club of California joined us at our Fall meetings while their club spaces are being renovated.

Winter Schedule:

Jan. 12 – Kate van Orden, Assistant Professor of Music at UC Berkeley, *Music, Books, and Collectors in the Renaissance*.

Feb. 9 – Andrew Doran, Administrative Curator, University & Jepson Herbaria University of California, Berkeley, *GOD's Botanists*.

March 9 – Felicia Rice, Moving Parts Press.

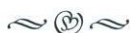
April 13 – Russell Maret, Letterpress Printer and Type Designer. *We Don't Need Another Trajan's Column*.

May 11 – Glen Ruzicka, The Director of Conservation at the Conservation Center for Art & Historic Artifacts in Philadelphia will speak on the subject of book and paper conservation.

2009-2011 Officers: Susan Filter, President; Tom Ingalls, Vice-President; Nancy Wickes, Secretary; and Margaret Johnson, Treasurer.

The Colophon Club meets for cocktails, dinner, and a talk on the second Tuesday of the month September through May. For information or an invitation to a meeting contact: Susan Filter at (510) 849-2615, or susan@peterkochprinters.com.

THE DELAWARE BIBLIOPHILES



FOR THE SECOND YEAR IN A ROW we had our annual picnic on the Chesapeake Bay at the summer home of Bob and Mary Walsh. The potluck was as good as ever. In September we met at the home of John and Diann Moore where we enjoyed their beautiful garden and delicious hors d'oeuvres. Following a short business meeting we had a "Collector's Showcase" where we saw and heard about items from members' collections. Our host displayed paintings that he did that showed the influence of his well-known teacher, Edward Loper.

The variety of material shown and discussed reflects the wide interests of our members. Examples included: maps of Indiana; steel engravings in two bound volumes of the *Illustrated London News* of 1870; the History of Mount Salem Church by Frank Gentieu; three DE lottery tickets from the 1820's including one for an "Experimental Lottery" and the other two for the benefit of Delaware College, St. Peter's Church, Immanuel Church and Middletown Academy; paper labels illustrated with the Gilpin Mill to mark the amount of cloth on a bolt; a stunning colored trade catalog acquired on eBay of "The Bellanca Pacemaker" for the New Castle, DE manufacturer of airplanes c.1930; copies of the *Rubaiyat of Omar Khayyan*; the first book by Katharine Pyle done in 1898 titled *The Counterpane Fairy*; an example of Delaware Afro-Americana of a small circular on "The Wonder-Worker's Shrine, St. Anthony of Padua at St. Joseph's Industrial School for Colored Boys" in Clayton, Delaware; Delaware promotional material including the paper titled "Sunny Delaware" of October 1, 1899; a book issued by Board of Trade in 1915 on New Castle, Delaware; and an issue of the "Wilmington Board of Trade Journal" of November 1905.

Carol Schmiegl is interested in books related to artists and circulated a new book by Linda Waggoner. *Fire Light: The Life of Angel De Cora* (a Howard Pyle student) and also showed a book that had been illustrated by Angel de Cora entitled *Old Indian Legends* by Zitkala Sa. She noted that De Cora's paintings have disappeared and that Angel moved around and probably gave her paintings away and now their locations, assuming they still exist, are unknown. Bert Denker discussed the designs that Rockwell Kent had done that were used by Vernon Kilns on their porcelain. Steve

Beare told about his interest in binding history and showed a book that was a signed Canadian binding of 1876 by J. D. Scott of Montreal on *Moore's Artizan Guide*. He had three volumes that used Samuel Dodd's brass designs stamped in blind. Terry Bryan brought sheet music he collects on the topic of "Money and Finance" with titles such as "Just One Penny to Buy Bread" and "Please Give Me a Penny Sir."

The October meeting was held at the Woodlawn Library in Wilmington. Our speaker was Fibbie Schoonover Smith, the granddaughter of the artist Frank Earle Schoonover. She gave an illustrated presentation on her grandfather and discussed the catalogue raisonné which has just been published by Oak Knoll Press. She thanked our members Preston Davis, the bibliographer of Howard Pyle, and Gail Stanislaw, librarian of the Brandywine River Museum, for all their assistance with this project. She stated that his teacher, Howard Pyle, had a great influence on his career. Schoonover attended the Drexel Institute of Art in 1896 and was invited by Pyle to be one of ten students to go to Howard Pyle's Summer School in Chadds Ford, PA. She discussed how important the artist's day books were to their project. Her talk was full of interesting stories on how they proceeded in locating the paintings and the discovery of missing pages of the later day books that were returned to them by a former student of Schoonover. She showed numerous paintings by her grandfather and the stained glass "Life of Jesus" that he designed for Immanuel Episcopal Church in the Highlands section of Wilmington.

The September 2009 issue of *Endpapers*, the club's most recent semi-annual newsletter, was full of interesting articles written by members and at 46 pages, our largest yet. If you are in our area we do welcome visitors.

Many of our past publications are available from Oak Knoll Books. For additional information concerning events and publications please contact our president, Tom Doherty, at tsquare1787@aol.com.

THE BOOK CLUB OF DETROIT



IN JUNE, 35 Book Club of Detroit members visited the library of Dr. Stanley Levy and marveled at his early and rare science collection. The Doctor explained that his book collecting habits "got serious" in 1975 when he started purchasing manuscripts, and met the legendary bookseller,

Warren Howell -- from whom he bought first editions of Copernicus and early anatomy by Vesalius. Much of his collection now centers around Albert Einstein -- with whom he had two personal contacts.

The library's literary highlights include first editions of Mark Twain, Charles Dickens, Ernest Hemingway, George Orwell, and Sinclair Lewis. Noted children's books include "firsts" of *Winnie The Pooh*, and *The Wizard of Oz*.

All visitors agreed it was a fabulous, and most informative, afternoon.

In late June, Dr. Kevin Graffagnino, New Director of Ann Arbor's famous Clements Library gave an inspiring talk entitled, "I Cannot Live Without Books: Confessions of an Unrepentant Bibliophile." The audience included many BCD members, who were pleased to meet the new director.

(It's interesting that the latest "Fine Books and Collectibles" periodical features an excellent, in-depth eight page article on the Clements written by Dr. Graffagnino. He details the library's history, life of its founder, and describes some of its treasures. He notes, "On almost any aspect of the early American experience . . . the holdings at Clements are among the best in the world.")

Our own FABS representative, Joan Knoertzer was the main speaker at the final banquet of this year's "International Miniature Book Conclave" held at Princeton in August. Joan, always an eloquent speaker, discussed "The Miniature Book that Changed My Life," and displayed fine examples of her amazing collection of "tiny" volumes.

In October club members participated in the Detroit Public Library's celebration honoring the 150th anniversary of the birth of Sir Arthur Conan Doyle. Besides creating the ever-popular Sherlock Holmes adventures, Doyle wrote numerous short stories and historical novels -- the most noted being *The White Company*, a "tale of chivalry and medieval warfare, set in the middle of the 100 years war."

Roy Pilot, who is a Doyle scholar, Library board member, and former Book Club of Detroit President, discussed his forthcoming book *The Annotated White Company*, which was co-written with a fellow Doyle expert. Roy stressed that because Doyle's saga concerned medieval times, an in-depth historical background was almost essential.

The hundreds of notations in the book include data on the 129 knights mentioned,

minor skirmishes, unusual French and English phrases, battle tactics, etc. Roy described this time consuming and extremely complicated research, and showed the hundreds of pages and thousands of notes necessary to translate the background information. He confessed he'd studied hundreds of reference books on the period including numerous *Froissart Chronicles*.

Roy also co-authored another Doyle text on his *Lost World*, called *The Annotated Lost World*, published a few years ago.

Everyone enjoyed this informative program, which ended with wine and a simple buffet supper.

But most importantly, the Book Club, besides planning for its annual Christmas party, is helping with the Spring FABS Convention in Ann Arbor. BCD member Joan Knoertzer is in charge and has planned an unforgettable five-day program with exciting "book" experiences both in Detroit and Ann Arbor. Activities are described on pages 3 and 4 and a registration form appears on page 5 of this issue of the FABS Newsletter.

If you are in this area, please give Joan Knoertzer a call at The Library B&B at 734 668-6815.

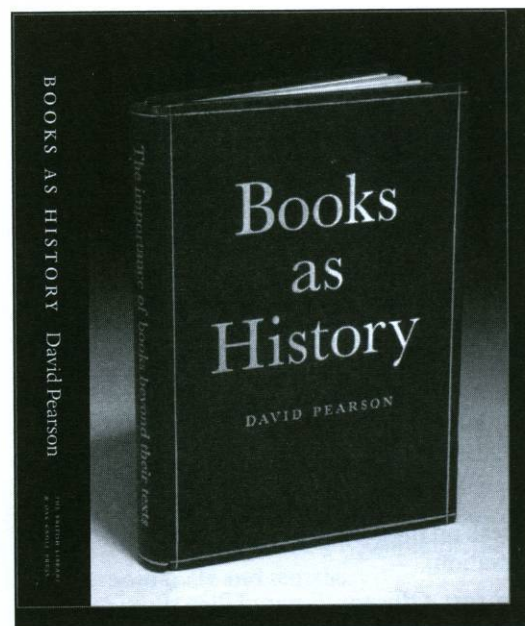
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FLORIDA BIBLIOPHILE SOCIETY



THE SOCIETY opened its new year of meetings in September with a well-received discussion on rare books by retired bookseller Tom Brasser (Brasser Books in Seminole, Florida). October found us enjoying a learned discussion by member Dr. Joel Fyvolent on one of his collecting interests (Albert Manguel). Dr. Fyvolent enhanced his talk with a PowerPoint presentation illustrating portions of his Manguel collection. November, at Heritage Village in Largo, FL, we again married a show and tell by the members with an attempt to sell our used books to one another. An apt term for this activity is "clustermug" which Stephen King uses in his new book *The Dome*. Must be a New England term since this writer had never before encountered this variation of several similar euphemisms. In any event our members always seem to enjoy this incestuous activity.

December found us around the wassail at a member's home enjoying a "you brought it—you eat it!" meal and an auction of member-donated books. In the distant past this auction and the one at our Annual Meeting in May generated funds for charitable purposes. Recent auctions have taken the "charity begins at home" tack.

With any luck we will survive the holidays and reconvene in January at the newly built and recently opened Tampa Bay History Center. This is an imposing structure on the bonnie banks of the Tampa waterfront. Member Tom Touchton will walk us through the facility and will include a highlight, his map collection, in the tour. Tom was one of the driving forces enabling the realization of the Center. February will find us at what has become our tri-annual visit to the Special Collections Library on the campus of the University of South Florida. Always an interesting presentation on their recent acquisitions. March returns the 29th Annual Florida Antiquarian Book Fair held at The Coliseum in downtown St. Petersburg during the second full weekend of the month. 100+ booksellers will have booths full of interesting bibliophilic treasures along with some pedestrian (less expensive) offerings. Our members operate the checkroom for the three day affair. We also provide evaluations of books brought in by Tom, Dick, and Mary Jane (for every book of value there must be 25 garage sale or take to the dump books). Our March meeting will be the following Sunday – the speaker

for that meeting and the following April meeting are yet to be determined. May is our annual banquet and auction. If possible, we will return to the Renaissance Vinoy Hotel in St. Petersburg which proved to be an agreeable location this past May.

Members of northern clubs might consider a getaway from the cold and snow in March and combine a vacation in the land of sun, water, and baseball spring training with the aforementioned Book Fair. The protagonists of the 2009 World Series, the Yankees and Phillies, along with the Toronto Blue Jays all train in the immediate Tampa Bay area. Other teams train within short distances of our area. Our meetings are normally the 3rd Sunday of the month alternating at locations in Pinellas County (Heritage Village) in odd months and Hillsborough County (University of Tampa) in even months. Meetings begin at 1:30 p.m. and are usually finished no later than 3:30 p.m. Note that the January 2010 meeting will be in Tampa at the History Center. We hope that a few of you will be able to visit us in the coming months. The coffee pot will be on and nuts, cookies, etc., available if the venue permits.

Questions about meetings, etc., may be directed to Lee Harrer, 727-536-4029 or midbooks@tampabay.rr.com.

THE GROLIER CLUB



CLUB PUBLICATIONS

Books in Hard Times. This one-day conference on the impact of recession on collectors, librarians, and the antiquarian book trade was among the most successful events of its kind ever held at the Club. Nearly 140 participants gathered at the Club on September 22, undaunted by the annual city-wide chaos caused by the opening of the UN General Assembly. Speakers, mostly Grolier members, included Eric Holzenberg, Robert Jackson, David Redden, Bill Reese, Tom Congalton, Priscilla Juvelis, Mark Dimunation, Katherine Reagan, Breon Mitchell, Nadina Gardner, William Helfand, David Alan Richards, Mark Samuels Lasner, and William T. Buice, III. Wrap-up speaker Terry Belanger went so far as to claim that it was the best one-day conference he had ever attended, and the event has gained much positive attention in the bookish media, both digital and print. The Proceedings will be published shortly.

Emblemata. Symbolic Literature of the Renaissance. From the collection of Robin

Rayould. The Grolier Club: New York, 2009. 9 x 6: 144 pp. 90 illustrations, 1,100 copies, wpps., perfect bound, designed by Jerry Kelly. Produced in connection with the member exhibition held September 10 – November 6, 2009. Gratis to members, non-member price \$24.

James L. Weil: *Master of Fine Printing and Poetry.* The Grolier Club: New York. 2009. Designed by Jerry Kelly and printed to accompany the eponymous exhibition at the Club in May, 2009. Curated by Jerome H. Buff, 9 x 6; 31, (1) pp., title vignette, 4 illustrations; stiff wpps, d.j., A copy sent gratis to every Grolierite courtesy of fellow member, Jerome H. Buff.

NEW MEMBERS

Eric Clay Caren, Box 185, Lincolndale, NY 10540; Denise B. Bethel, 355 West 85th Street, Apt 88, New York, NY 10024; Alston W. Purvis, 2 Juniper Ridge Road, Lincoln, MA 01773; James P. Spica, 281 Cloverly Road, Grosse Pointe Farms, MI 48236; Victoria Steele, NYPL, 476 Fifth Ave., New York, NY 10018; Michael Suarez, Rare Book School, UVA, 114 Alderman Library, Box 400103, Charlottesville, VA 22904; Richard J. Sveum, 2700 Sylvan Road, Minnetonka, MN 55305.

MEMBERS' ACTIVITIES

An article by David Alan Richards (Scarsdale, NY) on "Fine and Private Press Editions of Rudyard Kipling" appears in the new issue of *Parenthesis*. ¶ Sarah Thomas (Oxford, UK), Bodley's Librarian and Director of Oxford University Library Services, gave a lecture in London on "A New York Yankee in the Old School's Quadrangle." In 2007 she became the first woman to head the Bodleian Library in 400 years. ¶ Declan Kiely (Brooklyn, NY) has curated a fascinating exhibition at the Morgan Library. "John Milton's *Paradise Lost*" celebrates the 400th anniversary of Milton's birth with an exhibition which includes the only surviving manuscript of his epic poem. ¶ Richard Kopley (State College, PA) reports that his book *Edgar Allen Poe and the Dupin Mysteries* has been published by Palgrave Macmillan. Using Dupin's techniques, Kopley examines the form of the three stories, presents new sources and contexts for these works, and offers an explanation of their personal significance for Poe. ¶ The Fellowship of American Bibliophilic Societies (FABS) urges Grolier Club members (all of whom are by definition also members of FABS) to sign up for the 2010 "FABS Book Tour & Symposium," to be held May 12-16 in Detroit Michigan. The Book Club of Detroit will be the host club and promises five days

of bookish delights with lectures, symposia and, visits to private and institutional libraries in the area. See the registration on p. 5 of this issue of the FABS Newsletter.

¶ *The Books of Venice/Il libro veneziano*, edited by Craig Kallendorf (College Station, TX) has recently been published by the Biblioteca Nazionale Marciana and Oak Knoll Press. Ranging from Venetian incunables to modern fine press printing, the book contains the papers presented at a conference held in Venice in the spring of 2007. ¶ Susan Jaffe Tane (New York, NY) sponsored a series of events in January, 2008 at the Westport Library celebrating Poe's 200th birthday. Included was a session on "Collecting Poe" by Susan herself. ¶ Eric Holzenberg (Bronx, NY) gave a talk on 15 March, 2009 entitled "Books Under Glass: A Brief History of Book Exhibitions" at the Florida State University History of Text Technologies program in Tallahassee, FL.

LONG ISLAND BOOK COLLECTORS



NOVEMBER saw the Long Island Book Collectors gather for our annual luncheon featuring Naomi Hample, a principal of the Argosy Book Shop in Manhat-

tan, as our guest speaker. We have an interesting schedule planned for our monthly meetings this winter. In December, John Updike collector Marvin Meyerson will present a program entitled "John Updike: Past, Present and Posthumous." In January of 2010, Saul Grand will speak on creating a bibliography of our collections. Member Helene Hertzlinger will present our February meeting on travel guides. Our March meeting features member Myron Sywak speaking on "Books That Have Changed History."

The Long Island Book Collectors meet monthly on the second Sunday of the month except for July and August. Guests are warmly welcomed.

THE MANUSCRIPT SOCIETY



HOORAY FOR HOLLYWOOD and Beverly Hills, Los Angeles, and San Diego! The Manuscript Society will return to the Los Angeles area for the 4th time in 63 years of annual meetings, May 26-30th, 2010. A wide ranging program will take us from the Warner Brothers Museum to the Huntington Library in Pasadena to the Ronald Reagan Presidential Library as well as other

exciting venues. The post-meeting trip on Sunday May 30th will visit the Karpeles Museum and the Santa Barbara Mission. As usual there will be a special hotel rate at the Crowne Plaza in Beverly Hills, fine cuisine at a variety of restaurants, exclusive exhibits at the various book/manuscript venues, and free time for personal explorations. Details and registration are available at www.manuscriptsociety.org.

Speaking of our website, which is managed by the editor of our journal, David Chesnutt, new, informative features have been added, including a "Collector's Corner." There is a list of autograph facsimiles and forgeries, and soon useful articles from the journal *Manuscripts* will be posted. Website content has been gathered with assistance from President Ed Bomsey, Catherine Barnes, Joe Rubinfine, and John Reznikof.

We welcome to the journal a new author of the popular "Auction Trends" column, Brad Cook, who is archivist and curator of photographs at Indiana University.

The "Auction Trends" feature gives readers a unique chance to learn of current autograph/manuscript prices, from a broad selection of dealers and auction houses.

An important role has been taken by the Society in advocating for members in the issue of replevin. A special replevin fund is

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available for the support of members in appropriate legal cases; this fund depends on donations from members and interested friends. Replevin is the legal action to recover property claimed to be unlawfully taken; practically, this means manuscripts which originated in some government archive.

The Board of Trustees met in October with representatives of the Council of State Archivists (COSA) to discuss issues such as the government reclamation of documents previously discarded from its archives, or items which had been stolen. To the dealer and collector these represent entirely different scenarios, but to some governments the issue is seen as, once a record always a record. A law enacted subsequent to the disposal of a document may be retrospectively applied to reclaim the document which may have passed through the possession of several collectors. In fact, the government may only learn of an item stolen from their archive when it appears at auction or in a catalog. The Society/COSA meeting has been fruitful in making each aware of the other's views, and a joint statement to be published shortly will be helpful in avoiding conflicts; for example, negotiated settlement of ownership claims is encouraged, and COSA will make an effort to report stolen items in a timely fashion to avoid their appearance on the autograph market. A joint committee consisting of COSA representatives David Haury, Pennsylvania State Archivist, and Wayne Moore, Assistant State Archivist of Tennessee, and a Manuscript Society group led by Dr. Elizabeth Dow of Louisiana State University, will maintain communications between the parties.

Members and friends who are interested in local Manuscript Society events in the Los Angeles area should contact Beverly Hill at Beverly@Goldbergcoins.com, and for Philadelphia or metropolitan New York City, Barton Smith at ksmith3685@aol.com.

THE MINIATURE BOOK SOCIETY



THE SOCIETY held its annual conclave August 28-31 in Princeton, New Jersey. In addition to U.S. members, there were members from Canada, the Czech Republic, England, and Germany in attendance.

Keepsakes distributed to attendees included a new MBS miniature publication, *Glen Dawson: an Autobiography*. The 98-year-old publisher, book shop proprietor

and Sierra Club enthusiast submitted his manuscript via email. Also of note were the miniature bronze bookends featuring Princeton's Mercer Oak which survived the Revolutionary War, but succumbed to high winds in 2000.

The first evening's activities included announcement of the winners of 2009's Distinguished Book Awards: *Good Against the Nightmare* by Tara Bryan (Canada), *Illustrated Architecture* by Maria Victoria Garrido (Spain), and *Un Jour à Paris* by Okuyama (France). The Miniature Book Exhibition Catalog was given out and members who were unable to attend will receive their copy by mail.

The membership meeting provided results of the election of officers: Mark Palkovic, President; Stephen Byrne, Vice President; Edward Hoyenski, Secretary; Christina Amato and Karen E. Roehr were added to the Members at Large.

Other notes from the meeting:

On the replacement of the Traveling US Exhibit, which has undergone rough treatment including being trapped in New Orleans by Hurricane Katrina. The proposed redesign by Etherington Conservation Company will be significantly lighter in weight.

The University of North Texas Rare Book and Texana Collections project for digitizing our Newsletters is well underway (currently 1989 to 2004 available). These can be accessed at digital.library.unt.edu/browse/department/rarebooks/mnbc/MNBSN/ Cherry Williams is now the archivist at the Lilly Library at Indiana University for MBS materials. The library holds 16,000 miniatures in its collection including the Ruth Adomeit collection.

The group was taken to Princeton Village and participated in tours of the University Art Museum (a delightfully far-ranging collection), Cotsen's Children's Library (with historic miniature books and truly unusual items like paper dolls from World War II and lithography stones that were used to print paper stages and the figures to perform on them), and the Graphic Arts Department. The latter had everything from Audubon prints and original copper printing plates, a traveling printing case for creating military maps, and Rockwell Kent's printing dingbats for an edition of Voltaire's *Candide*.

A dessert buffet preceded the Silent Auction and the regular auction presided over by Father Curran. Always a fun and occasionally heated event.

Sunday's Book Fair was open to members in the morning and to the public in the

afternoon. There were 15 vendors -- a smaller group than usual, but that simply gave people more time to examine the wares.

The awards at the evening banquet were: The Glasgow Cup to Angelika Jaeck (Berlin), who has been instrumental in maintaining our ties with European miniature book collector's clubs and co-managing (with Stephen Byrne) the European MBS traveling exhibit. The Norman W. Forgue Award to Anne and David Bromer, long-standing members who have done much to bring attention to miniature books through their talks, articles, exhibits, and Anne's publication (with Julian Edison) of *Miniature Books: 4,000 Years of Tiny Treasures* (Abrams, 2007). The Anderson-Yarnell Award to Joan Boring, current editor of the *MBS Newsletter* and previous compiler of the auction catalog.

The guest speaker was Joan Knoertzer, a very active member of MBS, FABS, and the Book Club of Detroit. Joan delighted listeners with tales of how she got involved with miniature books and of the people she has encountered over the years because of that interest and her book-themed Library Bed & Breakfast in Ann Arbor.

Our 28th annual Conclave will be held in Lexington, KY, on Labor Day weekend (Sept. 3-6, 2010).

THE NORTHERN OHIO BIBLIOPHILIC SOCIETY



NOBS held its annual meeting on Sunday, November 1 at Baldwin-Wallace College in Berea, Ohio. In attendance, as special guests, were approximately 20 members of the Aldus Club of Columbus, Ohio. After light refreshments and a buffet luncheon, everyone was welcomed by NOBS. President Larry Rakow. A short business meeting followed at which time a presentation was made to Gordon Huber . . . the Order of the Book Award . . . and concluded with the election of directors for the coming year.

We were privileged to hear a presentation by Dr. Melvin Unger, director of the Riemenschneider Bach Institute. The Institute has continued to expand its holdings related to the scholarly study of Bach which was started by Albert Riemenschneider. The nucleus of the collection was his personal scores which he purchased during his many trips to Europe, especially during the period between the two World Wars. At the time of his death in 1950, Riemenschneider had amassed 2,500 volumes including one

of only 13 copies of JS Bach's "Canonic Variations on Vom Himmel Hoch." To be sure that the collection remained intact, he willed it all to the college. Baldwin-Wallace has become the only independent US mirror site of the online Bach Bibliography. The Institute publishes the biannual journal *Bach: The Journal of the Riemenschneider Bach Institute* with a readership of almost 700 in close to 30 countries. The Institute currently has 33,000 items, including more than 12,000 bound books and musical scores. The Institute's holdings are priceless and are being catalogued online.

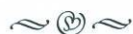
With the inauguration of the Baldwin-Wallace Bach Festival in 1933 it has become the oldest collegiate celebration of its kind and the second oldest Bach festival in the nation. Each year this multi-day festival has many international musicians and vocalists including soloists who have performed with premiere musical organizations.

After the introduction to the holdings of the Institute and its history and current undertakings, we moved over to the College Chapel for an organ program of Bach and period scores performed by Professor Nicole Keller. All those present received a copy of the 75th Bach commemorative program, a copy of the *Bach Journal* and a draft of the 78th Festival in April 2010.

At the termination of the concert, members were invited to the Institute itself to view items in the collection. We are indebted to Thomas Konkoly from the College, Peter Landgren, director of the Conservatory, Professor Nicole Keller for the organ performance, and to our speaker, Dr. Melvin Unger. This was a fulfilling experience and an annual meeting to remember.

For those desiring more information about the Institute or the 2010 Bach Festival, please contact Erica Haskell, Conservatory/Events Coordinator (440 826-3460 or send an email to ehaskell@bw.edu), Baldwin-Wallace College, Merner-Pfeiffer Hall, Room 105, 275 Eastland Road, Berea, OH 44017.

THE PHILOBIBLON CLUB



THE 2008-2009 SEASON of the Philobiblon Club held seven dinner meetings from October through May with speakers at six of the meetings: Jeremy Markowitz from Bloomsbury Auctions on the Jay T. Snider Collection; Dr. Lee Peachey on the Shell books of Martin Lister; Steve Rothman and Lynne Farring-

ton on Rothman's 30,000 item comic book donation to the University of Pennsylvania Library; Dean of the University Libraries of Temple University; Larry Alford on Temple's special collections and the Libraries' three Millionth Book Ceremony, and exhibition catalog of fine printing; Brooke Palmieri on the Francis Daniel Pastorius Germantown "Beehive" commonplace book at the University of Pennsylvania; and Thomas Whitehead on the Philadelphia novelist and playwright John T. McIntyre.

The Special Events Committee of the Club scheduled numerous field trips for the members in the past several years including the Masonic Temple Library and Museum (Philadelphia, founded 1817), the new Philadelphia Museum of Art Library, the Winterthur Museum Library, and the Othmer Library of the Chemical Heritage Foundation among others libraries, archives, and exhibitions.

Beginning in the 2007-2008 season and continuing in the 2009-2010 season, one meeting has been set aside for what has become a successful annual members' meeting: a "show and tell" at which each attendee informally brings a book from his "library" and discusses its relevance to his life and collecting. Members have benefited and drawn closer as a club from these evenings of books and discussions (as have conservators repairing books prior to their being shown!).

THE BIBLIOPHILE SOCIETY OF ROCHESTER



THE BIBLIOPHILE SOCIETY of Rochester closed out 2009 with a special meeting at the Richard and Ronay Menschel Library of the historic George Eastman House. Housed in a landmark Georgian-style mansion, the library is a "corpus of primary material encompassing the entire history of photography, from the optical and chemical advances which preceded the invention of photography to limited edition books by major contemporary artists. No other library has the breadth and depth of coverage of all aspects in the history, aesthetics, and technology of photography." We are excited and honored to hold our December meeting amongst this "premier collection of primary source materials in the literature of photography." The guest speakers for this unique opportunity will be Todd Gustafson, Curator of Technology, George Eastman House, and author of *Camera: A*

History of Photography from Daguerreotype to Digital, and Rachel Stuhlman, co-author of *Imagining Paradise: The Richard and Ronay Menschel Library* at the George Eastman House, Rochester.

As we move into the new year, a field trip to the Rare Book Department at St. John Fisher College has been arranged for the January meeting.

Plans for a highly interesting meeting in February--back at our regular meeting location in Barnes & Noble--are underway. Look for details in the monthly newsletter.

At the March 10 meeting, we will hear from Michael McCarthy, author of *From Cork to the New World*, a work of historical fiction about a journey of survival. Mr. McCarthy, a retired police investigator, is currently Director of Safety and Security at St. John Fisher College and editor of the Northeast Colleges and Universities Security Association journal *The Clipboard*.

Scheduled for April is Dr. Anthony Bannon, Director of the George Eastman House. Dr. Bannon will discuss the poet Robert Lax, known for his association with Trappist monk and author Thomas Merton, and for his self-exile to the Greek Isle of Patmos in the Aegean Sea.

Members Night, which features readings from works of prose and poetry by society members, will be the meeting's fare in May. We encourage members not only to bring works they have written, but also to give readings from passages by their favorite authors and poets.

The society will conclude the bibliophilic season on June 9 with its gala Annual Dinner, where presentation of the Book Person of the Year award will be made.

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 bookstore in Pittsford Plaza, beginning at 7:30 p.m. Occasional field trips are had throughout the bibliophilic season, as announced in the monthly mailing and through local news media. For information, please contact Ray Edinger by phone at 585 663-1339 or by email at redinger@rochester.rr.com.

THE ROWFANT CLUB



"WINTER KEPT US WARM" wrote the great poet T. S. Eliot in *The Wasteland*. At The Rowfant Club, however, we have other sources of warmth as well, as the snow and early darkness and what often seems like permafrost redefines our

visible world. For months, we "the all-beholding sun shall see no more," wrote William Cullen Bryant.

Yet, what joy is allowed us in our special pastime? What comfort is with us all year round? What winters cannot bother and, in fact, contribute to is our love of books as collectors, readers, and authors, in all their capacities to please the mind.

For what is winter after all but another version of Creation and what is the cold but a time for lighting a fire and enjoying the warmth of fellows and conversations about shared passions?

Books, these "Leaves of Grass" as Walt Whitman wrote, are no refuge from reality, however. On the contrary, books enhance reality, offer us perspective and speak to us in a magic way -- beyond seasons and beyond irritants like the less-than-perfect weather or the other parts of the day that were perhaps less than optimum.

So it is most appropriate that our winter/spring Wednesday evenings this year through May of 2010 will feature living writers; novelists and poets as well as painters and sculptors and speakers from the theater world. These speakers are mostly from the Greater Cleveland area which offers a remarkable cultural life to all who

care to enjoy great museums, great music, and great libraries, theaters, and universities. We will also keep our tradition going of having one speaker for our Wednesday evenings who is a member of The Rowfant Club. This year that speaker will be Albert I. "Al" Borowitz, attorney, novelist and book collector.

We have also added a special annual memorial talk for our deceased member Anthony W. C. ("Tony") Phelps. The talk is called the Annual Anthony C. W. Phelps Memorial Lecture on British Culture and History and our first Wednesday Evening lecture in that new series was delivered by our opening night speaker back in October 2009, James Robinson, Medieval Curator, the British Museum.

Tony was the archivist of The Rowfant Club for many years. He was a British citizen who was an expert on all things British as well as a consultant on heraldry and calligraphy, among other arts. He is missed by all very much.

Other speakers filling out the rest of our year will include librarians (the Librarian of Congress for one) as well as others who intersect in some way with the wonderful world of books.

And, not to be neglected are our Friday

Lunch speakers who are always members of The Rowfant Club. These talks are somewhat broader in scope than our Wednesday events and can touch on topics ranging from Swine Flu to Japanese Prints to Darwin versus whoever to buried treasure and the writings or art works of members.

Our Wednesday Evenings and Friday Lunches as well as our "spirited" Saturday Lunch discussions keep us attentive in the fall, warm in the winter and hopeful in the spring.

This year is shaping up to be one of our best in many ways. We note and congratulate the new chairman of the Arrangements Committee, Carter Edman, and his committee for the excellent speaker selections for our coming Wednesdays.

For additional information please contact George A. Weimer, IV at weimer4@yahoo.com.

SACRAMENTO BOOK COLLECTORS CLUB



THE Sacramento Book Collectors Club, founded in 1939, continues its celebration of its 70th year Anniversary year. Since



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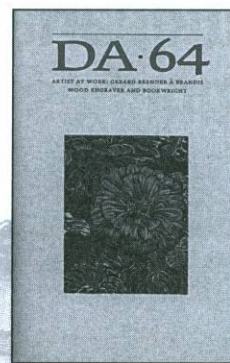
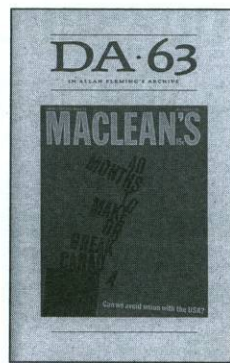
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<http://devilsartisan.porcupinesquill.ca>

our last report the club took its usual hiatus over the summer months of July and August. The fall began with several interesting programs. On September 11, 2009 Brook Boyer, a serious gaming expert (not the gambling type) with a service background of double-duty in the U.S. Army and U.S. Navy in health care as a medic, corpsman, and as part of the "Psychiatric Reaction Team" in Desert Shield and Desert Storm, in the 1980s and 1990s, brought us into the world of "Board War Games." Many of the board games developed into books such as Tom Clancy's interest in the game "Harpoon" as inspiration for his *Hunt for Red October* and *Red Storm Rising*, while books such as Dan Brown's *Da Vinci Code* developed into a number of games. Mr. Boyer displayed his remarkable collection of gaming books. On October 9, 2009 the club turned to the business side of the book world, as Nancy Dunck Proprietor of The Bookery at 326 Main Street in Placerville, California provided an inside view of the book store business including buying and selling of books, marketing, competition, estate sales, and book fairs. She responded with advice to questions about book collecting.

The November 13, 2009 meeting was another unusual program on "Germany at War: How the World Remembers 20th

Century Combatants in Books and Thoughts." Professor Winder McConnell, faculty member in the German Department at the University of California, Davis, and Dr. William Glenn Douglas, a medical doctor and collector of spy literature discussed their interests and expertise on German viewpoints in literature about conflicts in the 20th century with specific emphasis on World War II. Professor McConnell began collecting books on the "Waffen-SS" (the German and foreign combat SS units of World War II) around 1964. In 1970, as a graduate student at the University of Kansas, he won an award in recognition of some of the rare items in his collection. While teaching in Germany, Professor McConnell became acquainted with many former Waffen-SS men and officers, including Otto Guensche, Hitler's last adjutant, who cremated the bodies of Hitler and his wife, Eva Braun. He also met Hitler's chauffeur, Erich Kempka. Several examples of the books in this collection now donated to Special Collections at the General Library, University of California, Davis were on display at the program. Dr. William Glenn Douglas has a general interest in World History since the American Civil War, and was intrigued by spying and overt information gathering. He gave an overview of German military history from

an historical perspective. Dr. Douglas is particularly interested in post traumatic stress syndrome and discussed the German culture and psyche from this perspective. He also shared books from his collection.

On Saturday, September 19th, 2009 the club promoted membership and displayed its publications and keepsakes at the Sixteenth Annual Sacramento Antiquarian Book Fair.

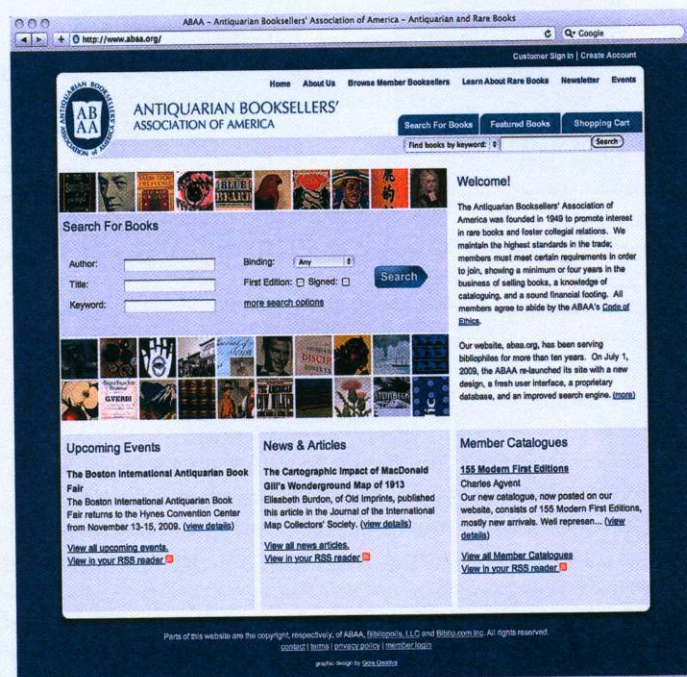
For additional information contact Daryl Morrison, President, at 530 752-2112 or dmorrison@ucdavis.edu or visit the website: www.sacramentobookcollectors.org

THE BOOK CLUB OF TEXAS



THE BOOK CLUB OF TEXAS announces its latest publication, *Collecting Texas: Essays on Texana Collectors and the Creation of Research Libraries*. Edited by Thomas H. Kreneck and Gerald D. Saxon, this 195-page volume includes a general introduction to the field by the editors and a personal essay by Al Lowman, with other contributions by Lisa Struthers on George A. Hill, Jr. and the Herzstein Library at the San Jacinto Museum; Elaine B. Davis on William E. Howard and the Daughters of

Antiquarian Booksellers' Association of America Launches New Website



Our website, abaa.org, has been serving bibliophiles for more than ten years. On July 1, 2009, the ABAA re-launched its site with a new design, a fresh user interface, a proprietary database, and an improved search engine.

Users can browse and purchase books, maps, autograph letters, and printed matter with the confidence that they are buying from knowledgeable booksellers at a venue that is easy and safe to navigate. All material offered for sale is guaranteed to be authentic and accurately described.

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the Republic of Texas Library; Jane Lenz Elder and Russell Martin on E. DeGolyer; Mike Cox on Frank Caldwell and the University of Texas at Austin; B. Byron Price on J. Evetts Haley; Dennis G. Medina on John Peace and the University of Texas at San Antonio; Gerald Saxon on Jenkins and Virginia Garrett and the University of Texas at Arlington; and Thomas Kreneck on Dan Kilgore and Texas A&M University at Corpus Christi.

For more information, to buy previously published volumes, or to become a member, contact the Book Club of Texas, DeGolyer Library, SMU, Dallas, TX 75275. Email: degolyer@smu.edu

THE TICKNOR SOCIETY



THE TICKNOR SOCIETY has had a busy schedule of events. On August 15, Curator Jeremy Dibbell graced around 30 Ticknorites with a tour of the Massachusetts Historical Society exhibit, "Gluttons for Books: John Adams, Thomas Jefferson, and Their Libraries," including the book catalogs of Jefferson and Adams, correspondence between members of the Adams family about books and reading, and selections from the retirement correspondence of Jefferson and Adams (one of the most fascinating exchanges of letters ever written). Our friend George Ticknor even made a cameo appearance! One case highlighted the recent discovery and verification of Jefferson's inventory of the collection of books he received through the bequest of his friend and teacher George Wythe. Portions of the exhibit have been digitized (including Jefferson's 1783 and 1789 book catalogs www.masshist.org/thomasjeffersonpapers/catalog1783/ and www.masshist.org/thomasjeffersonpapers/catalog1789/), the BPL's excellent John Adams Library site (johnadamslibrary.org/), the Wythe List (www.masshist.org/database/doc-viewer.php?item_id=1768), and online catalogs of the Jefferson and Adams libraries www.librarything.com/profile/ThomasJefferson and www.librarything.com/profile/JohnAdams.

The Ticknor Society began its Fall season with a tour of "A Monument More Durable Than Brass: The Donald and Mary Hyde Collection of Dr. Samuel Johnson," a remarkable collection of books and manuscripts by and about Samuel Johnson, from the Donald & Mary Hyde Collection at Harvard's Houghton Library. The tour was

conducted by curator John Overholt. John's excellent overview included background stories about many of the items on exhibit, including: the large book with which Johnson once hit a book dealer on the head; Johnson's personal medical diary and his teapot. Ticknorites also toured the beautiful rooms upstairs at the Houghton, containing the entire Hyde Collection as well as famous portraits of Johnson and his circle. An expanded version of the Samuel Johnson Exhibit will be on view at the Grolier Club in New York City through Feb. 6, 2010. (See: www.grolierclub.org and hcl.harvard.edu/info/)

On October 16, we visited "A Fixed Rule of Design: the Book Art of Bertha Stuart," a special exhibit at the Boston Public Library Rare Book room. Curator Barbara Adams Hebard conducted the tour, proving to be a knowledgeable and witty guide, giving us fascinating background about Bertha Stuart (1869-1953), an Oregon artist who moved to New York City in 1900 and created 175 book cover designs, numerous page decorations, and illustrations for major NYC publishers between 1902 and 1912. Stuart trained at the School of the Art Institute of Chicago, and studied at Cooper Union and the Art Students League.

On November 14, the Ticknor Society's 8th annual collectors' roundtable took place during the Boston Antiquarian Book Fair. Participants included Shawn Whalen, a public relations consultant and Joyce Kosofsky showing some colorful bindings that she and her husband, Ken Gloss, proprietor of the Brattle Book Shop, use to adorn their guest bathroom. Baseball expert John Kashmanian talked about his collection of rare and important baseball ephemera. He spoke for all collectors when he noted, "The search for the next important piece of baseball ephemera will be just as much fun as my first find 35 years ago."

THE BOOK CLUB OF WASHINGTON



THE BOOK CLUB OF WASHINGTON is interested in finding ways to engage younger people in book collecting and appreciation. In the spring of 2010 BCW is sponsoring a book collecting contest for the University of Puget Sound undergraduates. Pamela Harer and Claudia Skelton, BCW Board members and Jane Carlin, Library Director and club member have written the contest rules. The BCW Board has approved its sponsorship and will

award cash prizes for the winners. The Club also honors an outstanding book arts student from Pacific Lutheran University each year with the Robert Monroe Book Arts Scholarship.

The Annual Holiday Dinner and Silent Auction was held December 7th at the University Club on the campus of the University of Washington. This is the BCW's major fundraiser for the year and will support the scholarship and contest awards as well as our publications program. The next issue of the *Journal* is being prepared by Claudia Skelton, editor. The latest issue of the *Journal* was published this winter, featuring the final chapter of Taylor Bowie's bookseller memories in the Puget Sound region. Other articles included ones on *Modern Firsts*, a collection of Pacific Northwest history, and an excerpt from Derek Hayes' latest book. The next *Journal* issue will be in the Spring 2010. Check the website for more information. www.bookclubofwashington.org. You can read the Club's newsletter on the website to learn more about events and exhibits in this region pertaining to book culture.

The Seattle Book and Paper Show will be May 29-30. It would be delightful to welcome other FABS members to Seattle then.

THE WASHINGTON RARE BOOK GROUP



THROUGH A FLUKE, our news from January to June didn't reach the *Newsletter*, so a brief summary is included with our more recent activities.

We began the new year in a joint meeting with the Chesapeake chapter of the American Printing History Association featuring a talk at the Library of Congress by Rosenwald Curator Dan DeSimone entitled "From Paccioli to Astle: Manuals for making letter forms, 1509-1765," accompanied by a display of these classic books from the Library's collection.

In February we met again during the lunch hour for a tour of the Smithsonian Institution Libraries' (SIL's) new exhibition "Picturing words: The power of book illustration," led by Helena Wright, Curator of Graphic Arts at the National Museum of American History, who curated the exhibition with her assistant Joan Boudreau, drawing on the wide-ranging collections of the Libraries and the Museum's Division of Graphic Arts.

Dr. Stephen Enniss, the newly appointed Eric Weinmann Librarian, graciously wel-

comed us to the Folger Shakespeare Library in March for a tour of the newly renovated Werner Gundersheimer Conservation Laboratory. Head Conservator Frank Mowry, noted for his remarkable leaf-splitting work on the *Trevelyan Miscellany*, showed us through the state-of-the-art facility and introduced us to the innovative techniques and equipment that he and his staff employ in their work.

In April the Oliveira Lima Library at the Catholic University of America invited the Group to an evening talk by Dr. Blanche Ebeling-Koning on Caspar van Baerle's 17th-century narrative of Count Johann Maurits of Nassau-Siegen's governorship in Brazil, a beautifully illustrated work that she has translated for scholarly publication.

Our event-year ended in May with our annual meeting over lunch at the Officers' Club at Ft. McNair on the city's southwest waterfront, a tradition of several decades' standing, hosted by Susan Lemke of the National Defense University's Special Collections Department. The meeting's highlight was a talk by Joseph Gwara on "A gallery of grotesques: Woodcut initials in 16th-century English books." Professor Gwara's longitudinal study of these initials has allowed him to re-date many early sixteenth-century English books and demon-

strates the ways in which decorative features of early books can help answer fundamental questions about the English book trade.

After the summer break, we kicked off the new event-year in September with a remarkable display of printed ephemera and memorabilia relating to the operas of Gilbert & Sullivan, selected from the collection of David Stone of Fairfax VA, held at the Smithsonian Institution Libraries Dibner Library. In addition to the recordings themselves, Mr. Stone has brought together every conceivable form of material, reflecting the range and depth of his interest in and knowledge of the 14 operas; programs, posters, sheet music, photographs, books, souvenir toys and fans, advertising trade cards, and much more re-create the theater world of the 1870s-'90s, when W. S. Gilbert and Arthur Sullivan's comic operas were the rage of London and New York.

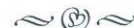
October found us at Georgetown University Library's Special Collections Research Center. The Center's Head, and our host, Dr. John Buchtel provided an overview of the special collections at Georgetown and an introduction to the John S. Mayfield collection on the "bad boy" of Victorian-era poetry, Charles Algernon Swinburne (1837-1909). Infamous in his

own day for his dissolute life-style, radical opinions, and shocking poetry, Swinburne was more complex than his reputation would suggest, as "A Swinburne gallimaufry: Selections from the John S. Mayfield papers" amply demonstrated.

In December we toured an exhibition on Islamic books of omens at the Smithsonian's Arthur M. Sackler Gallery.

We welcome all interested FABS members to join us at our events. For information on up-coming activities, contact Leslie Overstreet at overstreetL@si.edu.

THE ZAMORANO CLUB



THE ZAMORANO CLUB will join with the Roxburghe Club of San Francisco for our time-honored biennial joint meeting on October 15-17, 2010

The planning of keepsakes for the occasion is one of the pleasures of dealing with bookish colleagues

Our monthly meetings, October through June, are on the first Wednesday of each month at the Women's City Club of Pasadena, and FABS members from all areas are welcomed.

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Introduction by Welford D. Taylor • Commentary by Parker C. Agelasto



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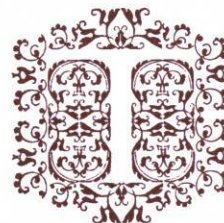
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ORGANIZATION OF RUSSIAN BIBLIOPHILES



THE ORGANIZATION OF RUSSIAN BIBLIOPHILES (ORB) was founded in 1990 with the purpose of promoting book-collecting, collegiality among bibliophiles, popularization of the book arts, and the preservation of personal libraries. Membership is limited to 100 serious book-collectors, and there are now 78 members from Russia, Ukraine, Belarus, the Baltic Countries, Germany, Israel, and the United States.

ORB is led by three Co-Chairmen (L. A. Chertkov of Moscow, O. G. Lasunsky of Voronezh, and V. A. Petritsky of St. Petersburg) and a Secretary-Treasurer (I V Bykov of Moscow), and holds one meeting each year at different locations in Russia to receive reports from other bibliophilic societies and individual members, exchange books, hold a book-auction and visit local libraries, museums, exhibitions and private collections.

ORB has issued more than 50 publications including exhibition catalogs, book ephemera, bibliographies, membership hand-books, monographs, and memoirs,

and also issues the journal "Bibliophile News" twice each year. The twentieth Annual Meeting of ORB will be held in May 2010 in Petrozavodsk in northern Russia; foreign bibliophiles are welcome to attend.

SECTION OF BOOK AND GRAPHICS OF ST. PETERSBURG



THE SECTION OF BOOK AND GRAPHICS attached to the House of Scholars of the Russian Academy of Sciences is the oldest of all active Russian bibliophile societies. Membership is by election; meetings are held monthly from autumn to spring. The Section holds international conferences every two or three years, most recently in October 2009, on topical problems of the theory and history of book collecting; The papers are published as a special collection. Russian members were joined by colleagues from Latvia, Lithuania, Israel, and the United States. Volume 14 of the *Nevsky Bibliophile* is in press. Meetings in spring 2010 will be devoted to book illustration, bookplate design (V. F. Timm and

V. A. Favorsky), autographs in books of theatre performers, and visits to member's collections. A special project is underway to prepare a "Dictionary" of members in celebration of the 65th anniversary of the Section in 2012. The Chairman of the Section is Dr. Villi Petrisky. Members of FABS organizations are welcome at meetings.

MOSCOW CLUB OF BIBLIOPHILES



THE MOSCOW CLUB OF BIBLIOPHILES (MKB) was founded in 1990 and presently has 50 active members who meet monthly (except during the summer) at one of three possible locations: the Exlibris Museum, the Sytin Memorial Museum, and the Children's Center attached to the State Museum of Fine Arts. Meeting topics have included the history of book collecting and book design, individual writers, artists and publishers, and books written or published by club members.

MKB is led by Leonid I. Chertkov, and over the years has sponsored seven major Exhibitions and published two chronicles of its meetings. Visitors are welcome at all meetings.

National Collegiate Book Collecting Contest

THE Antiquarian Booksellers' Association of America (ABAA), Fellowship of American Bibliophilic Societies (FABS), and Center for the Book and Rare Books and Special Collections Division of the Library of Congress have jointly assumed leadership of the National Collegiate Book Collecting Contest, with major support from the Jay I. Kislak Foundation.

Established in 2005 by *Fine Books & Collections* magazine to recognize outstanding book collecting efforts by college and university students, the program aims to encourage young collectors to become accomplished bibliophiles. The magazine conducted the annual competition program for three years before turning over leadership to the new collaboration of institutional partners.

Entries for the 2010 competition must be submitted by June 4, 2010. Each contestant must be the top prize-winner of an officially sanctioned American collegiate book collecting contest held during the 2009-2010 academic year. Competitions are held

at more than three dozen colleges and universities across the United States. Some contests have been conducted for decades, dating back to Swarthmore College's first competition in the 1920s.

The Library of Congress will host the awards ceremony and a lecture on book collecting in the fall of 2010. The Library of Congress, the largest library in the world, acquired the personal library of Thomas Jefferson in 1815. Later collectors such as Lessing J. Rosenwald, John Boyd Thacher, and Otto H. Vollbehr, among many others, conveyed their book collections to the Library, where they continue to be conserved by the Rare Book and Special Collections Division. More recently, The Library of Congress received the gift of the Jay I. Kislak Collection of rare books, manuscripts, and other early American materials.

The Antiquarian Booksellers' Association of America promotes ethical standards and professionalism in the antiquarian book trade, encourages the collecting and

preservation of rare books, and supports education and research. The Fellowship of American Bibliophilic Societies was formed in 1993 as a national organization of member book collecting groups.

The Center for the Book in the Library of Congress was established in 1977 to promote books, reading, literacy, and libraries, as well as the scholarly study of books. The Jay I. Kislak Foundation, based in Miami, Fla., is engaged in the collection, conservation, research, and interpretation of rare books, manuscripts, maps, and cultural artifacts.

Rules, prize information, and additional details of the National Collegiate Book Collecting Contest are posted on the ABAA Web site at contest.abaa.org.

For additional information, please go to one of the following websites:

www.abaa.org

www.fabsbooks.org

www.loc.gov

www.kislakfoundation.org

The Collector's Bin



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

THE COLLECTOR'S BIN is a regular column dedicated to fostering communication and understanding among the FABS community of over 8,000 bibliophiles around the globe. ■ Our column serves as a forum addressing questions submitted by readers, similar to online blogs and Internet forums, only that many FABS readers prefer things the old-fashioned way . . . ink on paper.

■ While the world changes at a dizzying pace, the antiquarian by his/her nature values and celebrates the old. Our "old books" offer stability in this changing and uncertain world.

AS THIS COLUMN moves into its fifth year, The Collector's Bin reaffirms its mission of fostering communication and understanding among the FABS community of over 8,000 bibliophiles. This column belongs to you, the FABS reader. Your questions and comments, an essential part of the column, generate discussion and debate amongst members of the world's leading bibliophilic societies.

Since the last column, we received letters from readers in Cleveland, New York, and San Francisco all addressing similar topics. One reader, not surprisingly, points out "The book collecting game has changed. In the past, I found great joy and satisfaction in hunting for scarce books that were missing from my collection. I would make a point of visiting out-of-the-way bookshops in out-of-the-way towns, always in the anticipation of finding that special book. Today, I look on the Internet and I find the world flooded with books, any book I may want can be "bagged" with a few keystrokes and on my shelf in days. Some may find this extremely gratifying. I for one do not. In this brave new world, who is a book collector?" Another writes, "What is a collectable book?" And our last reader asks, "What (books) should I collect?" Although paradigm change continues in

the world of books at a dizzying pace, these questions at least are familiar; we have been asking them since the beginning of this book collecting game.

Of course, the short answer to all three questions is, "I can't tell you." Alas, this truth is neither informative nor does it make for an interesting column. Therefore, with the intention of starting debate and at the risk of offending, this author presumptuously and unabashedly offers his **Ten Rules of Book Collecting**.

1. Bibliophiles pursue quality in all areas of their lives. Their books are no exception. If one does not possess an "eye" for good books, then seek professional advice.
2. Book collectors go for first editions (preferably signed), limited editions, and private press books.
3. The book collector demands books in fine condition. Exceptions made only if a book is genuinely rare. In book speak, very good means average and good is bad.
4. The book collector does not allow inferior books into his library. Mass-market paperbacks, ex-library, text books, book club editions, and common books are *liber non grata*.
5. Diamonds and gold are for the philistines; book collectors prefer leather. A book collector is always on the hunt for fine bindings.
6. A book collector never removes the dust jacket from a book . . . no matter what the decorator says.
7. A collector's books are housed in a setting befitting their importance. Glass fronted bookcases, kept out of direct sunlight, are 5-star hotels for books.
8. When circumstances dictate between keeping the spouse happy or buying more books, the collector always chooses the latter.
9. A book collector does not discuss the purchase price or value of the books in his/her library. A gentleman never tells.

10. Finally and most importantly . . .

A book collector **does not read** his books.

I suspect some readers are smiling, while others are upset. I offer the rules to ignite debate about questions raised by our readers: Who is a book collector? What is a collectable book? What should I collect? Admittedly, the rules paint a rather narrow picture of book collecting.

As our world goes digital, book collecting instead of facing a slow extinction predicted by many, will continue and possibly thrive. Yes, the world's books will be converted into digital text available online. Yes, new books will be distributed electronically, *sans* paper. Now, readers seeking only information and text inhabit a separate world apart from the collectors. Until now, collectors and readers shared the book, but arguably for very different reasons. Readers are forever confounded as to why collectors pay outrageous sums of money to own first editions when the words are the same as in a paperback copy purchased for a quarter at the local library sale. Meanwhile, collectors believe the value, both monetary and aesthetic, of first editions to be a self-evident truth. Readers and collectors will no longer share books but Amazon Kindles or similar devices. Yes, contrary to popular opinion, collectors do read.

Fortunately, for the future of the book and book collecting, certain aspects of the book remain immune from these Faustian technological undertakings. The book as physical object, a beautiful object, an object capable of beguiling our hearts and minds will always be valued. An important text along with hand-made paper, letterpress printing, artist plates, and hand binding define a type of book that will always be *de rigueur*. In the future, good books may become scarcer than diamonds and collectors will ensure that . . . books are forever.

KENNETH J. PALKO

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GREAT BOOKS

In recent years we have sold
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Harvey's *De Motu Cordis* (1628),
Newton's *Principia* (1687),
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