
THE FELLOWSHIP OF AMERICAN BIBLIOPHILIC SOCIETIES

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Geoffrey D. Smith, *Chair*
The Aldus Society: smith1@osu.edu

Michael Thompson, *Vice-Chair*
The Caxton Club: michaelthompsonlaw@earthlink.net

James P. Ascher, *Treasurer*
The Grolier Club: james.ascher@gmail.com

Ronald K. Smeltzer, *Secretary*
The Grolier Club: rksmeltzer@verizon.net

Lawrence N. Siegler, *Conference Chair*
The Rowfant Club: lawrence_siegler@ml.com

Arthur S. Cheslock, *Membership Chair*
The Baltimore Bibliophiles: acheslock@juno.com

William Butler, *International Affiliates Chair*
The Grolier Club: webakademik@aol.com

Richard Ring, *Editor, FABS Newsletter*
The Grolier Club: Richard.Ring@trincoll.edu

Scott Vile, *Production Designer, FABS Newsletter*
The Baxter Society: scott@ascensiuspress.com

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Over 7,500 copies of the FABS Newsletter publish twice annually and
distributed during the first week of January and September to our
30 North American Member Clubs and 14 International Affiliates.

From the Editor

Dear FABS Membership:

I HOPE you enjoy the new format of the newsletter—it is meant to be easier on the eye and in the hand. Any FABS club member may submit book reviews (current-year publications), feature articles, interviews, or personal essays on book collecting or book culture—please e-mail richard.ring@trincoll.edu. Book reviews can be 750–1,000 words, one-part features are 1,500–3,000 words, and two-part features are 3,000–6,000 words. I have also set up a blog called “Book Talk” for club news at <http://fabsclubnews.blogspot.com/>. Please submit pictures and descriptions of your events to me for posting, to which you and your members can link from websites and social media outlets.

Richard J. Ring, *Editor*

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FABS Baltimore Trip – October 10-13, 2013

by David Culbert, Emeritus Chair, FABS

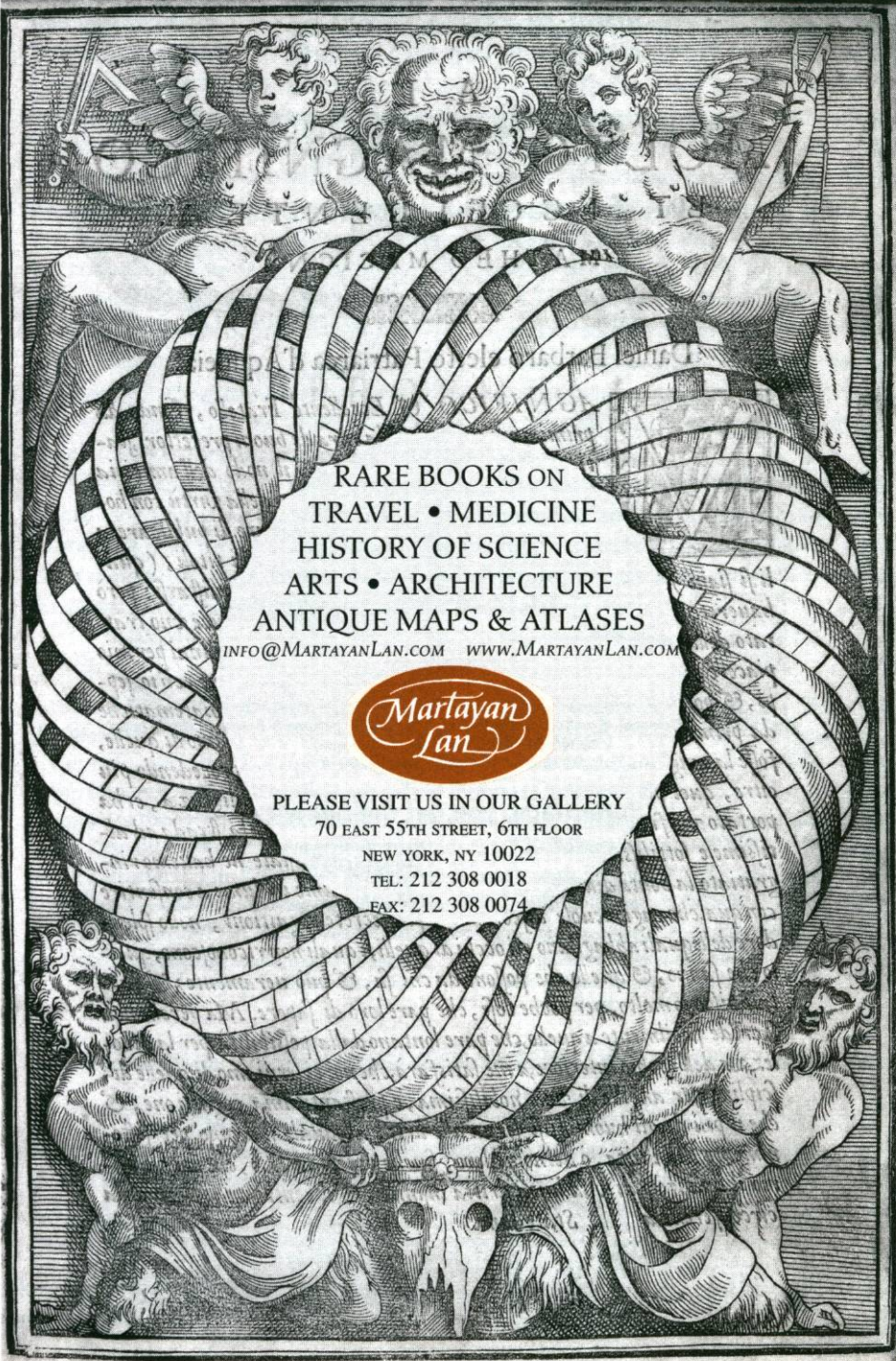
FORTY-ONE persons arrived in Baltimore for a brilliant tour hosted by Earle Havens, Curator of Rare Books & Manuscripts at Johns Hopkins University. John Carson, former FABS Chair, and the organizer of a memorable tour to Pasadena and southern California, told us at the final banquet that Baltimore was the finest FABS tour he had ever attended. John is always supportive, but not given to public superlatives, and Earle was just terrific.

The tour began at the George Peabody Library, a cast-iron cathedral of books. We visited the rare books room, and then moved to the ground floor, where Paul Espinosa displayed a splendid copy of the Sachse "Bird's Eye View of the City of Baltimore," 1869, a color lithograph measuring 5.5 x 12 feet. In another large interior space we met Sonja Jordan-Mowery, who was installing the show of Grolier president Eugene Flamm's books on the early history of neurosurgery.

We walked across the street to the Mt. Vernon Club for a splendid lunch, and then to the Walters Gallery, for a visit to the Hall of Wonders, re-created through recent donations. On the fifth floor we then saw some of the gallery's finest books and manuscripts, the second-largest collection of medieval and Renaissance manuscripts in the Western hemisphere. We then enjoyed a cocktail party hosted by Diana Edwards Murnagham—a reception in the grand manner, in a mansion with an outstanding collection of Irish paintings. The smoked salmon served to us had been flown in from Ireland that day, which ended with an elegant dinner at the Peabody.

Thursday Patricia Dockman Anderson gave us a splendid tour of the Maryland Historical Society, including its current exhibition, "An American Bonaparte," with fabulous Gilbert Stuarts and fine export china. Next was the Baltimore Museum of Art, where we saw the finest Matisse collection outside of Paris, collected by the Cone sisters, including a room recreated to show how the paintings were hung in the sisters' apartment. Following a detailed overview by Curator Rena Hoisington of the gallery's Old Masters print collection, we visited the new Hopkins Archaeological Museum in Gilman Hall, whose collections, beautifully-displayed, were introduced to us by a young graduate student, whose knowledge and enthusiasm made pre-codex cuneiform tablets into a surprisingly compelling subject.

Saturday morning we visited Evergreen, the Garrett Mansion & Library, the primary collection of rare books at Hopkins, and much more. Earle Havens and Paul Espinosa then showed us some of the great treasures of the Garrett Collection. (In 2015, Johns Hopkins University Press will publish a large-scale book about Evergreen, edited by Earle Havens and Evergreen Director and Curator, James Abbott. This will include the first comprehensive publication of the 30,000-volume John Work Garrett Library.) At the Johns Hopkins Club, Earle Havens gave a



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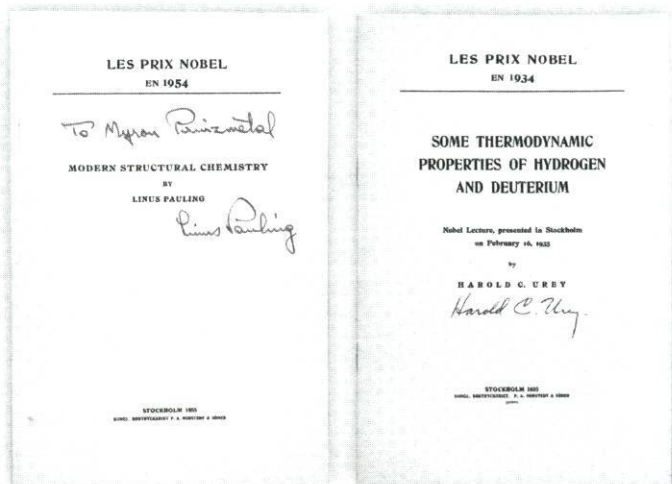
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fine lecture on the Freeman Collection of Literary and Historical Forgery, which he recently acquired for Hopkins.¹ We then visited the Richard Macksey Room in Hopkins' Brody Learning Commons. Linda Lapidès spoke about her extraordinary collection of early American & English children's Baltimore books, and some of her collection was on display.² We ended at the state-of-the-art Conservation Lab, where Sonja Jordan-Mowery and her staff gave an informative presentation, which was followed by an elaborate dinner at the Maryland Club.

Sunday morning we visited the home of Richard Macksey, with its overwhelming collection of some 50,000 volumes. A Hopkins institution, Macksey has been a member of the Baltimore Bibliophiles since 1961.³ He admitted cheerfully to a long-standing case of bibliomania, and said he started collecting at age twelve—match covers. His lack of interest in condition can be forgiven—he believes—because an association copy is of interest even if the volume has seen plenty of wear. We were able to meet Winston Tabb, Director of the Sheridan Libraries, and longtime Grolier and Baltimore Bibliophiles member.

Earle Havens deserves our unqualified praise for arranging the tour, for giving careful thought to what we could see in a given day, and for arranging an entire panoply of fine dining at Baltimore's wonderful private clubs. Numerous Rowfant Club members from Cleveland came to Baltimore, and we look forward with enthusiasm to our next FABS tour in their backyard!

Notes

1. Arthur Freeman and Janet Ing Freeman, *John Payne Collier: Scholarship and Forgery in the Nineteenth Century* (2 vols.; New Haven: Yale University Press, 2004). 1483 pages.
2. Linda F. and Julian L. Lapidès will show some of their outstanding children's literature at the Grolier Club in December 2014: "100 Famous Children's Books." Linda, a longtime member of the Grolier Club, has been a member of the Baltimore Bibliophiles since 1970.
3. See Donald Farren and August A. Imholtz, Jr., *The Baltimore Bibliophiles at Fifty, 1954-2004* (Baltimore: The Baltimore Bibliophiles, 2009), with Richard Macksey's elegant toast honoring Elizabeth Baer in 1976 (141); see also Linda F. Lapidès, "Children's Books in Bygone Baltimore: An Essay and a Catalogue", 13-112. Her essay includes its own index, and is a valuable research tool.

FABS Bibliophiles Tour in Cleveland, June 11-15, 2014

CLEVELAND is the city of our seventeenth annual FABS Book Tour & Symposium. Sponsored by The Fellowship of American Bibliophilic Societies and hosted by The Rowfant Club, this year's tour is sure to call out the book adventurer in us all, as we explore Cleveland's unique and celebrated book culture and meet fellow collectors, dealers and book professionals.

The Glidden House is our residence venue, a former "robber baron" mansion turned full-service boutique hotel, located in the heart of Cleveland's cultural district known as University Circle. On June 11 we will visit the Western Reserve His-

torical Society Library. Home to over 250,000 books and 25,000 newspapers, it is the premier repository for Northeast Ohio history. The library also has several collections that are national in scope, including a world-renowned collection of Shaker materials consisting of manuscripts, books, broadsides, artifacts, and spirit drawings. The William P. Palmer Civil War collection is among the finest of its kind covering slavery, Abraham Lincoln, and the Civil War.

Across the street is the Cleveland Museum of Natural History, where we will dine and welcome you officially to FABS '14! Wendy Wasman, the CMNH Librarian and Archivist, will lead us on a tour of their stellar ornithology collection, which includes works by John Gould and Daniel Giraud Elliot. Next to the holy grail of bird books—the first edition, double-elephant folio “Birds of America” by John James Audubon—association collectors will be delighted to see the personal sketchbook of Robert Havell, Audubon’s engraver.

The morning of June 12 starts with a visit to Severance Hall, home of the Cleveland Orchestra and considered by many to be “America’s most beautiful concert hall.” Opened in 1931, the hall underwent a major restoration and expansion in 2000, is included in the National Register of Historic Places, and has received an Honor Award by the Trust for Historic Preservation. Next we visit the Cleveland Museum of Art, which has recently undergone a \$350 million dollar renovation and expansion, designed by Rafael Vinoly. Stephen Fleigel, Director of Medieval Art, will show the museum’s collection of important illuminated manuscripts, including Isabella’s Book of Hours, and Louis Adrean will present the Ingalls Library, one of the largest art libraries in the country with over 472,000 volumes, including everything printed by William Morris at the Kelmscott Press—a fitting compliment to the medieval manuscripts so admired by Morris.

At midday we will lunch across the street at the Allen Memorial Library, Dittick Medical History Center, where Chief Curator James Edmonson will speak about their outstanding collection of rare books and equipment related to anatomy, science & technology, surgery, and botany. In the afternoon, small groups will tour the Cleveland Institute of Art Library and listen to librarian Christine Rom present their nationally recognized collection of artists’ books, comprising some 1,600 books from the 1960s to the present. The collection is especially strong in early conceptual artists’ books and contains many significant works, including Edward Ruscha’s seminal *Twenty six Gasoline Stations*. Gary Esmonde, the librarian at the Eleanor Squire Library of Cleveland Botanical Garden, will be displaying Pierre Joseph Redoute’s “Les Rose,” commissioned by Napoleon and considered by many experts as the finest example of botanical illustration. Also, Gary informs us that tour members will have the opportunity to purchase collectible books, including books from the private library of the noted American artist, Viktor Schreckengost.

Thursday evening brings a dinner and a symposium at the Kelvin Smith Library of Case Western Reserve University led by University Associate Provost and Librarian, Arnold Hirshon, who will give a brief talk on “Infinite Visions of Alice,” about the many illustrators and artists who have translated Carroll’s scenes into art. Arnold’s presentation will be an excellent prelude to our Friday visit to the home

of Jon Lindseth and his extraordinary collection of Lewis Carroll-ana. The special exhibit that the Kelvin Smith Library will mount for FABS will highlight collections cultivated by previous donors that are treasures of our rare book collection. As time permits, during the FABS visit KSL will also gladly retrieve items from our collections that are of particular interest to FABS members.

Friday, June 13th begins with trips to two of Cleveland's most notable book collectors, Jon Lindseth and Bob Jackson. Jon Lindseth will speak about his forthcoming book (late 2014) about his collection of Jewish fables and will show us some of this material. He has worked on the project for sixteen years with Emile Schrijver of the University of Amsterdam, Professor of Jewish Book History and Curator of the Rosenthal-ana collection. This is believed to be the first scholarly analysis of the extensive use of fables in Jewish writing. Lindseth will also share his passion for collecting Alice when talks about the forthcoming book (2015) on the translations of *Alice's Adventures in Wonderland* (more than 7500 editions of Alice have been published in over 140 languages). Robert Jackson, a FABS past president, will be displaying items from what is arguably the most important Rockwell Kent collection in private hands. We will also view his notable collection of 19th and 20th century English and American literature, with a focus on the Bloomsbury Group.

Wending our way toward center city we stop on the near east side at the Morgan Conservancy, where Director Tom Balbo and his staff will give us a tour, and then to the Cleveland Public Library where Pamela Eyerdam and Kelly Brown will surely move us with their special collections, which include the noted John J. White collection on chess. We will next enjoy a private tour of Zupal Books (www.zupalbooks.com), without a doubt one of the world's largest independent bookstores, with approximately 2 million books in stock. Mr. Zupal will explain his techniques for surviving in the shifting sands of bookdom. At the Glidden House, tour participants will have some free time before catching the bus to Loganberry Books, one of the few remaining independent shops in Cleveland. Larry Rakow, a Cleveland dealer specializing in children's books will share his collection of "movables," and dinner will be held at the nearby Cleveland Skating Club.

On Saturday, June 14th we journey to the Oberlin College Library, about 45 minutes west of Cleveland. In the morning there is a Rowfant panel discussion on books and their various capacities to please the mind, and then Ray English will moderate a panel of Oberlin faculty members from several disciplines who will describe the college's developing book studies curriculum. In the afternoon following lunch, FABS members will have the opportunity to tour one of several of Oberlin's special collections and also take a look at the library's letterpress studio. Viewing opportunities will include collections on anti-slavery, history of the book, fine press books, the Eric Selch Collection on the history of music and musical instruments, the Thomas Jefferson Architectural Books Collection, and medieval manuscripts from Oberlin's library and the Allen Memorial Art Museum—considered one of the finest college museums in America. Saturday evening the Rowfant Club hosts us in its historic Clubhouse for a dinner banquet. It is one of the few American book clubs with its own home and library. Fine food, fine books and "bookish" fel-

lowship define the club as they continue their thrice weekly meetings, making this one of the most active book clubs in country. Our speaker is Paul Ruxin, an avid Boswell and Johnson collector. David Novak, the Club librarian, plans a special exhibit of Club highlights.

On Sunday, June 15 tour participants spend the morning touring Lakeview Cemetery, known as "Cleveland's Outdoor Museum and Arboretum"—a horticultural, architectural, and sculptural gem which includes James Garfield's monument, the Wade Chapel with its stunning Tiffany stained glass, and the Rockefeller obelisk. Later we conclude with a visit to the John Carroll University and the Grasselli Library. Chuck Zaborbila will share their special collections which includes Abraham Lincoln material. Then there is time for brunch at the Shockey residence, before we depart.

FABS Cleveland 2014 promises to be a bibliophilic adventure not to be missed. We encourage you to sign up today as the event is limited to the first fifty registrants.

Please address your tour questions to Terry Shockey (shockey.terry@gmail.com) or Larry Siegler (lawrence_siegler@ml.com) and use FABS '14 in your email subject line.

Registration: \$595.00 per person. Reservations accepted until March 1st, 2014. Cancellations refunded until March 11th. Communications for the FABS Cleveland Tour & Symposium should be by e-mail or self-addressed stamped envelope.

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I plan to arrive before 3 PM for the opening event on Wednesday, June 11th (please check). Yes _____ No _____

I plan on staying for the Sunday, June 15th Brunch. Yes _____ No _____

Send to: The Rowfant Club, 3028 Prospect Avenue, Cleveland OH 44115 Attn. Terry Shockey

Hotel Reservations: The Glidden House, 1901 Ford Drive, Cleveland, OH 44106. Please make your own hotel reservations. Thirty rooms are being held at the Glidden House. Phone: 866 812-4537. E-mail: info@gliddenhouse.com. Ask for the the Rowfant Club "FABS" rate of \$139 + tax.

Please note that our schedule is subject to change.

WILLIAM BLAKE AND THE ILLUSTRATIONS FOR BLAIR'S *GRAVE*

PART II

By Michael Thompson

THE WATERCOLORS

IT SEEMS APPARENT that Blake's designs could stand independently outside the pages of *The Grave*. After Cromek's death, his wife had been assisted by a neighbor in the disposition of her husband's property. The neighbor wrote to William Roscoe, a friend of the deceased Cromek's, stating that the estate possessed a collection of prints and drawings which included, among other things, "Blake's original designs for Blair's *Grave* with other curious drawings of his, valued at £30 and likely to sell for a great deal more if ever the man should die." While Roscoe was a collector and was listed as an original subscriber to the Cromek edition of *The Grave*, he probably didn't buy the watercolors because they did not appear in the public auction of his collection in Liverpool in 1816.

In fact, the watercolors didn't surface again until 1835 where they were sold to an unnamed buyer in a public auction in Edinburgh for £1, 5 shillings and were described in the auction materials as "A volume of Drawings by Blake." They eventually came into the possession of the family of another watercolorist, John Standnard, where they remained for five generations until nineteen of them were found in the house of a deceased relative and sold, along with a number of ordinary books, in the spring of 2001 to a Glasgow bookshop called Caledonia Books, specializing in children's books and second-hand academic material. At the time, the watercolors were believed to be hand-colored prints even though they were in a leather portfolio clearly labeled "Designs for Blair's *Grave*." Note well that the portfolio contained only nineteen drawings, not twenty.

While at Caledonia, where the entire portfolio was priced at £1000, two Yorkshire book dealers, Paul Williams and Jeffery Bates, took an interest in the drawings and arranged for them to be examined by a regional rare book auction house, Dominic Winter Book Auctions in Wiltshire. Advice was sought from Tate museum curator Robin Hamlyn and Blake scholar Martin Butlin. Butlin confirmed that the labeling on the portfolio was accurate and that these were the original watercolors painted by Blake and sold to Cromek in 1806. They were each mounted on a 13" x 10" paper backing bearing a watermark with the year 1800, indicating that the mounting could have been contemporary with the watercolors' creation. The paper

lining of the portfolio bore an 1820 watermark, indicating that it was made later, within Blake's but not Cromek's lifetime. Butlin stated "[a]nyone with half an eye would know what they are. They're very important." In the words of art critic Carol Vogel, writing in 2006 in the New York Times, the watercolors were "the most important Blake discovery in a century."

The Yorkshire booksellers consigned the nineteen drawings to Dominic Winter for public sale, and they simultaneously contacted the Tate museum in London to see if it would be interested in buying them in advance in a private treaty sale. The Tate has one of the world's most important holdings of Blake material. The Tate offered the booksellers £4.2 million for all nineteen works contingent upon successfully raising the money. This offer was accepted in March of 2001, and the museum was given five months to raise the funds, a deadline scheduled to end about eleven months before the scheduled public auction.

No object of any nature can increase in value from £1000 to £4.2 million in just a few weeks without someone calling a lawyer. In this case it was Caledonia, which alleged that Williams and Bates had taken the watercolors only on approval and that it, Caledonia, was the still the rightful owner. It sought replevin, or return, of the watercolors and £15,000 in damages. Dominic Winter removed the drawings from its auction, but the Tate continued to try to raise the money.

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The Tate deadline passed in July of 2001 without success. In November of that year, the booksellers settled their lawsuit with Caledonia by agreeing to split the proceeds of any eventual sale 50/50, with Williams and Bates further splitting their share in equal proportions. The auction at Dominic Winter was back on, and everything was therefore set for the June 2002 event when an offer came from a London art dealer named Libby Howie who had previously been retained as an expert by one of the lawyers in the litigation among the booksellers. She represented a group of undisclosed investors and made an undisclosed offer, variously reported to be between £4.9 and £5.4 million, which was accepted by the booksellers, and the deal was closed.

The watercolors were now owned by an investment syndicate in the form of a family trust registered in the British Virgin Islands, although it is believed to have been controlled by financial interests in the Arabian Gulf. For the works to leave the United Kingdom they would need an export license, but unlike in France and Italy where an export of important cultural property can be prevented, in the UK it can only be delayed to give British nationals and institutions time to buy the item at its fair market value. In this case, based on evidence submitted by Ms. Howie, the value was estimated by the Export Reviewing Committee to be £8.8 million pounds. Hearings were held, time was allowed, but neither the Tate nor any other British institution could come up with the money, and the license to export was granted in September of 2005. In October, the watercolors left the British Isles for the first time ever and traveled to the free port of Geneva, Switzerland, a common clearing area for antiquities and works of art, and a country without export controls.

Outside of the Tate, the most important holdings of Blake material are in the United States, at the National Gallery of Art in Washington, the Morgan Library in New York, the Huntington Library in California, the Fogg Art Museum at Harvard, and at the Museum of Fine Arts in Boston. The Yale Center for British Art in New Haven has Blake material, and would have a special interest in these watercolors because it already owns the missing twentieth picture. It had been a gift to the museum from its founder, Paul Mellon, who had bought it in 1971 from a London dealer. How it was separated from the rest is not known with certainty. It could have been sold by the same deceased relative of John Stannard in whose house the others were found, or by any of his five generations of predecessors in interest.

Libby Howie has said she spent eighteen months searching for a museum that would take the entire body of nineteen watercolors in one purchase, including the Yale Center for British Art. None was interested, or at least interested in meeting her price, which presumably was still the £8.8 million used by the Export Reviewing Committee. With the newly acquired legal ability to sell the drawings anywhere in the world, and with the United States having both the largest art market and the largest number of both institutional and well-heeled individual Blake collectors, she decided to consign the entire group to Sotheby's in New York for sale at public auction as nineteen individual lots. The auction was scheduled for May 2, 2006.

The entire group (including the portfolio itself which was offered as Lot 20) was estimated to bring between \$12 and \$17.5 million which after accounting for the buyer's premium and Sotheby's charges to the consignor would bring Ms. Howie's consortium somewhat more than the £8.8 million export price tag. Estimates for individual lots ranged from a low of \$180,000 for the title page to \$1.5 million for the most elaborate drawings.

This decision to pursue a piecemeal sale was not greeted with enthusiasm by scholars and curators. Martin Butlin, who had originally authenticated the watercolors, was quoted in the *Guardian* as calling the decision "absolutely philistine." "The seller has no regard for the integrity of works of art," he said, "as a group they tell a story." Once again a movement arose to stop the sale, but this time not by individuals with a commercial interest but by individuals with a cultural one, viz., by those who thought the watercolors should be kept together for scholarly and educational reasons. The proponents of this view felt that proper scholarship regarding this new discovery could be done only if the watercolors remained together and in one place.

John Windle, a prominent San Francisco dealer in among other things William Blake materials, tried to organize a consortium of Blake collectors, without commission or fees, to buy the entire collection for \$15 million. He predicted that the market would not be able to absorb all of this Blake material in one setting, and that a number of the lesser watercolors would be bought in. In a letter he sent to many of his Blake clients he said:

"Looking at the collection, there are four truly magnificent pieces that can reasonably be expected to bring \$1-2 million each if not more. Then there are seven pieces that are estimated from \$700,000 to \$1.2 million each of which, though they are very good, seem optimistically valued at least. The final eight pieces are of lesser quality as individual items though of inestimable value as cohesive parts of the whole. . . . With almost forty years of experience in dealing in William Blake I do not believe the market can begin to absorb all nineteen pieces at once at these valuations and therefore, if we assume that at most about ten lots will sell at prices ranging from \$2.5 million down to \$750,000, we can extrapolate from that a total of roughly \$10-12.5 million for the sold items, leaving nine items unsold."

Windle characterized the collection of nineteen watercolors as the "last remaining coherent group of watercolor book illustrations by England's greatest poet-printer-artist remaining in private hands." Another dealer, Lowell Libson of London, agreed, stating "[t]heir importance ultimately is as a group. I think it's crazy to sell them individually." Libby Howie also agreed, at least publicly, but only to a point: "One would always be happier to see them together, but in the end I think it's best to let people choose what they most like."

Sotheby's in its catalogue contended that the nineteen watercolors were already incomplete because the twentieth was at Yale and that further dispersal was merely a continuation of the status quo. The incompleteness could not in any event be rectified since Yale was not interested in buying the rest and the drawing it had was

not for sale. This distinction has credibility in cultural property circles. The United Nations Educational, Scientific and Cultural Organization (UNESCO), which has played a central role in the international movement to protect and preserve cultural property, recognizes a distinction between complete and incomplete cultural objects. In 1999, UNESCO promulgated a voluntary model International Code of Ethics for Dealers in Cultural Property which seeks to implement, through nongovernmental national trade groups such as the Antiquarian Booksellers Association or the Art Dealers Association of America, various international norms governing the preservation of cultural property. The model code defines "cultural property" as any property "of artistic interest" such as "pictures, paintings, and drawings produced entirely by hand." Article Six of the model Code provides that "[t]raders in cultural property will not dismember or sell separately parts of *one complete item* of cultural property." (Emphasis added.)

Are these nineteen individual works or a single work with twenty component parts? The answer to that in all events will be a subjective individual evaluation, but while subjective it can be informed by a close look into the life and work of William Blake, and in particular into his role as an illustrator and maker of books. His work is significant in the history of the book arts, and it can be viewed as a singular connecting link between two distinct and distant periods, the first being fifteenth century illuminated manuscripts and incunabula, and the second being the *livres d'artistes* of the twentieth century.

THE BOOKS OF WILLIAM BLAKE

The production by hand of medieval manuscripts with their illuminated initials, miniature paintings, rigidly-prescribed scripts, and decorative margins was changed by the printers of the Fifteenth Century into the production of manufactured goods, and in doing so they converted the entire process from a labor intensive one into a capital intensive one. Printers had to have a press, at least one or two or more complete sets of type, and an inventory of paper and ink. They at first tended to print popular works from the manuscript tradition because that was less risky, and in order to ensure its acceptance they at tended to print it in a way that made it look like a manuscript.

Walter Crane, a leading book designer and illustrator in Victorian England, in his *The Decorative Illustration of Books*, said the period of the illuminated manuscript was "a pitch of perfection and magnificence" in that it was a blend of "art in three distinct forms: calligraphy, illumination, and miniature." While these three crafts were not of course undertaken by the same individual, they were done with the same tools and the same medium: ink, quill pen, brush, knife, and dyes on a single sheet of paper or parchment. For a printer, producing the text of a book with a typeface based on an established script could readily be done, and then the marginal decorations, the interlinear decorations, the gold leaf initials, and the miniatures could then be added by hand after the press run, and while this was sometimes

done in the earliest years, it added a labor intensive process onto a capital intensive one, and the economics of the entire undertaking were not sustainable. Aesthetics soon followed suit. According to Crane, the printer's attempt to mimic of the scribe's craft lasted until the development of more readable type, *viz.*, from gothic to roman, which led book designers to a concern with clarity rather than aesthetics. In Crane's words: "Medieval [book] designers sought after colour and decorative beauty, Renaissance designers were influenced by considerations of line, form, and relief."

Relief is a good place to start when looking at Blake's work. Incunables were illustrated with wood cuts which, like movable type itself, is a relief process that can be placed in the press in the same frame as the printed text. The illustrations for Blair's *Grave*, on the other hand, were printed with engravings, an intaglio process that works in the opposite way from moveable type, with the ink lying in the recesses of the plate rather than on the top of the image. Engravings were almost always separated from the text on a separate leaf, although as an alternative they could be put in the text with another print run. But this, once again, would increase costs.

In his own books, Blake reunited the text and illustrations by controlling the book production process in a way that had never been done before; he wrote the text, designed the illustrations, engraved both on copper engraving plates so that they could be intertwined on the same page, printed them himself in color, bound the books, and sold them. The illustrations were colored by a water-based paint which Blake mixed himself. Copies of his books can therefore differ considerably depending on how he chose to color them. To Walter Crane "Blake is distinct, and stand alone . . . [I]n him seemed to awake something of the old [medieval] illuminator. He became his own calligrapher, illuminator, and miniaturist while availing himself of the copper plate and the printing press for the production of his own designs." Blake called his process "Illuminated Printing."

His motivation for this unique approach was in part philosophical, most assuredly it was aesthetic, but it was also economic. In an advertisement he placed for his books he characterized the process thusly:

"The Labours of the Artist, the Poet, . . . have been proverbially attended by poverty and obscurity. . . . This difficulty has been obviated by the Author [Blake] of the following productions now presented to the Public; who has invented a method of Printing both Letter-press and Engraving in a style more ornamental, uniform, and grand, than any before discovered, while it produces works at less than one-fourth the expense. The Illuminated Books are Printed in Colours, and on the most beautiful wove paper that could be procured. No subscriptions . . . are asked . . . , but the Author will produce his works [when asked], and offer them to sale at a fair price."

While Blake's method of making books consciously reached back to the illuminated manuscripts of earlier centuries, it also reached forward to the largely twentieth century phenomenon of *livres d'artistes*, or artists' books. Johanna Drucker, a modern day scholar who has become one of the leading commentators

on this development, calls Blake the first maker of artists' books which she defines in a complex academic way but which refer generally to books illustrated by or entirely made by artists, and intended by them to be objects of artistic merit rather than just a means of conveying content. In speaking about Blake she says:

"The independent spaces of text and image exist in a dialogic relation to each other, often losing their autonomy in the interlacing of border motifs with the letters of the text, the drawn form of the regular, small writing imbued with a liveliness of touch which invariably resonates with the sinews of line which inscribe the visual forms of the image. The page is a whole, its divisions interlocked and relational, and each page anticipates and fulfills its place in the sequence of the whole."

Artists' Books as we now understand them originated in France around the turn of the last century and constituted at that time primarily reprints of classical or chic modern texts made on fine presses, using high quality materials, and illustrated by prominent artists. Picasso, Andre Derain, Henri Matisse, Maurice de Vlaminck, Marc Chagall, Raoul Dufy, and others were involved in this activity in collaboration with famous French publishers and art dealers like Ambroise Vollard and Daniel-Henry Kahnweiler. More recently, artists' books have been made by contemporary artists Ed Ruscha, David Hockney, and others. A central tenet of what in the mind of Johanna Drucker distinguishes an artist's book from an ordi-

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nary book is the degree of control the artist exercises over the entire production process. In this way, Blake is effectively a bridge between the artistry of the fifteenth century in the form of illuminated manuscripts and the artistry of the twentieth century in the form of artists' books, and in that role his contribution is significant and singular.

THE AUCTION

With the unity of control and media that was a hallmark of Blake's work, a case could perhaps be made by analogy for keeping the nineteen watercolors together. A contrary case could be made for a piecemeal sale based both on the incompleteness of the set and on the idea that ample time had been afforded for a single, unified purchase by any number of prominent cultural institutions. A definitive assessment of what in a perfect world should have been done with this remarkable cache of Blake material may be elusive, but more importantly it has become academic, for despite the scholarly outcry the auction at Sotheby's took place as planned. It was not viewed as a commercial success. Eight of the nineteen lots went unsold, only one less than John Windle's pre-sale prediction, and the total revenue realized by the other eleven, including the buyers' premiums, was about \$10 million, probably about what Libby Howie and her investors paid to the Yorkshire booksellers. It is considerably below the £8.8 million valuation accepted by the Export Licensing Authorities in the UK, but of course the Authority was valuing all nineteen works. The highlight of the auction was the sale of *Death of the Strong Wicked Man*, which went to the Louvre for \$1.6 million including the buyer's premium. The only other drawing reaching the one million dollar mark, and only just above it, was *The Reunion of the Soul and the Body*, an iconic Blakeian image, which went to an anonymous bidder. Stated Nancy Bialler, Sotheby's specialist for the sale, "It is clear that this is too much material for the market to absorb."

The dispersal of the rich cache of Blake material will doubtless make Blake scholarship somewhat more difficult, but market realities often outweigh the needs of scholars, and in many cases they do so by reflecting a broader and more nuanced cultural view. Institutional buyers had certainly been afforded ample opportunity to buy all the drawings as a single sale, and a decision was apparently made to pass on the opportunity. In contrast, later that same year, the Huntington Library demonstrated the depth of its resources by acquiring the "Blinking Sam," a Sir Joshua Reynolds portrait of Samuel Johnson squinting at a book. While the appraised value was not publicly disclosed, Reynolds' portraits have routinely fetched from five to eight million dollars, and other paintings have gone for a great deal more. In the early 1990s, the donor, Loren Rothschild of Los Angeles, a member of the Huntington's Board of Overseers, co-chaired a \$15 million fundraising campaign. Private institutions like the Huntington and others with substantial Blake holdings have access to large sums of money when an opportunity arises and when the cultural value of an object warrants making use of that access, but when it doesn't an alternative disposition is not inappropriate.

The needs of scholars are not the only needs to be served, and the art market is in as good a position as any one individual, in fact in a better position, to weigh competing interests, evaluate known information, and allocate the objects of the art and rare book trade to their optimal roles. There's little reason to believe that that process didn't occur here. The first and most obvious consideration is that the drawings were prepared to illustrate a book Blake did not write, print, or sell. It was not unusual for Blake to illustrate others' books; he had produced several hundred watercolors and forty-three engravings for Edward Young's *Night Thoughts*, another of the graveyard *genre*. Blake once said in a letter to a prospective client: "I have no objection to engraving after another artist. Engraving is the profession I was apprenticed to, and I should never had attempted to live by anything else if orders had not come in for my Designs and Paintings . . . I am contented whether I live by painting or engraving." While Blake may have been overstating the case a bit in this particular instance by exaggerating the commercial nature of his work in order to attract a client, there's little evidence to suggest that his work on *The Grave* had any motivation that was not commercial.

Second, despite what many see as the internal narrative portrayed by the watercolors themselves apart from the text of *The Grave*, many of them are strikingly similar to other work of Blake's that has been in the public eye for years. The title page for *The Grave* is strikingly similar to an illustration produced for Young's *Night Thoughts*. A work very much like the design *Grave Personified* can be seen at the Philadelphia Museum of Art. The cover of *Songs of Experience* bears a similarity at least in composition to *Counselor, King, Warrior, and Mother*. The Sotheby's catalogue for the sale provides a number of other good examples of such similarities.

Third, work by Blake can now be seen at the Louvre and that had not heretofore been the case. The Louvre buyer, the *Société des Amis du Louvre* paid a handsome price for one drawing, but it was unwilling or did not have the funds to pay \$15 million for all nineteen. Similarly, other works are now in private hands in Chicago, Dallas, California, and Munich where, rather than being packed away in a climate controlled storage facility (a common fate for many institutionalized works of art), they are doubtless regularly seen and admired by their new owners. These pieces may eventually end up in an institution, donated by their current owners, or they may someday become available by private sale to other collectors. In either case, important Blake material in the long run may well be more readily available, and available in more places.

A CONCLUSION

Although the auction results were considered disappointing by contemporary standards, the final amount realized would nevertheless have been incomprehensible to Blake himself who no doubt badly needed the £20 he received 200 years earlier. Every aspect of the entire affair would have been unimaginable by this ec-



The Reunion of the Soul & the Body

Journal Published May & October by Cassell & Co. Limited

The Reunion of the Soul and the Body



Death of the Strong Wicked Man
Hark! how the wretch

Is wailing his last
As the wretched man Pined by Death's slow hand

Death of the Strong Wicked Man

centric genius: not the amount fetched at the auction, nor the importance now attached to his work, nor the intercontinental controversy engendered by the rediscovery of these drawings. Whether surprised or astonished, he would not have been disappointed.

The entire affair is yet another vindication of Blake's enduring value. The *dénouement* of *The Grave* is the last day on earth when those who have died before are awakened in their graves and summoned before Christ who, in the words of the Nicene Creed, "shall come again, with glory, to judge the quick and the dead." That was one of the few scenes from the poem actually depicted faithfully by Blake and engraved by Shiavonetti for inclusion in the book. It could by analogy be applied to the watercolors themselves: after a 175-year period of obscure repose they were suddenly reborn to face the cultural judgment of the 21st Century, and while they may have disappointed the purely commercial interests of the trade, they succeeded in once again focusing the attention of art historians, dealers, journalists, and collectors on the artistic work of a very gifted man.

FABS NEWS

The Alcuin Society

The Alcuin Society is still going strong and is happy to report a steady membership and a great involvement in our events from the general public. This spring the Alcuin Society organized its 31st design competition. The judges were Will Reuter (Dundas), Marvin Harder (Montreal) and Naomi MacDougall (Vancouver). Forty-one books were chosen as winners in the following categories: Children, Limited Editions, Pictorial, Poetry, Prose Fiction, Prose Non-Fiction, Prose Non-Fiction Illustrated, and Reference. These books went on tour throughout Canada, and even beyond our borders to Germany and Japan. Will Reuter was also chosen as the recipient of the Robert R. Reid Award and Medal. On this occasion, Mr. Reuter delighted the audience with his knowledge and wit in an interesting interview conducted by Rollin Milroy from Heavenly Monkey, which covered graphic design, bookbinding, typography among other topics.

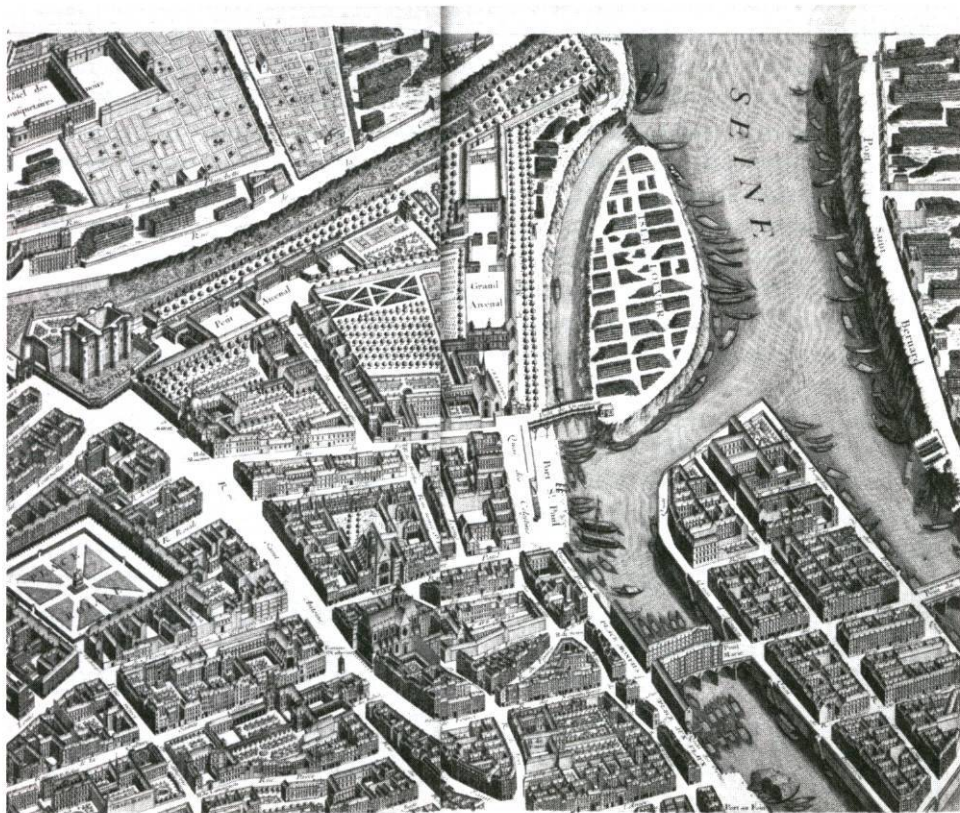
Our Annual General Meeting in May was astonishingly successful, a sold-out event. The credit may go to the guest of honor and speaker, Scott McIntyre, the founder of well-known publishing house Douglas & McIntyre, who charmed those in attendance with his memories and passion. Starting September 26, the Alcuin Society organized or participated in ten days of book events, beginning with a lecture from Mark Purcell about the UK National Trust Libraries. On September 28-29, the Vancouver Book Fair featured antiquarian, collectible or rare books, the only fair of its kind in Western Canada. At the same time, the Society participated in Word on the Street, where it displayed award-winning books. The Book Awards in Vancouver took place on October 2, and had as a guest David Esslemont, printmaker and publisher. The Toronto Awards ceremony was on October 7, and featured Rod McDonald, type designer from Nova Scotia. The Wayzgoose on October 5 was very popular, with more than 300 visitors, who browsed the displays of the book artists and publishers.

Before the last event of the year, a presentation by David Zieroth at the Vancouver Public Library, there was the Book Auction on November 16. Although not as productive as in years past, the auction was a wonderful, fun event, with plenty of laughter among gorgeous books.

With issue 165 of *Amphora* reaching our members by the end of December, the Alcuin Society has managed to bring its publication up to date. Peter Mitham, our editor, worked around the clock to produce four issues in 2013, one more than usual. Thanks to him and his team we are back on track, without a decline in quality.

The Alcuin Society is welcoming 2014 with confidence, ready to organize more outstanding events and publish rare books. Our Program Committee has contemplated adding new types of events that might interest our members and the public in general, tapping into Vancouver's multi-culturalism and its passion for book arts.

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The Aldus Society

Book lovers, collectors, and aficionados in the Columbus, Ohio area are looking forward to an exciting spring schedule of speakers. In addition to our meetings, Aldus Society members attend First Saturdays at the Ohio State University where the Rare Book and Manuscripts Library showcases new acquisitions and talks about books. Field trips, exhibitions of books and prints, and luncheons are added activities each month.

On January 9, 2014 four of our members will share their collecting interests. George Cowmeadow Bauman will once again be hosting the program. Nancy Campbell will talk about "Books that Work," architecture books which she frequently uses professionally; Amy Bostic presents along with her young friend Cameron Stauffer about the hunt for Carnegie libraries in Louisville this past summer; Bill Rich shares his collection of George Gissing books; and Susan Reed discusses her collection of "Little Black Sambo" editions. February 13, 2014 features Ohio State University professor, Jared Gardner, who will speak about the rise and fall of early American magazine culture.

The annual Ron Ravneberg lecture on March 13, 2014 will be presented by Bob Fleck, owner and founder of the Oak Knoll Press of New Castle, Delaware and publisher of titles relating to the world of books. Fleck will speak about his years of collecting and working with the book. On Saturday, March 15th at 10 a.m. We will tour the Ohio State University Herbarium, the Museum of Biological Diversity, and the Herbarium library at 1315 Kinnear Road in Columbus, Ohio. When the sun finally shines and spring arrives on April 10, 2014, Joy Kiser will talk about the making of *The Nests and Eggs of the Birds of Ohio* by Circleville resident, Genevieve Jones, published in 1886. Our spring lecture series finishes up on May 8, 2014 with Harry Campbell, Ohio State University senior book conservator, who will talk about preserving *Sermones Discipuli de Tempore et de Sanctis* by Johannes Herolt, ca.1450.

The Aldus Society meets the second Thursday of each month September through May at 7:30pm in the Thurber House, 91 Jefferson Ave., Columbus, OH. Socializing begins at 7pm, where old and new friends catch up on good books, great reads, and tantalizing bibliographic finds. Visitors are always welcome. For additional information, visit our site <http://www.aldussociety.com/> or contact Miriam Kahn, Aldus Society Newsletter Editor mbkcons@gmail.com

The American Book Collectors of Children's Literature

The American Book Collectors of Children's Literature met for our annual show and tell at Susan Aller's home. There were about two dozen members in attendance, and special guests included Rick Ring of Trinity College's Watkinson Library with four of his book history students. Susan provided a roast and members

brought additional “fixins,” with a special emphasis on desserts! Many interesting books were shown, often with fascinating backstories.

A group from the ABCs made its annual December pilgrimage to the Society of Illustrators in New York for lunch, a program and a show of Society member’s works.

The 22nd Annual Connecticut Children’s Book Fair attracted many ABC members, as usual, on the second weekend of November. The Fair is a project of the University of Connecticut Libraries and the UConn Co-op; proceeds from sales at the event are used for the growth of the Northeast Children’s Literature Collection in the Archives & Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries. Diane deGroat, Etienne Delessert, Tomie dePaola, Robert L. Forbes, David Johnson, Steven Kellogg, and Jarrett Krosoczka were among the authors and illustrators who made presentations and did readings from their works. A panel discussion geared toward teens and the Young Adult genre was a resounding success for the third year. The dinner program featured Tomie dePaola’s whimsical, fictionalized tribute to NCLC curator Terri Goldich, who will retire in 2014. Awards were also presented to winners of the Raab Associates Prizes for superlative illustration to accompany a poem created by children’s book author Jane Yolen for the occasion.

The Ampersand Club

The Ampersand Club (of Minneapolis & St. Paul) offered three programs this fall, beginning with that delivered at Minnesota Center for Book Arts (MCBA) by the fine-press printer & letterman extraordinaire, Russell Maret of New York City, who came to the Twin Cities in advance of a much heralded fishing trip which included wood engraver & naturalist Gaylord Schanilec, David Esslemont (proprietor of the Solemnities Press), and Dan DeSimone, formerly the Lessing J. Rosenwald Curator (Library of Congress)—but as of January, Librarian of the Folger Shakespeare Library. While the fishing was not so rewarding for the rest, it was quite fine for master-angler Maret; as fine as his delightful talk, which focused largely on his upcoming edition of Euclid. Maret also printed a very handsome invitation for the event, an instant ephemeral rarity.

In October, Rob Rulon-Miller presented an illustrated lecture at his old home, 212 N. Second Street, Minneapolis, & the home of the Campbell-Logan Bindery (Greg Campbell, proprietor & landlord). His subject was long-time Ampersand member Terrence Williams, publisher of Xerox & mimeograph poetry (broadside & chapbooks) at Lawrence, Kansas in the mid-1960s. Williams, a one-time employee of the antiquarian bookseller William P. Wreden in Palo Alto, published many notable poets before they achieved their lasting fame, including the Nobel Prize winner Tomas Tranströmer (his first appearance in print in the Western Hemisphere), Robert Bly, Robert Creeley, the Eds Dorn & Sanders (the latter of Fugs fame) & most notably, Allen Ginsberg with whom he had a life-long friendship. Amper-

sand's November meeting was hosted by Greg & Luana Campbell & was presented by Eric Lorberer, founder & editor of Rain Taxi, a quarterly review for contemporary literary fiction, non-fiction, & poetry, & the founder of the semi-annual Twin Cities Book Festival. Eric has also been a behind-the-scenes consultant for the Twin Cities Book Fair which is sponsored annually by the Midwest Antiquarian Booksellers' Association the last weekend of every June. As is tradition, Ampersand will not have a December meeting, opting instead for a wild & raucous holiday bacchanal in early January celebrating the bitter depths of the Minnesota winter & all things inky & wise. Future programs include those on the Traffic Zone Center for Visual Art, an artist cooperative located in the historic warehouse district of downtown Minneapolis; John James Audubon; & the Red Dragon Press.

Thanks and cheers!, as always, to our hard-working board, Peggy Korsmo-Kennon (president), Jim Wicklatz (secretary); John Moriarty (treasurer); Duncan Campbell (web officer); Greg Campbell (mail officer), Pat Coleman (archives officer), Rob Rulon-Miller (publications officer), Richard Stephens (printing officer); Jody Williams (house officer), Paulette Myers-Rich, & Jana Pullman.

The Baltimore Bibliophiles

Thursday, March 13, 2014, The Johns Hopkins Club
Anthony White, Director, Decker Library, Maryland Institute College of Art
"Photo-Offset Artists' Books"

Wednesday, May 21, 2014, The Johns Hopkins Club
Dr. Ed Papenfuss "Getting Out the News (and the Music) with the Enemy at the Door: Baltimore in 1814" Includes an overview of Printers and Publishers in Baltimore in 1814

Summer Meeting, The Johns Hopkins Club
Meeting topic and date to be announced

Tuesday, September 16, 2014, The Johns Hopkins Club
John Miller, "Boz in the Burgh: Charles Dickens' visit from Baltimore to Pittsburgh, Spring of 1842"

Tuesday, November 28, 2014, The Johns Hopkins Club
Mary Mashburn-Coordinator, Globe Collection and Press at Maryland Institute College of Art "The Globe Collection, both its history and current use in its new home at MICA"

The Baxter Society

The Baxter Society met for the beginning of the 2013-14 season in September with a presentation by author Joyce Butler. Joyce presented an illustrated lecture about her new book, *Kennebunkport: The Evolution of an American Town, 1603-*

2003. Witty and engaging, it was a wonderful talk on the history of a relatively famous town in Maine. In October, we also were delighted to hear from Scott Nash and learn about Nashbox, a graphic design studio with an expertise in branding, print and media design. Nash has a flair for fun, an eye for the eclectic, and a passion for high quality design that serves their clients best. Scott's latest book, *The High Skies Adventures of Blue Jay The Pirate* has become a best-seller.

November was a joint meeting with Baxter and the Kate Cheney Chappel Center for the Book at the University of Southern Maine. Two book artists, Mary Howe (Deer Isle, ME) and Erin Sweeney (Peterborough, NH) presented slides of their past and current book creations and art.

For the December meeting, which was a holiday party and lecture, Mr. David Little presented an illustrated talk about the publication of his new book, *Art of Katahdin*. A beautifully illustrated book with hundreds of images of Katahdin, David Little spoke about his passion for collecting post cards, paintings, books, and any type of depiction of Maine's greatest mountain. January is the annual Show and Tell. Any member of FABS that is in the area on the second Wednesday of the month in Portland is welcome to attend.



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We thank FABS for its support and partnership in the National Collegiate Book Collecting Contest.

The Book Club of California

After an extensive search, The Book Club of California is delighted to introduce to FABS members our new Executive Director, Jennifer Sime of Berkeley, California. Jennifer began her term on October 1, 2013. President Anne W. Smith notes that "Jennifer's range of experience in book publishing and event management, as well as her art direction and editing skills, are extremely well suited to the Club's mission and vision for its future in support of fine print, Western history, and literature." Jennifer's education background includes degrees in art history from Johns Hopkins University (M.A.) and Barnard College (B.A.). Jennifer also has administration and curatorial experience with art galleries and museums including the Baltimore Museum of Art and the San Francisco Museum of Modern Art. Say hello to her: Jennifer@bccbooks.org.

In September we mourned the loss of our much-loved longtime librarian, Barbara Land. Barbara is being remembered in the 2013 *Winter Quarterly News-Letter* (QNL), which will be out mid-January 2014. This will also be the last issue brought to us by Dr. Robert Chandler who has opted out of the QNL editorship after 17 years of steadfast service. The Book Club of California is extremely grateful for Dr. Chandler's remarkable contribution and will miss his wit and wisdom.

Peter Rutledge Koch has taken over as Editor of the QNL and welcomes contributions, inquiries, and FABS member news and information. Peter is considering themed issues devoted to fine printing, book fairs and book collecting, western literature, libraries, California wood engravers, and artist books of the American West. Contact him via: editor@bccbooks.org.

Thanks to the fundraising efforts of Henry Snyder, the Club has benefited in recent months from generosity of individual donors led by Paul Robertson, Barbara Land, Noel Kirshenbaum, and the Florence Walters family. The Club's library, gallery, and workroom spaces have been updated and enhanced. Library additions have also included a complete set of Grabhorn Press publications. Contact library@bcc.org for more information.

The Book Club of California Board maintained extensive program activity in the fall of 2013, culminating with Book Club 101, a December 13th celebration of our one hundred first anniversary honoring donors, volunteers, and supporters.

The BCC fall exhibition "Draw me a Story" was on display September 9 to December 30, 2013. Originating from San Francisco's Cartoon Art Museum, the twenty-three original drawings and paintings and a baker's dozen of classic books explored one hundred years of timeless nursery rhymes, fairy stories, bold adventures, amazing animal tales, and imaginative ABCs. Collector Malcolm Whyte curated the exhibition and prepared a keepsake catalog.

The exhibition paralleled an expanded schedule of talks and events. Diversity of subject matter has continued to attract increasing audiences as the Club enters its third year in new quarters and expanded attendance statewide. Events and talks included:

A Southern California publication and printing party in Pasadena honored the Club's most recent book, Richard Wagener's *The Sierra Nevada Suite*.

"Civil War in San Francisco" A talk by Glenna Matthews.

"On The Rim of a Volcano" A talk by Bruce McKinney. Presented by the California Rare Book School.

Catamaran Literary Reader Issue #4 Launch Party. Featuring readings by contributors Hilton Obenzinger and Susan Vreeland.

"A Fresh Look at the Library" Young Writers (from Ruth Asawa School of the Arts) read works inspired by the BCC Collection.

"The California Society of Printmakers: One Hundred Years, 1913-2013" A publication party and panel discussion for the CSP Centennial observation.

"Doctors and Patients; Medicine and Literature" One of many panel discussions scheduled for Litquake's annual San Francisco literary festival.

"Scientist, Scholar, and Scoundrel: The Life and Exploits of Count Guglielmo Libri." An Illustrated Talk by Jeremy Norman.

"From Heather's Mommies to Tango's Daddies: The Evolution of Family Affirming Children's Literature" A talk by Randy Tarpey-Schwed.

COMING UP:

The next exhibition at The Book Club of California Club is "Design for Modernity: Art Deco Ephemera" from the Collection of Bruce Shyer" January 27 – April 28 2014.

And please SAVE THE DATE – October 24-25, 2014: We have tentatively scheduled another exciting BCC Symposium: A Feast for the Eyes: Gastronomy in Print.

The Caxton Club

The Caxton Club will start off the new year with an address by Ahmad Sadri, the translator and adaptor of a new profusely illustrated edition of the Persian *Shah-nameh* epic. In February we will hear from James Canary about designer bindings in the collection of the Lilly Library at Indiana University. And in March will learn about the too-little-known Frederic Warde, a contemporary of Stanley Morison and Bruce Rogers. We will finish out the year with addresses by California printmaker Richard Wagener and by librarians Paul Needham of the Scheide Library at Princeton and John Neal Hoover of the St. Louis Mercantile Library.

The Club's lunch programs will include talks by Caxtonians Martha Chipplis, co-author of *For the Love of Letterpress*, and Wendy Husser, a former editor for the publications of the American Urological Society, along with Malcolm O'Hagan of the American Writers Museum, Tony McGuire of the Union League Club Library Committee (and an engineer designing climate control systems for libraries and museums), and Megan McKinney, author of *The Magnificent Medills*. January will feature Caxtonian Frank Schier discussing the literati of the Rock River Valley (near the hometown of former President Ronald Reagan).

In April the Caxton Club and the Bibliographical Society of America, in cooperation with the libraries of the University of Wisconsin in Madison, will present a symposium entitled *Bibliography, Collections, and the History of Science*. It will feature major presentations by Professor Nick Wilding of Georgia State University, talking about the forgery of Galileo's *Sidereus Nuncias* (about which much has appeared in the popular press, including the *New Yorker* and the *New York Times*), Professor Michael Shank of the University of Wisconsin, talking about stop-press corrections in early astronomy books, and Professor Florence C. Hsia of the University of Wisconsin, talking about the unraveling of Chinese scientific materials at the Bodleian Library in the seventeenth century. Discussants on the afternoon panel will include Bruce Bradley of the Linda Hall Library in Kansas City, Richard Lan of Martayan Lan Fine Antique Maps and Rare Books, and science collector and Caxtonian Ronald Smeltzer of Princeton, New Jersey.

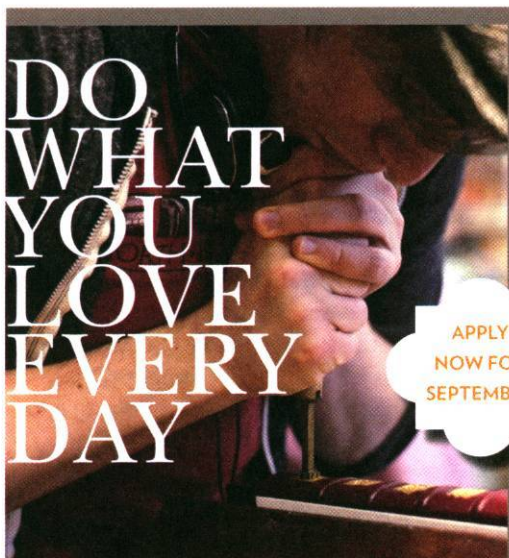
The symposium will be held on April 26th at the Pyle Center on the UW campus in Madison. It is free and open to the public. Additional logistical details will appear at www.caxtonclub.org as they become available.

The Colophon Club

The Colophon Club eagerly looked forward to our first speaker of the year in September, Englishman David Esslemont who has been making books for forty years and was famously the director of the Welsh Gregynog Press. In his talk entitled "Making Books—and Chili," he entertained the club describing some of the highlights of his fine book-making career ending with his latest gorgeous book *Chili: A Pictorial Recipe in Woodcuts*. Later that week he made his award-winning recipe for a lucky chop-licking audience at the San Francisco Center for the Book.

Marla Stone, member and Professor of History at Occidental College in Los Angeles, gave a fascinating talk October 8 in the area of her specialization, modern European history and Italian political and cultural history. Her talk "Mussolini Modern, Art and Graphics on Paper in Fascist Italy" described how in 1930's Italy the Mussolini dictatorship turned to a hybrid form of modernism to express the revolutionary new society it hoped to build. From Futurist "aerial paintings" to abstract sculpture, modernist idioms and styles shaped the art and graphics of the Fascist era.

At our November meeting we were honored to host two scholars from Venice in a delightful program "A Venetian Evening." Poet Franco Ferrari Delfino read from *The Essence of Being Venetian* (Del Milion Editions) poems in Venetian dialect followed by Susan Filter reading the English translation. Franco's wife, Maria Celotti shared with us the fruits of her recent original research at the Archivio di Stato and the Marciana Library in Venice: "Daniele Andrea Dolfin & Benjamin Franklin at the Court of Versailles in the Age of Enlightenment." The American and Venetian ambassadors knew and admired one another, and shared an enthusiasm for the new cultural, philosophical and scientific ideas circulating in late eighteenth-century Paris.



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We look forward to hearing from antiquarian book dealer and member Jeremy Norman at our December meeting who will speak on the subject of his recent book *Scientist, Scholar & Scoundrel: the Life and Exploits of Count Guglielmo Libri*.

We are pleased to announce that Lucy Cohen, formerly Executive Director of the Book Club of California, will be the next President of the Colophon Club as of January 2014. Susan Filter, President for over four years, would like to thank her officers, Secretary Nancy Wickes, Vice-President Tommaso Ingalls, and Treasurer Klaus Ulli Rozstcher for volunteering their time and energy, and bringing to the club a generous spirit of fellowship and love of the book.

The Colophon Club meets at the Berkeley City Club for cocktails, dinner, and lectures on the second Tuesday of the month September through May. For information or an invitation to a meeting contact: Lucy Cohen at (925) 457-1070 or lucy-rodgerscohen@sbcglobal.net

The Delaware Bibliophiles

The Delaware Bibliophiles ended the year with a meeting at the University of Delaware Library to view the exhibition of "Henry Morris, Printer: The Life and Times of the Bird & Bull Press." The Library holds the archives of this press and filled the Special Collections gallery with books, ephemera, and other material they have in their collection. We were fortunate to have the curator of this exhibit, Alex Johnston, give us a tour and he made an outstanding presentation and provided an excellent overview of Henry's life work. Henry's scholarship as well as his sense of humor was evident throughout the exhibit. We had hoped that Henry Morris, who is one of two honorary members, John DePol being the other, might be able to attend but it wasn't to be. Both Henry and John were very generous in assisting the Club with various projects that we have done over our 36 years.

In August we returned for our summer picnic to "The Church," the former Catholic Church of the small village of Landenberg, PA. It is now the home of one of our members. We had the usual picnic fare provided by the members and the Club. Many members took advantage of the book sale she had in the small barn.

A Collector's Showcase occurred at the Brandywine Hundred Library in October. It was an especially interesting meeting with a wide variety of books and ephemera shown and an equally diverse number of stories told. Included in the Show & Tell were a "Bombardiers Information File" from WWII; an 18th century law book from the West Indies printed in Madrid in 1784 which included laws for the Inquisition; an admission ticket for a program of art sketches that Will Bradley gave along with readings by his friend, the author and poet, Nixon Waterman; books by native Prince Edward Island author Basil Ring; the most recent book by Alan Gurganus entitled *Local Souls* that had been inscribed to our member; a catalog from the Met for a recent photographic exhibit entitled "Faking It" along with a work by a friend who had taken a vintage cabinet card and manipulated it to

show a "Dog Child;" and a broadside dated during the Civil War of the First Delaware Battery. The above shows the diversity of our members' interests.

November again saw our annual auction and dinner at the Ed Oliver Golf Course. Members, including some from out of town, provided an abundance of material for both the live auction of 67 lots and the two raffle tables. Total proceeds amounted to approximately \$900, which permits us to do Club projects as well as keep dues low.

We welcome visitors and would like you to join us if you are in our area. For additional Club information, please contact our president, Tom Doherty at tsquare1787@aol.com.

The Book Club of Detroit

Our summer event featured a presentation by Joan Knoertzer and Twyla Racz on miniature books. Tiny in format, these books pack volumes of text and illustrations that can boggle the mind with their compactness and detail. Knoertzer has about 4500 miniatures in her collection. She especially likes poetry and prayer books. Racz specializes in miniatures about Christmas and cats.

The Detroit Public Library Friends Foundation invited BCD members to its annual Mary Adelaide Hester Lecture in September. The discussion of notable items from the Detroit Public Library Special Collections featured a display of nearly 30 treasures of cultural, historical, social, and literary significance. Mark Bowden, special collections coordinator, showcased the items including George Washington's diary (1789-1790) and the Belle Isle deed and wampum belt. The Washington diary records his travel events to the "western post" of Detroit. Belle Isle was purchased from the Ottawa Indians in 1769 for 7 barrels of rum, 3 rolls of tobacco, and 3 pounds of vermilion. This wampum belt (a traditional Native American artifact that marks an exchange or agreement) illustrates fine craftsmanship with its beads and geometric patterns.

We sponsored a November gathering entitled "*The Potpourri of a Collector with an Obsessive Will.*" This eventide event was held at the lovely and book-filled home of Joel and Judith Adelman. Judy presented the inside view of her life-long odyssey of collecting, and now disbursing, illustrations for children's, botanical and hand colored publications; old periodicals; and WWII artifacts and ephemera. Members were thoroughly delighted in viewing the rich cross-section of the Adelman collection that included illustrations by Rackham and Crane and children's books signed by Sendak and Feiffer. Judy's instructional talk, and Joel's Seneca-like commentary and humorous asides, enabled the club to share in the angsts and paeans of their collecting travels, and now, disbursing labors. Judy had about 16,000 books in her collection before she began her disposition program. After sales by *Heritage Auction, Dallas Texas*, and donations to libraries, she has about 10,000 remaining.

Gathering for our Christmas dinner, we celebrated our friendship and books! Dr. Raffaele De Benedictis, Associate Professor of Italian at Wayne State University,

spoke on the importance of Italy to the West. The Quarto String Quartet, including Cathy Compton, a BCD and Detroit Symphony Orchestra member, played while we browsed about 30 books, donated by members, in our silent auction. Friendly yet competitive bidding made the evening lively. Some newer members resolved to improve their bidding skills for next year. Books that drew attention included *Raggedy Ann in the Magic Book*, 1st printing with dust jacket, 1939; *Art Work of Lake Huron Shore* published in twelve parts by W.H. Parish Publishing, 1894; and *Diego Rivera: Mural Painting* by Antonio Rodriguez, 1991.

The club welcomed its new President, Frank Castronova. He brings experiences honed by various editorial roles at Gale Research, serving several Detroit-area nonprofit organizations, and being a trustee at Ferndale Public Library. We thanked Robert K. Jones for his tireless efforts and numerous contributions, especially his leadership in driving an active and purposeful board and his memorable bookmarks.

The Florida Bibliophile Society

The Florida Bibliophile Society has an exciting schedule of programs and events planned for 2014, considering we completed a great fall season of functions and presentations from excellent speakers. We started our season in September with George Haborak, long-standing member of the 'Kit' Marlowe Society, speaking on the Shakespeare authorship controversy. Then in October, FBS member Hal Youmans, a nationally renowned scholar on the War of 1812, gave a presentation on methodological errors in historical research of the historic conflict between the United States and Great Britain. And in November, Vice President Maureen Mul-

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vihill, an established specialist on English and Irish women writers, gave a presentation entitled "Looking: Reading Frontispiece Portraits, Selections From Rare Books, c1660-1800." The members then got into the spirit of the season with their Annual Holiday Party at a local eatery.

For the January 19 meeting Maureen Mulvihill has scheduled a Members' Show and Tell, where members are encouraged to talk about a special book from their collection or some other book-related topic. FBS Treasurer Carl Mario Nudi, letterpress coordinator at the Tampa Book Arts Studio, will give a hands-on demonstration on February 16 on the extensive collection of printing artifacts in the collection of the University of Tampa. Then on March 8-10, members again will cover the check-in table at the annual Florida Antiquarian Book Fair in St. Petersburg. This volunteer effort provides us with the opportunity to inform the public about the Florida Bibliophile Society, and to sign up new members. On March 23, Maureen has booked internationally known miniature book collector and FBS member Pat Pistner to speak about her rare books. A speaker for the April meeting has yet to be confirmed, but plans are in the works for the May banquet, where new officers are installed.

The Florida Bibliophile Society meets every third Sunday of the month, from September through May, and remember, everyone is welcome. So if you find yourself in the Tampa Bay region when a meeting is scheduled, please join us. Check out website at www.floridabibliophilesociety.org to find out more about the FBS.

The No. 44 Society

This year's society program began on September 11 with a lecture by Graham Arader, New York book dealer and gallery owner, who spoke about the importance of exposing students to primary source materials. At the same meeting, the winners of the 2012-13 Harris Fletcher Award and T.W. Baldwin Prize were announced. These prizes honor students, both undergraduate and graduate, who have written academic papers using the resources of the Rare Book & Manuscript Library (RBML).

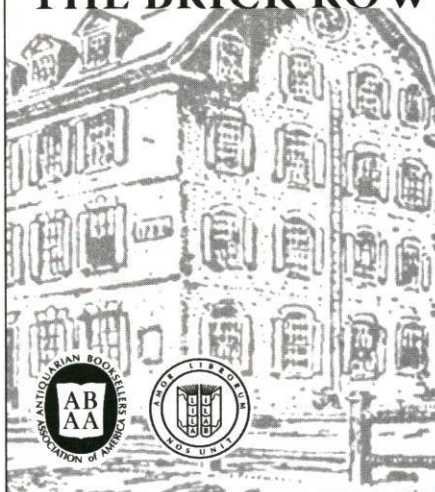
On October 9 Marten Stromberg, Curator of Rare Books, and Patrick Fadeley, PhD candidate in English, guided attendees on a tour of their exhibition at the RBML entitled "Life on the Moon: Literary and Scientific Reflections." The show features books from the collection, as well as a moon rock and items from the Apollo 16 mission, all on temporary loan.

Christian Dupont, Aeon software developer and former director of the Small Library at the University of Virginia, addressed the society on November 13th with a talk titled, "To Hell and Back: Illustrating Dante's *Inferno*." Dupont also led a master class utilizing the RBML's extensive Dante holdings.

The society's annual Holiday Cheer Party and Book Brag took place on December 11, when members brought in items from their own collections and shared the stories behind them. John Milton's birthday was also celebrated at the party.

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In the next semester, the society looks forward to a number of interesting presentations. On February 12, Henry Hébert, Rare Book Conservator at the University of Illinois Library, will discuss the conservation and care of rare materials. J. Kevin Graffagnino, Director of the Clements Library at the University of Michigan, will give a talk entitled, "Bibliophilia to Bibliomania," on March 12. Members will have the opportunity to pull a piece of paper at the University's very own Fresh Press on April 9, where they will also be able to find out more about what is happening in the book arts in our area. On May 14, Paul Gehl, Custodian of the John M. Wing Foundation on the History of Printing at the Newberry Library in Chicago, will speak about the University of Illinois Cavagna Collection.

The Grolier Club

BIBLIOGRAPHY WEEK in New York happens each year at the end of January when the principal national organizations devoted to bibliography and book history have their annual meetings. Grolier Club events include:

TUESDAY, JANUARY 21

At the Grolier Club: A Panel Discussion on Architectural Pattern Books. Richard Cheek, curator of the Grolier Club exhibition "Selling the Dwelling: The Books that Built America's Houses, 1775-2000," will moderate a panel of speakers on the themes of the current exhibition.

2:00pm – 4:00pm: more details TBA.

WEDNESDAY, JANUARY 22

At the Grolier Club: Grolier luncheon and buffet for members and their guests. A prime Bibliography Week opportunity to talk about books with fellow members. After lunch, Richard Cheek will speak about the themes of the current public exhibition, "Selling the Dwelling: The Books that Built America's Houses, 1775 – 2000." Members may attend the lecture without charge, but those planning also to attend the luncheon (12-2pm) must make reservations in advance at \$35 per person.

Forthcoming Exhibitions

December 11, 2013-February 8, 2014. "Selling the Dwelling: The Books that Built America's Houses, 1775-2000. Curated by Richard Cheek.

February 19-April 26, 2014. "The Dean of American Printers: Theodore Low De Vinne and the Art Preservative of All Arts." Curated by Irene Tichenor and Michael Koenig.

May 14-August 2, 2014. "The Power of Words and Images in a World at War." Curated by Kenneth Rendell.

The Himes & Duniway Society

The members of the Himes & Duniway Society have had an active six months. Two major events highlighted the Society's activities.

Our summer garden party was hosted for the fourth year by our wonderful den mother Gwyneth Gamble Booth at her lovely book filled Portland home. Our members and guests were treated to a delicious feast and then retired for a presentation of the books and writings of Wallace Stegner. Our speaker was none other than noted Stegner biographer and personal friend of Stegner, Richard Etulain. Professor Etulain took us on a trip starting with Stegner's early works through his writings and work ending at Stanford. For more information about this remarkable writer please see *Stegner: Conversations about Literature and History* by Richard Etulain.

Our fall event was a "bring a book" luncheon at the Multnomah County Library. Each attendee was invited to bring a book and spend four to five minutes talking about its importance to the member's collection. The attendance was overwhelming and the books and collectables were remarkable in their variety. The range included a simply beautiful incunabula leaf brought by Phil Pirages from his personal collection. The page on vellum was wonderfully illustrated and hand-printed in Latin providing priests with ideas for sermons. On the other end of the spectrum, Geoff Wexler brought from the Oregon Historical Society a copy of *Oregon Trunk*, a lusty paperback of how life really was on the Oregon Trail. Ann Bahde from Oregon State University brought *The Double Suicide, The True History of the Lives of the Twin Sisters Sarah and Maria Williams Containing an Account of Maria's Love, Mock Marriage, Suffering and Degradation etc., etc., etc.*, author unknown. Jack Walsdorf brought news of a printing press used by William Morris which was up for auction [which has since been purchased by the Cary Collection at the Rochester Institute of Technology for \$233,000—editor's note]. Steve Delamater from George Fox University brought a very early example of a hand-printed Ethiopian Coptic Christian Psalter. It was an event to remember as there was truly something to intrigue every collector.

The Himes and Duniway Society is especially excited to be the co-sponsor for the second year of the Reed College Book Collecting Contest. In addition, this year we are working with Oregon State University to cosponsor the Oregon State University Book Collecting Contest. As many of you know the local contests fill the submissions to national contest supported by the Antiquarian Booksellers Association of America (ABAA), the Fellowship of American Bibliophilic Societies (FABS), the Center for the Book and the Rare Books and Special Collections Division of the Library of Congress.

Let us know if you are going to be in Oregon (info@himesduniway.org). Information about our Society and its events can be found at www.himesduniway.org.

The Manuscript Society

Since 1948 there have been annual meetings at various US cities as well as London, Edinburgh, Dublin, Tallinn Estonia, and Quebec City. The 2014 Annual Meeting will be May 21-25 in Pittsburgh, organized by Michael Dabrishus, Assistant University Librarian at the University of Pittsburgh, and a Manuscript Society Trustee. We will visit the great institutional and private collections of "The Steel City" and also visit "Fallingwater." As usual, there will be behind-the-scenes access and insights from experts not available to the casual visitor. Collections range from botanical books and art at Carnegie Mellon University's Hunt Institute, to Stephen Foster's sketchbook at The University of Pittsburgh's Foster Memorial Hall, to six floors at the Senator John Heinz History Center, and Civil War Items at the Soldier and Sailors Memorial Hall and Museum. The Meeting schedule and registration form are on the Society's website (www.manuscript.org).

Besides the Annual Meeting, regional events take place at the Fall Board of Trustees meeting (various cities) and, occasionally by local chapters in Los Angeles and Philadelphia. A special tour of Paris archives and libraries is planned for November 2014; those interested should contact Dr. Shirley Sands, sands@manuscript.org. Recently Philadelphia members visited the archives of the Pennsylvania Museum of Archeology and Anthropology. A special exhibit from the archives was set up by archivist Eric Schnittke, who had extraordinary documents displayed. Included were nineteenth-century field journals from expeditions to Babylonia and Egypt, ethnographic photographs from Asian tribes as well as Native North Americans, original artwork from several continents, and signed letters by Theodore Roosevelt, Thomas A. Edison, and Woodrow Wilson (among others). The interesting Pennsylvania Museum visit is a prelude to the visit of New York-area members to the Morgan Library in Manhattan on Wednesday, February 19. On that day we will see the Morgan's exhibition of the sketch book and original art of Antoine de Saint-Exupéry's *The Little Prince*. Our host for the visit will be Christine Nelson, Manuscript Society member and the Drue Heinze Curator of Literary and Historical Manuscripts at the Morgan. Registration with Society past president Barton Smith is required for the event. (ksmith3685@aol.com).

A unique and important activity of the Manuscript Society is working to uphold the rights of collectors versus actions of replevin. This effort has been spearheaded by Dr. Elizabeth Dow of Louisiana State University, whose recent book *Archivists, Collectors, Dealers, and Replevin* is an authoritative picture of the problem. Our replevin committee, chaired by Michael Dabrishus, has worked with government archivists for a few years to develop a policy fair to all concerned.

Finally, the Manuscript Society is supporting academic research that utilizes documents by its Maas Grant. A \$5,000 grant has been given yearly for 14 years to a student of a member institution. The grant comes from funds donated to the Society for the purpose.

We hope that this précis of our activities will stimulate some FABS readers to join the Manuscript Society; they will not be disappointed if they do.

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Most of these manuscripts are now in important private and institutional collections, but we have others.

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Miniature Book Society

Every year the Miniature Book Society conducts an international miniature book competition. The purpose of the competition is to encourage publishers to make new books, to provide collectors with new books to acquire and to foster innovative book technique and creativity. A full-color catalog is provided to every Miniature Book Society member and is available to the public at <http://www.mbs.org/competition.html>. The 2013 Competition and Exhibition Chair was Tony Firman from Haslet, Texas. The competition books are exhibited all year in the MBS Traveling Exhibition. The Exhibition schedule is posted on <http://www.mbs.org/exhibit.html>. Three expert judges examine and score the books. The 2013 judges were Lori Dekydspotter (Lilly Library, Indiana University), Catherine Uecker (University of Chicago Library) and Jason Kovari (Cornell University).

There were 28 competition entries, from eight countries: United States (13), Iceland (3), Japan (3), the United Kingdom (3), the Czech Republic (2), Argentina (1), Mexico (1), and Spain (1). The 2013 Distinguished Winners are:

Distinguished Winner: *Memories of Science*; written by Dorothy A. Yule, illustrated by Dorothy A. Yule and Susan Hunt Yule, and published by Left Coast Press.

Distinguished Winner: *Metamorphosis*; written by Franz Kafka, designed, bound, and published by Jarmila Sobota.

Distinguished Winner: *Tree*; written by John Muir, designed, bound, and published by Peter and Donna Thomas.

If you would like to enter a miniature book in the 2014 MBS Competition, visit www.mbs.org/competition.html. Guidelines, entry forms, fees and submission deadlines are available there. You do not have to be an MBS member to submit a book.

The *Miniature Book Society Newsletter incorporating the Miniature Book News*, no. 94 November 2013 issue is available on www.mbs.org/newsletter.html.

The Miniature Book Society announces that the **2014 Miniature Book Society Conclave XXXII** will be held in Boston, Massachusetts on Friday, August 15, 2014 through Monday, August 18, 2014. The Conclave hotel is the Taj Boston. Conclave host is Father Joseph Curran. More information will be available at www.mbs.org.

The Philobiblon Club

The club will start its 118th year on January 14, 2014, with Rachel D'Agostino, who will speak on a recent Library Company exhibition she curated, a meeting rescheduled from December 10: "Carrying the Message: What the Paper Bag Can Teach Us about Technological Innovation, Visual Culture, and the Rise of Consumerism." We will resume our planned meetings on February 11 with local archivist Holly Mengel speaking on Philadelphia's hidden collections, followed by a program at the University of Pennsylvania conducted by David McKnight, in

conjunction with an exhibit on the Beatles. On April 8 we will hold our annual (and popular!) "members' meeting," to which members bring notable books from their own collections. Our 2013-2014 programs will close on May 13 with Philobiblon member Mehdi El Hajoui speaking on collecting works related to the Situationist movement.

The Philobiblon Club welcomes visiting FABS members to its meetings. Contact club secretary Mark Darby: 215-204-1040 or mark.darby@temple.edu

The Rowfant Club

The Rowfant Club's season has been in full swing now since September when we begin our Friday Lunch series. These lunches are followed by a talk from a member of the club and a question period, and we have heard from members on subjects ranging from the last Nobel Prize for literature to Paris history to the history of graphics in publishing. And as the bleak mid-winter surrounds us with its gray days and sometimes bitterly cold nights, we look forward to Wednesday evenings at our fireplace before dinner and the subsequent move into Rowfant Hall.

These traditions have been part of Rowfant's life and the lives of its members for generations. While such events may seem less than exciting to many others, to us they are the *raison d'être* of the club. For it is books and bookishness that knits this club's members into a kind of biblio-family. And we look forward now to another tradition as old as the Rowfant Club itself: Candlemas. This is our annual meeting and always held on Groundhog's Day. It is the evening during which we eulogize members who have passed on in the previous year and cap their candles. The evening continues with the election of Fellowes to our governing Council.

Visitors to our 122-year-old house may notice a distinct lack of what is now everywhere else ubiquitous—television sets in every corner, people on cell phones, and an often complete absence of books. At Rowfant, book cases dominate the walls and conversations can reach a level of excitement that many people might find odd.

Book collecting and reading, book appreciation and study, literary adventures and writing are some of the contact sports of the Rowfant Club. Our passion for excellence in all areas of the study and production of books remains our central cause. In mid-December we held our annual book auction to raise funds for our library. As always, it was a spirited evening of competitive bidding for various books and objects, including a ceramic Cowan Pottery Rowfant candlestick.

As 2014 progresses, we look forward to another year of bookish events and speakers from around the world who will join us in our passion for the exciting topics around the world of books. The Rowfant Club's essence is summed up in a portrait of Erasmus on a wall in the club house. It quotes the great humanist, "When I have money I buy books. If there is any money left, I buy food."

The Roxburghe Club of San Francisco

The Roxburghe Club of San Francisco kicked off its 85th year of fellowship on September 17, 2013 with cocktails and dinner at The University Club, the first meeting led by the new Master of the Press, Wade Hughan, who is assisted by the new Printer's Devil, Stephen Zovickian. Our speaker was Peter E. Hanff, Deputy Director of the Bancroft Library (University of California, Berkeley), and a fellow Roxburghe member. His talk, "Curiouser and Curiouser: How the First Edition of *Alice's Adventures in Wonderland* happened to be published in New York rather than London," delighted his audience of book collectors, all of whom relished Peter's enthusiastic explanation of the mystery. Printer Member Marianne Hinckle prepared the announcement for the meeting, which included an illustration of Alice herself taken from a proof-print pulled from the original wood block for the 1865 edition.

On October 15, we met at the City Club of San Francisco for our customary evening of cocktails, fine food and elucidation. Our speaker for this evening was fellow member David Lance Goines. David, an artist and the proprietor of the Saint Hieronymus Press, has also been interested in letter form for many years. Years ago he designed a typeface, called the "Constructed Roman Alphabet," according to the classic method, with a straight edge, a compass, and a keen eye. He spoke about how he developed the typeface, including those tricky ligatures and characters with descenders on which one could run a downhill race. Printer Member Wesley B. Tanner prepared the announcement for the meeting, which included a beautiful representation of the ampersand so constructed. Printer Member Richard Seibert also prepared a beautiful keepsake for those attending the dinner—a poster-sized display of the Constructed Roman Alphabet.

On November 19, we met again at the City Club of San Francisco. Our speaker for this evening was Susan Snyder, who has been at the Bancroft Library for 24 years, currently as Head of Public Services. She spoke on "Illustrated Diaries: Marking Time Beyond Words." Her talk featured "Beyond Words," a collection of excerpts from fifty illustrated diaries housed in the Bancroft Library. These selected diaries span two hundred years of adventure and contemplation, from the records of eighteenth-century Spanish explorer Pedro Font to those of a young David Brower first encountering the wilderness. Susan explained how these unfolding stories reveal as much about the times in which they were written as they do the diarists' particular inner worlds. Printer Member Seibert prepared the announcement for the evening, which included a graphic reproduction of one 18th-Century diarist's drawing of Cape Horn, recorded aboard ship during the journey.

On December 17, we will meet for our annual "Printers' Gala" at the splendid new rooms of The Book Club of California. Several of our Printer Members will present examples of projects they have completed this year, including Andrew Hoyem, Marianne Hinckle, Jonathan Clark, and Patrick Reagh. We will also have for display a beautiful book recently designed and produced by Printer Member Wesley Tanner. Our Printer Members have also prepared keepsakes for distribution

at this meeting. Libations and victuals, of course, will be a part of the evening. Printer Member Pat Reagh prepared the announcement for the evening, which whimsically depicts us Roxburghe members in our true character as dingbats gathered around the hand press.

Sacramento Book Collectors Club

The Sacramento Book Collectors Club celebrates its 75th Anniversary in March 2014, with a dinner in an historically appropriate venue, and a monograph of its history. Diversity of interests contributes to its longevity in writing, collecting, fine printing and binding. Its officers are sworn in each January again in the State Capitol's elegant State Library, officiated by the Hon. Judge David Meeker (ALJ, Ret.) coinciding with its most popular event of "Show & Tell" which invites each member to exhibit a singular newly-acquired volume to their collection. President Maryellen Burns-Dabaghian is re-elected as President, Lawrence Fox as VP, and an active slate of officers. Speaker programs continue with February's Robert Litchfield, J.D., on his new book, "Homelessness" in Northern California, with anticipated mental health and ethical tie-ins. April brings Christine Z. Mason, J.D., award-winning author, on her new 2nd book, "Boundaries: A Love Story" with mysterious family secrets. Club meets the 2nd Friday each month, September-July, at a branch of the Sacramento Public Library, details at www.sacramentobookcollectors.org.

The Ticknor Society

Ticknor Holiday Book Swap, Wednesday, December 4, 6:15 PM
First Church, 66 Marlborough Street, Boston

At the Ticknor Holiday Book Swap on December 4 at the First Church in Boston, a glorious cornucopia of books, food and drink, together with the careful planning of the host, Christine O'Neill, ensured that December's book swap came off with lively (but generally polite) swapping. Tucked into each book was a unique back-story related by its donor.

The Ticknor Society Collectors' Roundtable at the Boston International Antiquarian Book Fair was hosted by Chris Morgan this year, with the theme "Women in the Book Trade and Their Collections." Our panel featured three women who are book collectors as well as book dealers. Susan Krinsky, of Brandywine Antiques & Books in Amherst (NH), spoke about her personal collection of science fiction, including William Timlin's *Ship That Sailed to Mars* and Eleanor Vere Boyle's *Beauty and the Beast*. Teri Osborn, an Americana Cataloger at the William Reese Company in New Haven, spoke and provided examples of her collecting interest, which currently focuses on her home state of Indiana. Finally, Heather O'Donnell, of Honey & Wax Booksellers in Brooklyn, specializes in unusual and unique copies of literary classics, with an emphasis on association copies. She'll be sharing some of the books that inspired her to start Honey & Wax two years ago.

On October 5, 2013, The Ticknor Society visited Providence's John Russell Bartlett Society at the Providence Public Library for an engaging day of magic and fun. Jordan Goffin, Special Collections Librarian at PPL, showed materials from the John H. Percival Collection of magic. Ticknor member and amateur magician Chris Morgan demonstrated some of Lewis Carroll's favorite magic tricks, after which the group toured bookstores in Providence.

Upcoming Event: Caring for Your Collection

Monday, January 27, 2014. 7:00 PM

First Church, 66 Marlborough Street, Back Bay, Boston

Experienced book binders and conservators Marie Oedel, Todd Pattison, and Stuart Walker, will demonstrate methods for preserving your personal collection and preventing damage. Members have been invited to bring along a book for Roadshow-style comment by the experts.

Washington Rare Book Group

January 2014: National Museum of American History – "Jefferson Bible conservation" (lunch time event).

February 2014: Library of Congress – "Margaret Armstrong-designed bindings" (lunch time event).

March 2014: "Shop Talk." A panel on rare book cataloging for small private collections (lunch time event).

April 2014: Mount Vernon estate library/rare book collection (Saturday event).

May 21, 2014: At Ft. McNair, Mark Dimunation, Head of Rare Books and Special Collections at the Library of Congress (lunch time event).

Please check our website at: <http://www.washingtonrarebookgroup.org/> for actual dates and times for events.

The Book Club of Washington

The Book Club of Washington (BCW) ended 2013, a highly active year, with the annual Holiday Dinner and Silent Auction. Many books, gift certificates, and other desirable gifts were available, resulting in an appreciated contribution to the BCW. The annual event itself is always one of our most pleasurable membership evenings.

Early in 2014, the current website will be upgraded with enhancements that include a place to showcase book-related activities from libraries, museums, archives, and organizations throughout the region. Program plans for 2014 include a number of lectures, tours and bibliophilic activities. We will sponsor a lecture from a local professor on her new publication about the history of the book. There will be a scheduled viewing of the Saint John's Bible, a handwritten and hand-illuminated Bible. Other events will include a workshop on managing book collections; a visit to a local fine press print shop; and a trip to visit libraries, book shops,

and collections in Walla Walla, Washington. As plans are finalized, the details will be on the BCW website, www.bookclubofwashington.org.

The Book Club of Washington publishes a twice-yearly *Journal* of book-related essays. The contents of the current issue and back issues can be found on the website. The cover story of the Fall 2013 issue is the story behind a fine-printed invitation, created (but never mailed) in 1929. This invitation to local bibliophiles is the first known mention of what became the Book Club of Washington over fifty years later. Other articles are about a collector's reminiscences of Edward Fitzgerald; "faux" books; the Corn Palace; the journey of discovery that started with a book of women printers; and a recent exhibition of the work of book artists in support of a tragedy in Iraq.

The first book in a new Chapbook Series continues in development. Publication is expected in mid-2014 with a previously unpublished essay by one of the most highly acknowledged Northwest authors of the early twentieth century.

The Book Club of Washington Annual Meeting is held in April, when new officers and board members are announced. The social aspects of the meeting involve a wonderful time for members to share the stories and treasures of their collecting adventures. Events and activities are published on the Book Club of Washington website, www.bookclubofwashington.org. FABS members are welcome to participate. If you are in the Seattle area and would like to contact us, our email address is info@bookclubofwashington.org.

The Zamorano Club

The Zamorano club kicked off the summer with a wonderful fundraising book auction hosted in the Gamble House in Pasadena. The Gamble House was designed in 1908 by architects Greene & Greene. It was commissioned by David and Mary Gamble a second generation member of the Procter & Gamble Company, of Cincinnati, Ohio, as a retirement residence. The house is a complete Arts and Crafts movement jewel with the original custom-designed furniture still a part of the estate. The auction consisted of books donated by members of the club. It was a successful and enjoyable afternoon.

Monthly meetings started back up in October with a lecture by Steven Hackel entitled "The Rock and the Crucifix: Changing Representations of Serra over Time." The iconography of Father Serra was analyzed through period representations in paintings and sculpture within the context of the culture of the local community and California politics. It was a wonderful start to our 2013-2014 meeting lecture series. On October 29 the Clark Library presented the 9th annual Kenneth Karmiole lecture, "Eighteenth-Century Publishers and Women Writers: Antagonism and Alliances" by Isobel Grundy (Professor Emeritus, University of Alberta). Ken Karmiole is a member of the Zamorano Club and a great supporter of the academic book community. The next club meeting was in November and we had the

pleasure of hearing Jeff Groves deliver his presentation "A Hands-On Approach to Printing History: Building a Replica of an Eighteenth-Century Printing Press." To obtain a practical knowledge of the press, Professor Groves measured the original press, drew plans, gathered materials and tools, and then built a replica in his garage. The finished press is on view at the Honnold Library at Clairmont University. Mr. Groves shared with us what he learned about eighteenth-century press technology through this project. In December, at our annual Gaudeamus celebration, we heard from Richard Wagener, who discussed his evolution as a wood engraver, showing examples from his early, abstract work to his later figurative work, scenes from the California Sierra Nevada. He has had two books of his engravings published by the Book Club of California along with others printed by Peter Koch and by his own imprint, The Mixolydian Press.

On January 14, 2014, the annual Zamorano Lecture at the Huntington Library will feature Nick Wilding on the recent forgeries of Galileo's "Sidereus Nuncius." Over a dozen other rare scientific books recently sold are also turning out to be fakes. Dr. Wilding will describe the "low-tech" bibliographical methods and lines of reasoning he used to expose the fakes. Following the ABAA Fair in Pasadena on February 8, 2014, members of New York's Grolier Club will join once again with Zamoranans to exchange tales of book-fair conquests and raise toasts to each other's congenial company at a joint reception at The Women's City Club of Pasadena on Saturday, February 8, 2014.

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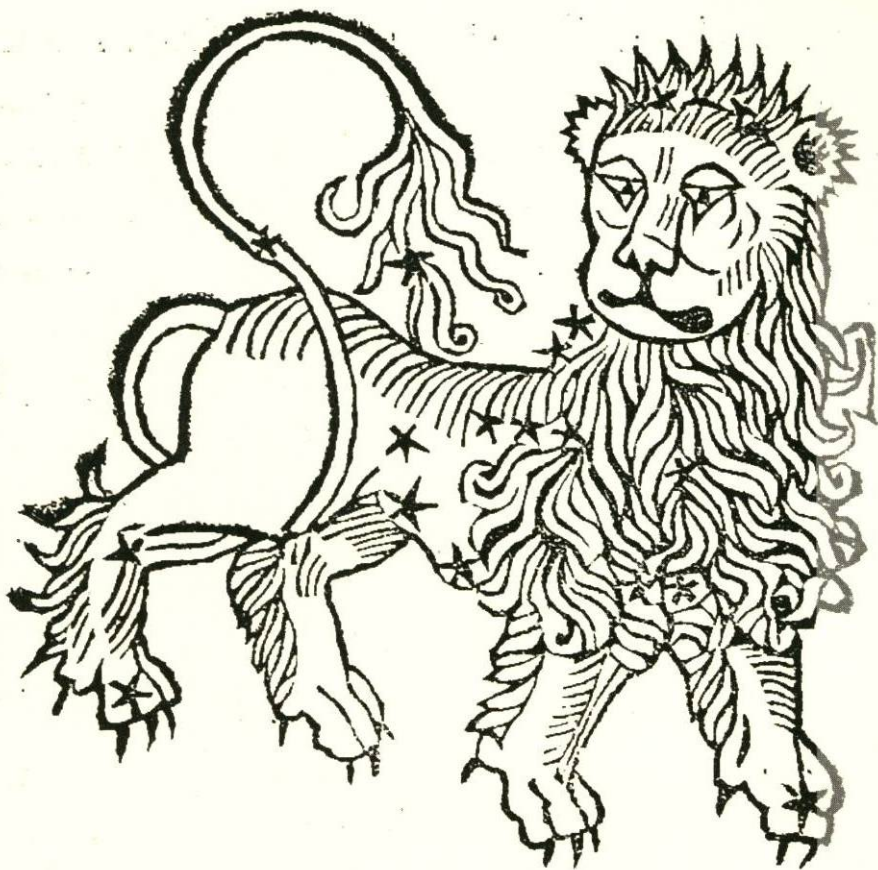
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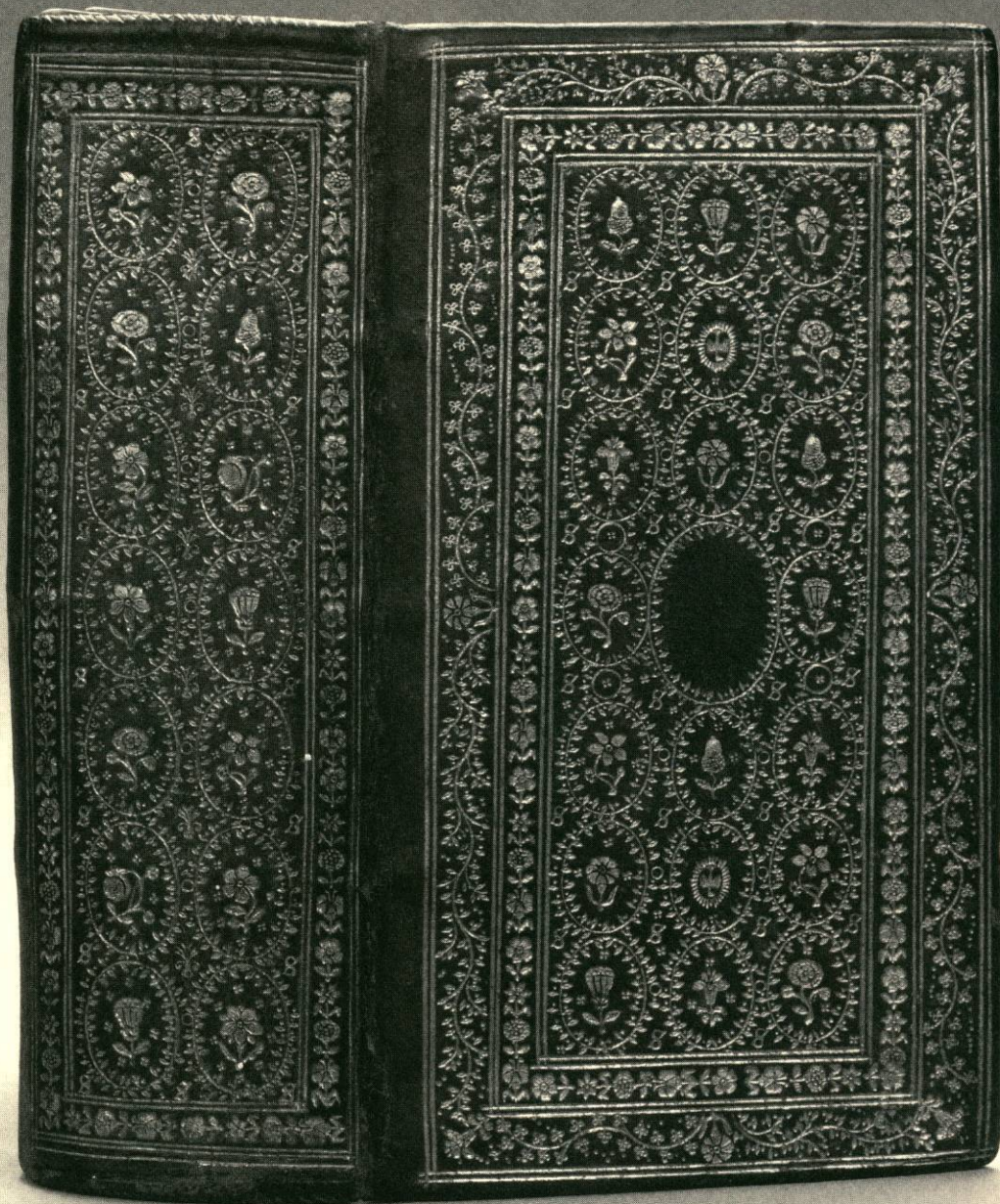


Julius Firmicus Maternus et al., *De nativitatibus*, Venice, 1499. Sold November 12, 2013 for \$18,750.

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