

# JOURNAL OF THE FELLOWSHIP OF AMERICAN BIBLIOPHILIC SOCIETIES

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# *The Fellowship of American Bibliophilic Societies*

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## Letter from the Chair

The members of FABS are of course bibliophilic organizations, and the members of these constituent organizations are of course bibliophiles. That much we all know. Another thing we know, however, and must not lose sight of, is that our collecting interests are in large part guided by work that can better be described as bibliographical, not bibliophilic, and by drawing that distinction I mean to point up the important role of scholarship in the study of books as material objects.

I would like to urge all thirty-four members and seventeen international affiliates of FABS to take seriously the obligation we all have to support bibliographical scholarship and research whether it is undertaken at colleges and universities, at independent research libraries, or by independent scholars working on their own. It will provide both the researcher and the supporter with many mutual benefits.

My home club is the Caxton Club of Chicago, and in my opinion it provides an excellent example of the kind of support that can make a difference in the lives of researchers and in the kind and quality of research that is undertaken. Timothy Barrett, Director of the University of Iowa Center for the Book, and a MacArthur Foundation Fellow (the “genius” award), recently wrote the following note to Jackie Vossler, Vice President of the Club:

Thanks . . . for your message that four (!) of our students received Caxton Club support this year. Believe me, this was welcome news to them, and to all of us in the program here. All four recipients have big grins on their faces. [Grant winner] Kazumi Wilds wrote and said the funds “encouraged me emotionally,” which is her way of saying how much it meant that the Caxton Club believes in her work. These grants have a powerful effect on young people in the field.

Other clubs make similar efforts. For example, Rare Book School at the University of Virginia and the Andrew W. Mellon Foundation recently sponsored a four-day conference at five different venues in Philadelphia called *Bibliography among the Disciplines*. The Caxton Club sponsored a scholarship for this event and the Grolier Club sponsored two boxed lunch sessions both relating to the topic of “Critical Bibliography and Social Justice.”

These are just examples of the kind of activity that, at least in my opinion, all of our clubs should be undertaking. I of course do not have complete knowledge of everything done by all of our constituent organizations, and I’m confident that clubs other than Caxton and Grolier take seriously the responsibility to support scholarship and, when opportunities arise, take advantage of them. Such activities are, or at least can be, relatively inexpensive, but they are an excellent way to promote the study of books, an appreciation of book collecting, and the establishment of important connections between the bibliophilic and bibliographical communities.

—Michael Thompson  
FABS Chair

## *A Note from the Editor*

I would like to thank FABS for the opportunity to edit this publication for the last five years, but it is time for me to hand off the baton in order to pursue other projects. It has been an honor and a privilege.

—Richard J. Ring

## *Publication Notice*

Re-Creation of *La Prose du Transsibérien* (Two Hands Press)

Kitty Maryatt, Director Emerita of the Scripps College Press, has re-created the Blaise Cendrars/Sonia Delaunay 1913 publication, *La Prose du Transsibérien*, at Two Hands Press. The new edition was printed by letterpress and has hand-painted pochoir. The edition is 150 copies, with 30 hors commerce. The publication date is January 1, 2018, and the price for the book is \$3,500.

The type for the book was printed in June of 2017 by printer Richard Siebert in San Francisco. Two Hands Press licensed a high-resolution scan of *La Prose* from The Palace of the Legion of Honor in San Francisco. Richard removed the surrounding pochoir colors from the Blaise Cendrars poem and then went through the whole text for weeks, cleaning up nearly every letter. Sixteen photo-polymer plates were needed to print the four 16 x 23 inch pages, with each one printed in four colors: orange, ruby red, green and blue. Each of the 1,000 sheets was printed four times on his Heidelberg letterpress.

The gouache color for the Sonia Delaunay imagery is hand-applied using thin metal stencils (pochoir = stencil in French). There are about 25 aluminum stencils for each of the four sheets, or 100 in all. The 50 or so colors have been selected with great care to match the original books. Maryatt worked primarily with originals at the Getty Research Institute, Los Angeles County Museum of Art, and the Palace of the Legion of Honor, and viewed nine other originals in the US, France and England.

About 75% of the first copies were done in France where Kitty and her assistant Chris Yuengling-Niles spent almost two months working daily with Christine Menguy at Atelier Coloris, who fine-tuned their skills in the pochoir process.

The book is folded once down the center and 21 times across to result in a book that is 3.625 by 7.25 inches. On one side you see the Delaunay image and on the other the Cendrars poem with the enhancing pochoir surrounding the type. The book is held unattached in its vellum folder. A booklet will accompany *La Prose* with an English translation of the poem by Timothy Young and will have a description of the processes.

If you are interested in more details about the project, please go to [laprosepochoir.blogspot.com](http://laprosepochoir.blogspot.com).

—Kitty Maryatt  
[twohandspress@gmail.com](mailto:twohandspress@gmail.com)

## *Can I Deduct That? An Introduction to Appraisals*

By Stuart Lutz, Manuscript Society

*[An abridged version of an article that recently appeared in Manuscripts, the quarterly journal of the Manuscript Society—with permission of the author]*

I was recently called to perform the following potential appraisals.

A very famous, older athlete wanted to donate to a museum his personal archives (including the manuscript of his autobiography), extensive videotapes of himself on television, etc. He hoped for a tax deduction.

A famous magazine donated their extensive files, consisting of thousands of boxes of letters, memos and correspondence to an institution. Included were amazing letters from some of the giants of the twentieth century. The magazine wanted to deduct the fair market value of the donation and take a very large tax write-off.

A man who was college friends and a pen pal with a very famous writer wished to donate the writer's letters to their alma mater and get a tax break.

A congressman wanted to donate all of his congressional papers—including letters from presidents—to his alma mater. Of course, the congressman assumed he could get a deduction.

All four of these examples have one thing in common; while the materials can be *donated*, their fair market value *cannot be deducted for tax purposes*. I have had to explain this countless times to disbelieving folks on the phone.

This article will discuss the basics of appraisals. Appraisal work is one of the most misunderstood areas in the antiques field. In particular, the manuscript field is plagued with “products of work” and “self-created archives” that are not allowed to be tax deductible. Appraisal work is also one of the most poorly performed tasks. A bad report can have grave financial consequences for the appraiser and the taxpayer.

I have been in the historic document and manuscript field for a quarter century. I am a certified member of the Appraisers Association of America (AAA) in the field of Books and Manuscripts: Historical Documents (at the time of this writing, there are only four other appraisers in the United States certified in this field). I have written dozens of qualified appraisal reports for donation, estate tax and insurance purposes. I have even been hired by defense attorneys for sentencing guidelines (the lawyers claim that the prosecution's valuation of stolen manuscripts is too high and their client's sentence is too steep).

In order to become a certified member of the AAA, I first joined the organization, based in New York City, as an accredited member. The AAA is one of the three major personal property appraisal groups in the country

# A good life, *built by hand.*

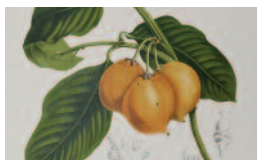
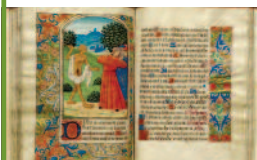
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## ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA



### 2017-18 BOOK FAIR CALENDAR

**abaa.org**

**Boston International Antiquarian Book Fair**  
November 10-12, 2017  
Hynes Convention Center  
[bostonbookfair.com](http://bostonbookfair.com)

**California International Antiquarian Book Fair**  
February 9-11, 2018  
Pasadena Convention Center  
[cabookfair.com](http://cabookfair.com)

**New York Antiquarian Book Fair**  
March 8-11, 2018  
Park Avenue Armory  
[nybookfair.com](http://nybookfair.com)







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## Upcoming Auctions

### Early Printed, Medical, Scientific & Travel Books Mar 8

Tobias Abeloff • [tabeloff@swanngalleries.com](mailto:tabeloff@swanngalleries.com)

### Autographs Mar 22

Marco Tomaschett • [mtomaschett@swanngalleries.com](mailto:mtomaschett@swanngalleries.com)

### Printed & Manuscript African Americana Mar 29

Rick Stattler • [rstattler@swanngalleries.com](mailto:rstattler@swanngalleries.com)

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The Baltimore Bibliophiles, Baltimore, MD  
The John Russell Bartlett Society, Providence, RI  
The Baxter Society, Portland, ME  
The Bixby Club, St. Louis, MO  
The Book Club of California, San Francisco, CA  
Book Hunters Club of Houston, Houston, TX  
The Caxton Club, Chicago, IL  
The Colophon Club, San Francisco, CA  
The Delaware Bibliophiles, Wilmington, DE  
The Book Club of Detroit, Detroit, MI  
The Ephemera Society of America, NY  
Florida Bibliophile Society, St. Petersburg, FL  
The No. 44 Society, Urbana-Champaign, IL  
The Grolier Club, New York, NY  
The Himes & Duniway Society, Portland, OR  
Long Island Book Collectors, Garden City, NY  
The Manuscript Society  
Miniature Book Society  
The Movable Book Society  
Northern Ohio Bibliophilic Society, Northern Ohio  
The Philobiblon Club, Philadelphia, PA  
The Rowfant Club, Cleveland, OH  
The Roxburghe Club of San Francisco, San Francisco, CA  
Sacramento Book Collectors Club, Sacramento, CA  
The Book Club of Texas, Dallas, TX  
The Ticknor Society, Boston, MA  
Washington Rare Book Group, Washington, DC  
Book Club of Washington, Seattle, WA  
The Zamorano Club, Los Angeles, CA

For member club websites, please visit <http://www.fabsocieties.org/members.html>



recognized by the IRS; the other two are the American Society of Appraisers and the International Society of Appraisers. I needed a minimum of five years of professional experience in my chosen field, three references from fellow appraisers, a fifteen-hour course on Uniform Standards of Professional Appraisal Practice (USPAP), and to submit my own appraisals for peer review. After I was an accredited member for a number of years, I was encouraged to become a certified member, the AAA's highest level of experience and expertise. This higher level required ten years of significant appraisal and/or marketplace experience. I took an all-day written exam in my chosen field of Historic Documents (the bar exam for appraisers) and submitted three more appraisals for peer review. To retain my certified status, I take the bi-annual USPAP class and must complete seventy hours of continuing education classes every five years; I can accumulate hours by lecturing on my chosen field, taking classes on becoming an expert witness, and attending the AAA's annual national conference. I wrote the chapter on appraising historic documents and letters for the AAA's 2013 book *Appraising Art: The Definitive Guide to Appraising Fine and Decorative Arts*. As a certified member, I review appraisals submitted to the AAA by applicants. Needless to say, there is much more to become a highly qualified appraiser than hanging out a shingle!

One aspect of being an appraiser that I really enjoy is seeing manuscripts and archives that will never make it to the market. Often, the owners have already decided to donate the manuscripts to an institution, and the only way I would ever see them is by performing the appraisal. Appraisers often see materials long before historians ever get their hands on them. A few years ago, I valued the extensive archives of one of the most important economists of the twentieth century. No one outside of the family had ever seen these extraordinary letters, and it was a joy and an honor to hold them and read them, even if I didn't understand the dense mathematical equations spread across the pages.

An important point that I have repeated countless times in my career is that a donation or estate tax appraisal is not written exclusively for the client, since one of the intended users is the Internal Revenue Service. The IRS has specific requirements that they look for in a competent appraisal, and the report is written with those goals in mind.

## Two Basic Appraisal Valuations

The two most likely appraisal valuations that one will see are fair market value (FMV) and retail replacement value (RRV). When performing donation and estate tax appraisals that will be reviewed by the IRS, an appraiser will most likely use FMV, although the IRS states that the appraisal should be done using the most appropriate market. Insurance appraisals use RRV.

The IRS definition of fair market value for *estate tax* is “the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or to sell and both having reasonable knowledge of relevant facts. The fair market value of a particular item of property includible in the decedent’s gross estate is not to be determined by a forced sale price. Nor is the fair market value of an item of property to be determined by the sale price of the item in a market other than that in which such item is most commonly sold to the public, taking into account the location of the item wherever appropriate.”

The IRS definition of fair market value for *donation* purposes is “the price that property would sell for on the open market. It is the price that would be agreed on between a willing buyer and a willing seller, with neither being required to act, and both having reasonable knowledge of the relevant facts. If you put a restriction on the use of property you donate, the FMV must reflect that restriction.”

To put this in layman’s terms, a comparable for a FMV can be a realized sale price, such as an auction record (including buyer’s premium) or a private sale. Suppose a client is donating a military commission signed by Abraham Lincoln to a museum. If I sold three similar Lincoln commissions recently for \$7,500 (thus, a willing buyer and a willing seller), then I can state the FMV of the donated property is \$7,500. My appraisal records when I sold the comparable items. If I hadn’t sold a Lincoln military commission recently, then I would have to find some similar ones that sold at auction to use as my comparables. An asking price is NOT a FMV, so if I see a high-end website with a \$15,000 price on a Lincoln military commission, I cannot use that as a FMV equivalent. Along these same lines, I bought my current house in a short sale. Our town does not recognize the price I paid as a FMV for property tax purposes because there was not a willing seller; the bank forced the previous owners out when they stopped paying their mortgage years before.

The AAA defines the RRV as “the highest amount in terms of US dollars that would be required to replace a property with another of similar age, quality, origin, appearance, provenance, and condition within a reasonable length of time in an appropriate and relevant market. When applicable, sales and/or import tax, commissions, advisement fees, and/or premiums are included in this amount.” This is the “insurance value” of an item, and it is usually higher than the FMV. Local diamond merchants often boast on radio advertisements, “Your diamond is guaranteed to appraise for twice what you paid for it!” This means that the customer pays the FMV for the diamond, but the RRV is twice the FMV (in the diamond market). If the client had to replace the diamond in a short time frame, the higher RRV would enable the customer to go out and find a new and similar one quickly, even if they had to pay high, gallery prices.

If I were to do an insurance appraisal on the above-mentioned military commission, I may find a similar one at a high-end autograph gallery for

\$15,000 (which is double its FMV). I would note the gallery website and the date of the listing. I would write an RRV appraisal for the Lincoln document at the \$15,000 valuation. If the client's Lincoln document was stolen, lost, or destroyed by a fire, the client's insurance company should reimburse the client the \$15,000 required to go to this high-end gallery and replace it in a very short time frame.

*The IRS generally does not use RRV in donation or estate tax appraisals, although there are rare instances when an appraiser can make the case that a gallery price is the most appropriate market.*

## Uniform Standard of Professional Appraisal Practice

The Uniform Standard of Professional Appraisal Practice (USPAP) is the bedrock of modern appraisal work. It has been around for decades. In 1989, the Financial Institutions Reform, Recovery and Enforcement Act recognized the importance of USPAP and required USPAP compliance for appraisers in federal-related transactions, such as donations and estate taxes.

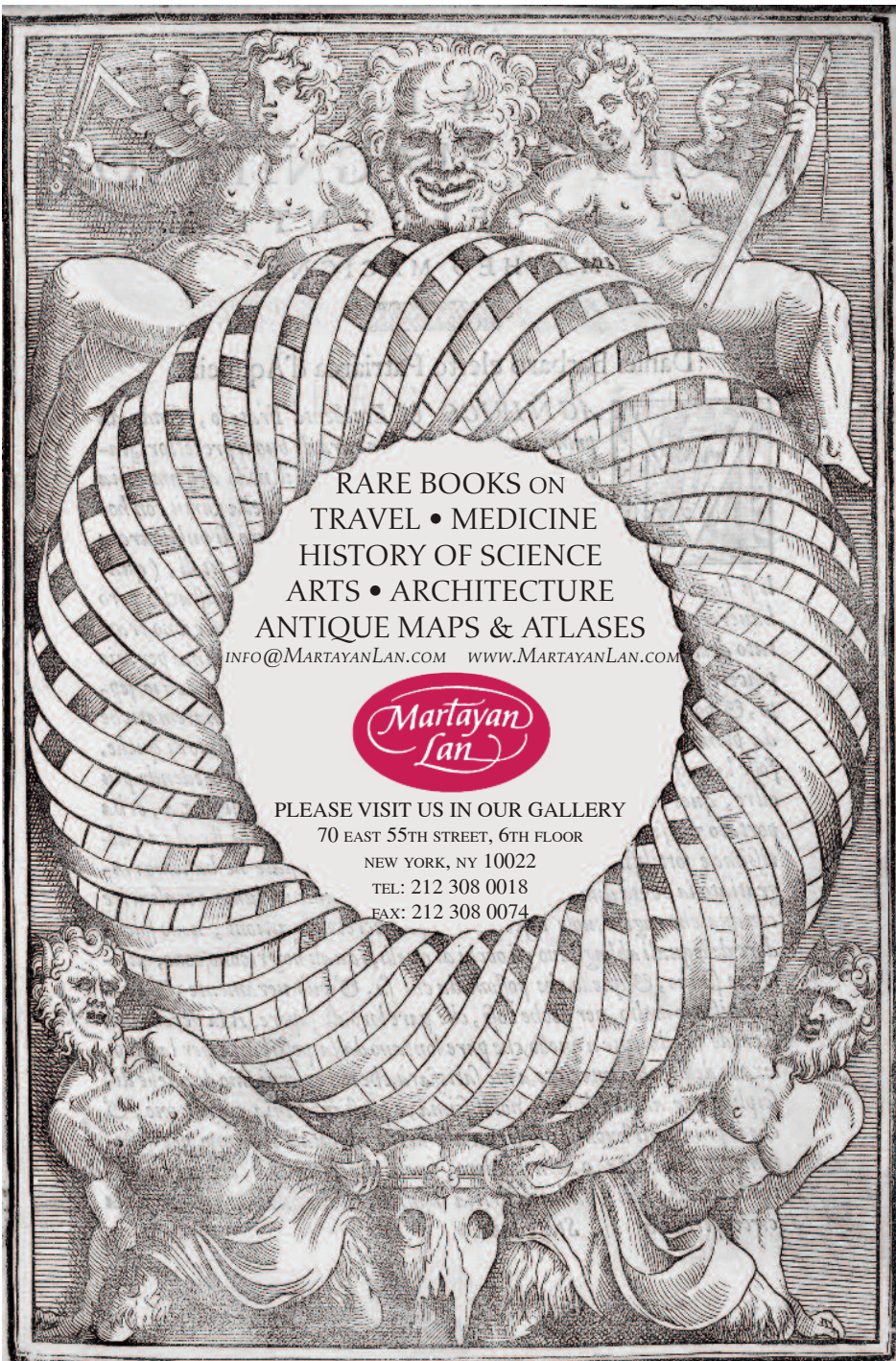
When I first joined the AAA, I took the fifteen-hour USPAP course. In the initial class, we discussed, among other topics, basic tax law, appraisal ethics, methodology (market, cost, and income valuations), terminology (such as scope of work, blockage, and extraordinary assumptions), the FMV and RRV definitions, timing of donations, required recordkeeping, conduct and professionalism, what the IRS expects in an appraisal, and much more.

The Appraisal Foundation requires that all members take the seven-hour USPAP refresher class every twenty-four months. I find it important because the instructor discusses the frequent IRS changes to tax law. The 2014 USPAP class mentioned that the IRS came up with “assignment results.” This means that the IRS is now holding the appraiser responsible for opinions expressed in their report that go beyond their mere valuation of the property. This can include conclusions about authenticity or historical importance. I would not have known this had it not been for the USPAP class, and my subsequent appraisal reports reflect this new tax law.

I find the refresher courses more interesting than the initial one, since we all bring our own real-world experiences to the class. In one class, the students, many of whom have been appraising for decades, had a lively debate about whether using a flash when photographing property could be considered “manipulating” a photograph. I don't remember the genesis for the discussion, but some appraiser obviously had an actual issue with the topic of a camera flash.

If I had to boil USPAP down to three major topics, it would be competence, ethics, and confidentiality. My area of competence is historic documents; the IRS would likely frown if I appraised gems, paintings or carpets because that is outside my expertise. Likewise, USPAP holds client confiden-





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tiality in the *highest regard*; it cannot be violated without expressed, written consent from the client. Thus, when I see colleagues stating on their web-pages that they appraised the papers of Senator X or Celebrity Y, it makes me wonder if they are USPAP compliant qualified.

If you are considering hiring an appraiser, your very first question should be when their most recent USPAP class happened. If the reply is “What’s USPAP?,” you should hang up and find a competent appraiser. The same is true if they last took it ten years ago. USPAP is recognized by two important institutions in the antiques world, the court system and insurance companies. Allow me to relate two stories to emphasize why USPAP is essential.

A long-time, USPAP-compliant appraiser told me that she was hired as an expert witness in a court case, and she was going against a long-time, well-regarded antiques dealer who was hired as the opposing expert witness. As soon as the antiques dealer was put on the stand, the opposing counsel asked the judge to bar the dealer as an expert appraiser because he had never taken the USPAP class. The judge agreed and the dealer was not allowed to testify since, in the opinion of the court, the dealer was not qualified. It’s not just a matter of having decades of experience—the court demanded an expert familiar with appraisal language and methodology.

Recently, I was called by the curator of a museum dedicated to a famous writer; they needed an insurance appraisal for the author’s most important manuscripts. Months before the curator called me, she hired a book dealer to do the appraisal. This dealer specialized in this writer’s tomes, and the curator figured that it was reasonable to let the dealer value the collection. After the dealer completed his appraisal, the curator submitted it to a well-known insurance company. The insurer rejected the appraisal because the dealer had never taken USPAP and was not considered an appraiser. When the frantic curator called me, one of the first questions she asked was, “Have you taken USPAP?” and “When was the last time you took the class?”

## What Should a Competent Appraisal Include?

A competent appraisal has many relevant and required parts. My shortest appraisal, even for something as simple and straightforward as a single Abraham Lincoln military commission, is fifteen or twenty pages. While this may seem excessive at first, it is reasonable once you understand what is required.

The **scope of work** is one of the most important elements of an appraisal; it includes the *purpose* of the appraisal (is this a donation, an estate, or an insurance scenario?), the name of the client, the name of the institution receiving the materials (if a gift), the name of the person who hired the appraiser (it is not always the same as the client, since I have been paid by institutions that are receiving the donations—this is legal but needs to be dis-



closed in the appraisal), the intended users of the appraisal, the date of death (if an estate tax appraisal), the definition of FMV or RRV, depending on which one is used, the effective date of the appraisal valuation (which could be the date of death in an estate appraisal), the assignment conditions, including assumptions, extraordinary assumptions and limiting conditions (was I able to examine the item in person, or was it framed?), the date or dates the property was inspected, and blockage (if there are dozens of similar items that would flood the market if sold all at once, I can lower the FMV to reflect this).

The **appraiser's qualifications**, wherein I discuss my appraisal and manuscript experience, note my AAA membership and offer proof of it.

The **certification page** states, among other things, that I billed the client on an hourly basis, who the client is, who paid me for my work, when I last took the USPAP class, etc. If it is a donation appraisal, I attest that I did not sell the client any of the materials found in the appraisal, that I am competent to appraise these types of materials, and that I have not been disqualified by the IRS from performing appraisals. I state my federal tax identification number and sign it at the end.

I discuss my **methodology** to varying degrees based on the difficulty of the work. If there are thousands of low end items in the appraisal, did I see every item, or did I sample them (and if I sampled, how did I do it – every third item or every fifth)? If the appraisal is large or challenging, the methodology can be two or three pages.

If it is a donation appraisal, a signed **Deed of Gift** should be in the report. The deed should be signed by the donor and the donee (sometimes the head librarian or other institutional official), and include a brief synopsis of what is being donated. A Deed of Gift should be on the institution's letterhead, if possible.

A competent appraisal should include a **market analysis**. This is normally one page, and it discusses the overall market for the items being appraised. For example, in the months after the movie *Selma* was released, it would be understandable that manuscripts related to the famous Civil Rights march might be more valuable than before the film was released. Likewise, for appraisals done in 2008 or 2009—in the wake of the recession—I would note that overall demand for manuscripts was low because of negative economic conditions.

Since neither an insurance adjuster nor an IRS agent may be familiar with manuscript terms like “autograph letter signed” or “carte-de-visite,” I make my appraisals user friendly by inserting a boilerplate **Glossary of Terms**.

Sometimes, if there are manuscripts from many different historical figures, I will include some type of **historical appendix** listing who the people are and giving a brief biography. I have done other appraisals with a two- or three-page **historical analysis**, helping the insurance adjuster or IRS agent

understand the importance of the appraised manuscripts. I cannot assume that everyone understands who an historical figure is or the importance of the manuscripts.

Finally, there is the **Results** section which does the actual cataloging and appraising of the manuscript or manuscripts; in this section, I also mention the total valuation of the appraisal. This section can vary greatly in length depending on the size of the work, and the variety of items (an appraisal of ten Thomas Jefferson letters will likely be shorter than a valuation of ten “one-off items”—one Napoleon, one Washington, one Lincoln, etc.). I try to include at least one photograph of any property over \$5,000, or more if required because of the length of the manuscript. I try to give at least one comparable for items with a FMV over \$5,000, and additional ones if the item is more valuable. If the donated George Washington letter has a FMV of \$50,000, I attempt to find four or five comparables that sold recently. Not all of them have to match exactly. It is legitimate for an appraiser to cite a George Washington letter that sold for more than the FMV of the appraised Washington letter, and for the appraiser to discuss why the more expensive Washington letter is a superior one to the letter being donated. Also, for expensive comparables, I show images (if available) of the comparable to save the IRS the time of searching for it themselves.

I once appraised an amazing and unique World War II diary that was thirty pages long. There were simply no direct comparables for this incredible journal. I located seven or eight tangential comparables, some of which were far superior to the diary, and some of which were clearly inferior. In my appraisal, I listed each comparable and stated why, in my professional expert opinion, it was superior or inferior to the item being appraised. Once I had a narrow range of valuation, I consulted with an auctioneer of World War II materials to see if I was in the ballpark and he agreed with my general assessment. By the time I photographed every page of the diary, gave a transcription, and listed and illustrated all the comparables, the appraisal was 130 pages. All for a thirty-page diary.

Recently, I did a massive estate appraisal with 5,000 manuscripts and 2,700 signed books; my report exceeded 350 pages. I was dealing with an estate attorney, who was used to seeing a variety of appraisal reports. She told me that years ago, she had an estate where the deceased collector had a variety of rare, early, and desirable perfume bottles. The appraiser for the bottles turned in a report that just listed each glass with a ridiculously inflated price, often in six figures. The attorney told me that there were no photographs, descriptions, nor comparables. The lawyer gave the appraiser a stern lecture about the poor product of his work, and he returned with a competent appraisal and with accurate FMV assignments.

A woman recently approached me about donating four dozen New England farm journals to a museum; I felt they were worth more than \$5,000, but not too much more. She wanted to save money on my appraisal fees,

and she asked if I could write a one-page letter declaring their fair market value that she could send to the IRS. I politely declined. For all the many reasons listed above, I do not do one-page appraisal letters that will be submitted to the IRS.

A couple that sold me some autographs shared the least competent appraisal I ever saw. It was issued by an autograph gallery for materials it had sold the couple (so it is not an independent appraisal). The report was a mere three pages in length for the two dozen autographs it sold, varying from a Thomas Jefferson signed document to a *Star Wars* signed collage. The report contained no photographs of the appraised materials, no comparables, no biography of the seller/appraiser, no definition of terms, and no indication whether the appraisal was done at the RRV or the FMV level. The appraisal also listed a Patrick Henry land grant signed “as President.”

### IRS Form 8283

If the taxpayer donates property with a combined FMV in excess of \$5,000, they need to submit to the IRS a correctly filled-out 8283 form, along with a qualified appraisal. You can find the form here: <https://www.irs.gov/pub/irs-pdf/f8283.pdf>. The taxpayer, the appraiser, and the donee all have to sign it. I always insist on receiving a fully signed copy of the 8283 for my files.

The 8283 has some language that the taxpayer should be aware of that relates to the appraiser. The appraiser has to certify that if he or she is “regularly used by the donor, donee, or party to the transaction, I [the appraiser] performed the majority of my appraisals during my tax year for other persons.” In other words, if the taxpayer or the receiving institution uses the same appraiser year after year for donation work, the appraiser should perform work for other clients also. There is also language on the 8283 about penalties the appraiser faces if found guilty of inflating the FMV of donated items.

### Other Important Appraisal Topics

The IRS has the Art Advisory Panel, a board which consists of up to twenty-five experts (some of whom are antiques dealers and curators) who serve without pay, and review all appraisals with a single item with a claimed value of \$50,000 or more. In other words, if the taxpayer donated 50, 500 or 5,000 items and just *one* item has a value in excess of \$50,000, the Art Advisory Panel will give the appraisal extra scrutiny to make certain the valuation is correct. Do not let the word “Art” in the panel’s name fool you; if you donate an inverted Jenny stamp or a 1971 Plymouth HemiCuda, both of which have a FMV in excess of \$50,000, the board will give the donation appraisal

an in-depth review. The Panel reviews both donation and estate tax appraisals.

If the IRS believes the monetary value assigned in the appraisal are significantly off (usually over-inflation for donations and under-inflation for estates), the IRS can hire outside experts to challenge the original appraiser's conclusions. In a recent case involving an estate, a Sotheby's expert appraised artwork by the Flemish painter Pieter Brueghel the Younger at \$500,000 in 2005. The IRS thought this valuation was too low, and it brought in their own expert, who presented evidence that the work was worth \$2.1 million based on other recent sales. The tax court judge finally assigned the painting a fair market value of \$1,995,000, meaning the estate had undervalued the painting and would likely owe hundreds of thousands of dollars in additional taxes, penalties and interests.

If the appraiser ever sold the client the material that is being donated, the appraiser *can never appraise the material for donation*. For estate tax appraisals, there is the "three-year rule." If you are valuing materials for an estate, an appraiser must disclose if he or she has had exposure to any appraised item in the previous three years; this includes a previous appraisal or the sale of the item. Last year, I performed a massive estate tax appraisal for a local client. One reason I was vetted by the estate attorney and approved by the family was that I had never sold the client any part of his collection, so there was no conflict.

The appraiser cannot make his or her fee contingent upon the value of the appraisal. The appraiser has to charge either an hourly rate or a flat fee, and should say so in the certification page of the appraisal.

There are three major personal property appraisal groups in the country—the aforementioned Appraisers Association of America, the American Society of Appraisers, and the International Society of Appraisers.

The estate must "file an estate tax return within nine months after the decedent's date of death, or within fifteen months of the decedent's date of death (if a six month extension of time for filing the estate tax return had been obtained)," as per IRS instructions. If you have a large estate, please tell your heirs not to wait to the last minute to call an appraiser.

It is my professional experience that the more unusual and unique an item being appraised, the longer the report has to be. The appraiser wants to cover all relevant comparables and this can take up many, many pages.

## What Cannot Be Deducted

I am the destroyer of deduction dreams. I frequently tell people that the manuscripts and archives they want to donate cannot be legally deducted from his or her taxes. Some people seem genuinely shocked, and others tell me that right after our phone call, they are contacting their accountant who

insisted the manuscripts can be deducted. The article began with four scenarios in which the materials cannot be deducted, and I want to explain the reasoning behind each. There are three basic explanations for this inability to deduct these manuscript materials.

The IRS has ruled that self-created materials cannot be deducted for anything more than the cost of the materials to create the item, such as the paper and ink. This applies to every citizen, all the way up to the president. Richard Nixon got in hot water with the IRS for deducting the FMV of his vice presidential archives which the IRS considered to be “self created.”

The second reason stems from the 1991 tax court case, *Chronicle Publishing Co. v. Commissioner of Internal Revenue*. In the mid-1980s, the *San Francisco Chronicle* newspaper donated to the California Historical Society its clippings library that contained about 7.8 million articles from the *Chronicle* and other newspapers. The newspaper took a \$1.5 million tax deduction in 1983, \$458,000 deduction in 1984 and a \$891,000 deduction in 1985. The IRS disallowed the deductions and the *Chronicle* challenged the ruling. The case went to the tax court, where the judges ruled in the IRS’s favor. The court stated that the business could not deduct a “letter, memorandum, or similar property . . . for whom such property was prepared or produced.” In other words, the product of paid work—even if they are letters to someone at the company, like the CEO—cannot be deducted.

Lastly, if you did not inherit the materials, you must have a cost basis (and “zero” is not a cost basis) to deduct the items. If the artist Jeff Koons gave me one of his famous statues, or the president handwrote me a letter on White House letterhead, I cannot deduct the FMV of these items since they have a zero cost basis.

The manuscript appraisal field is plagued by a misunderstanding of these donation and deduction topics. For example, there are likely no “self created” items or “products of work” in the donation of early American furniture or Old Master paintings.

To return to the scenarios discussed in the beginning of this article, in the first example, the athlete’s autobiography manuscript and videotapes he made fall under this “self-created” umbrella. No deduction allowed. In the second example, all of the memoranda and letters produced by the magazine (including the internal memos and the amazing letters to the magazine) are all products of work and are ineligible for a tax deduction. When I brought this up to the tax department of the magazine, they were utterly shocked, for the high-priced tax law firm they hired had given them the go-ahead to take what they presumed would be a huge write-off. After I emailed the accountants the *San Francisco Chronicle* tax case, the tax department eventually told me that the law firm agreed with me that no deduction can be taken. I was happy that I wasn’t the one to tell the higher-ups that their planned deduction was invalid.

In the third example, the author’s letters to the potential donor have a



cost basis of zero; they were essentially a gift, one received through the mail. The potential donor called me back and said that his accountant said the letters could be deducted for the full FMV. The accountant is wrong and no deduction can be taken. Finally, the congressional aide who called me was flummoxed by my assertion that the congressman could not deduct his letters. The aide decided to investigate further, and he later emailed that he “checked with the US House General Counsel’s office” and told me that I was correct; the congressman’s papers cannot be deducted.

Of course there are scenarios in which manuscripts can be legally donated and deducted for their full fair market value. If your grandfather received a letter from Theodore Roosevelt and it came down through your family, donate and deduct away. If your grandfather bought a George Washington letter in the 1930s and left it to you, donate and deduct away. If you bought a Thomas Jefferson letter and you want to give it to a museum, donate and deduct away, for you have a cost basis.

If you have your own self-created archives, or if you have received letters from famous people, you could leave them to your spouse or children, and they can donate and deduct the materials. The famous athlete in example #1 told me that he was going to leave his personal archive to his children for them to donate and deduct.

This article is intended to scratch the surface of manuscript appraisals. I have years of experience and education, and cannot explain everything in such a short essay. I find myself having to call the IRS on occasion to ask specific questions, and find them to be very helpful.

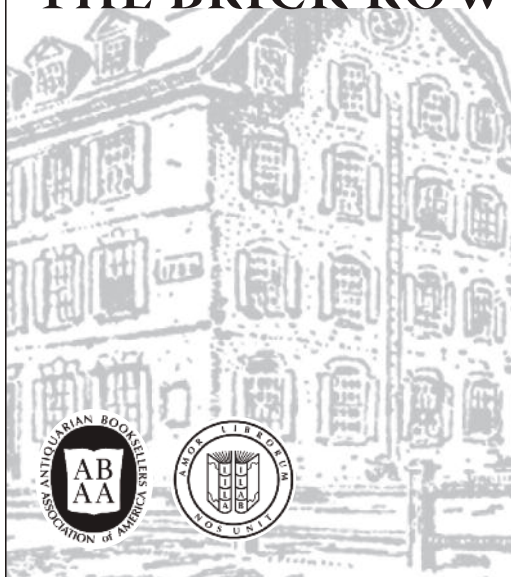
If you are hiring an appraiser for donation, estate tax or insurance purposes, make sure you vet them—they should have taken a USPAP class recently and belong to one of the three major appraisal organizations. Not all appraisers are trained equally.

## About the Author

Stuart Lutz is a member of the Manuscript Society and a previous contributor to *Manuscripts*. He is the author of *The Last Leaf: Voices of History’s Last Known Survivors* (Prometheus Books, 2010), which contains almost forty interviews with the final survivors or last eyewitnesses of historically important events. His contact information is available via his website at <http://www.historydocs.com/>. The author notes that this article is not intended to be a substitute for professional tax advice.

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## 2018 FABS TOUR OF DELAWARE

IF SOMETHING is worth doing, it's worth doing twice. Twenty years ago, in 1998, members of FABS clubs visited Delaware as an adjunct to a tour of the Philadelphia region. Now, the Delaware Bibliophiles are helping arrange a 2018 trip that will be devoted wholly to the First State. We all know that despite Delaware's small size it has large attractions: four hundred years of political and industrial history; the beautiful Brandywine Valley; historic architecture; good food; and, of course and most important, a truly remarkable and wide range of books, manuscripts, and art held by libraries, museums, and private collectors. To our many of our visitors the name Delaware likely conjures up a part of the Mid-Atlantic passed through on a journey via road or rail between New York and Washington, D.C. They are going to be in for a surprise—and a treat.

The dates are Wednesday, May 16, through Saturday, May 19, a time of temperate climate when Delaware's famed gardens are at the best and, we think, a time with less competition from commencements, book fairs, and trips organized by other bibliophilic societies, not to mention Mother's Day. A small organizing committee—Mark Samuels Lasner (and Mark's graduate assistant, Rebecca Olsen), Tom Doherty, Bob Walsh, and Rob Fleck, assisted by Joan Knoertzer at FABS—have developed a program that includes most of the collections which make Delaware unique as well as a public symposium. It's a somewhat crowded schedule, but distances are short and there is a *lot* to see.

Participants are expected to arrive 5:30 to 7 p.m. on Wednesday evening to join members of the Delaware Bibliophiles, local librarians, curators, collectors, and “book people” at a reception at the Sheraton Wilmington, the FABS hotel. Dinner will be on your own in one of the many restaurants in the nearby Market Street corridor or the Riverfront, areas of the city undergoing considerable revitalization.

Thursday will be, for lack of a better title, “du Pont day,” with visits to three of the family's great legacies, Winterthur Museum, Garden & Library; Hagley Museum & Library; and Longwood Gardens. Founded by Henry Francis du Pont, Winterthur is a matchless museum of American decorative arts. We shall be given tours of the collections—spectacular furniture, paintings, ceramics, textiles, and objects—but spend most of our time in the separate research library. The library's rare books are particularly strong in architecture, children's books, women's magazines and domestic manuals, American and British trade catalogs; and the Arts and Crafts movement. Manuscripts include a vast array of items related to decorative arts and American culture; the staggering John and Carolyn Grossman Collection, 250,000 pieces of ephemera, documents everyday life from 1820 to 1902 (including, incidentally, the first printed Christmas card). After lunch at Winterthur, the group will move on to Hagley. Located on the site of the original

du Pont powder works and including the original du Pont home, Hagley preserves and interprets the history of American enterprise. Again we shall have a private viewing of extraordinary and rare materials, business and personal papers of the du Ponts, advertising graphics and the work of designers (such as Raymond Loewy), the library of Pierre Samuel du Pont de Nemours (the finest collection on late-eighteenth-century French society and politics in North America), and the largest collection of patent models outside the U.S. Patent Office. The late afternoon will take us to Longwood, the estate of Pierre S. du Pont, celebrated worldwide for its famous gardens. Naturally the Longwood library focuses on horticulture and the allied sciences; the special collections and archives contain fine examples of botanical art spanning nearly 350 years; highlights include John Evelyn's *Sylva* (1664), a complete set of *Curtis's Botanical Magazine* from 1788 to the present, and *Reichenbachia* (1888-1892), an unsurpassed series of chromolithographic orchid plates. Dinner at 1906 Restaurant will follow, with the evening capped by one of Longwood's truly marvelous open air theater fountain displays.

On Friday morning, the setting is the University of Delaware, in Newark. Here, in the Morris Library, we will see Special Collections and the Mark Samuels Lasner Collection. Special Collections encompass books, manuscripts, graphics, and much else encompassing six centuries, from illuminated manuscripts to contemporary artist's books, taking in English, American, and Irish literature, history of science, Americana, printing and the book arts, horticulture, local history and politics, indeed every conceivable subject connected to the academic and cultural life of a major university. Of particular note will be selections from the Senate papers of former Vice President Joseph R. Biden, Jr., and from Robert D. Fleck's extensive collection relating to Delaware, a recent gift. The Mark Samuels Lasner Collection, housed in its own quarters, focuses on British writers and artists of the late-Victorian period (think Christina Rossetti, William Morris, Aubrey Beardsley) with presentation and association copies, letters, manuscripts, and drawings. We shall be the library's guests for lunch then divide into two groups, one to tour the private collection of Andrew McKay (Delaware photography, the Civil War, among other areas), the other to visit the studio of Lead Graffiti, the distinguished letterpress operated by Ray Nichols and Jill Cypher. Everyone will then be reunited to travel to the Brandywine River Museum of Art, Renowned for its holdings of the Wyeth family as well as a cross section of American art with an emphasis on illustration and artistic practice in the Brandywine Valley. There will be time to see the library and side trips to the nearby studios (part of the Museum campus) of N. C. Wyeth and Andrew Wyeth. This busy day will conclude with a wine reception and dinner at the elegant University and Whist Club. Members of the Delaware Bibliophiles are welcome to attend this event; indeed we seek numbers who will volunteer to participate in a "show-and-tell" with selections from their collections.

The Delaware Historical Society, founded in 1864 for “the elucidation of history, particularly such portions as may refer to Delaware” is the first stop on Saturday. In its recently renovated headquarters reside the surprisingly interesting Delaware History Museum, the new Jane and Littleton Mitchell Center for African American Heritage, and a research library, where we shall be invited to special viewing of manuscripts and printed materials, including important Colonial documents, dating from the earliest settlements of the region to the present day. Next up will be the Delaware Art Museum, which deserves to be known as one of the country’s best regional art museums. For the DAM holds the largest collection of English Pre-Raphaelite art outside the U.K., formed largely by Samuel Bancroft, Jr., a local industrialist who was also a book collector (member of the Grolier Club). It also has significant holdings in American illustration, in particular by the artist Howard Pyle and his associates and students. Gallery talks by curators will be coordinated with a visit to the Helen Farr Sloan Library, where its special collections—Samuel Bancroft’s Pre-Raphaelite books and related manuscripts, the library of painter John Sloan, and a major collection of publisher’s cloth bindings of the 1850-1930 period—inspire the theme of the FABS symposium to follow in the Museum’s auditorium after lunch. Provisionally titled “Books and Illustration at the Turn of the Century in Britain and America,” the symposium will be open to the public without charge and feature several nationally-known speakers. At 4 p.m. the FABS group will leave a tea reception to board the bus to New Castle. This historic and charming town—the Rockefeller’s original choice for an 18th century restoration—will be the site of the tour’s two-part finale. First, Rob Fleck, of Oak Knoll Books, has most kindly invited us to the eponymous and wondrous temple of “books about books” for browsing and a reception. Then we will walk a short way down Delaware Street to the Arsenal (built by the Army in 1811 as a fortification against British invasion) for a gala celebratory dinner.

The registration fee is \$625. Please download the form from the FABS website and send with a check (made out to “FABS”) to Mark Samuels Lasner, Senior Research Fellow, University of Delaware Library, 181 S. Collee Ave., Newark, DE 19717, (302) 831-3250, [marksl@udel.edu](mailto:marksl@udel.edu).

### *Hotel*

The Sheraton Wilmington (422 Delaware Ave., Wilmington, DE 19801) has been selected as the FABS hotel.

We have obtained a special rate of \$129 per night/single or double occupancy per night. To reserve a room, contact go to [www.starwoodmeeting.com/Book/FellowshipofAmericanBibliophilicSociety](http://www.starwoodmeeting.com/Book/FellowshipofAmericanBibliophilicSociety) or call 302-654-8300 and mention that you are with the Fellowship of American Bibliophilic Societies. Rooms must be reserved by April 25, 2018 to receive the discounted rate. Our group rate applies 16–19 May; to obtain the FABS rate for additional nights you must call the hotel directly and speak with the reservations coordinator, Marcel.



### *What the registration fee includes*

Tour dates are Wednesday, May 16, through Saturday, May 19, 2018. The registration fee includes all receptions, lunches, and dinners, as well as bus transportation to all venues from the FABS hotel in Wilmington, and all museum/library admissions. The tour fee does not include hotel accommodations, breakfasts (and additional food or drink), or other forms of local transportation.

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## CLUB NEWS

### ABERYSTWYTH BIBLIOGRAPHICAL GROUP

The Aberystwyth Bibliographical Group held a symposium at Gregynog Hall, the home of the Gregynog Press near Newtown, Wales, on 15th-17th September 2017. Professor Ian Gadd of Bath Spa University opened proceedings on Friday evening with a stimulating lecture on “The Stationers’ Company: from incorporation to copyright,” which led to prolonged discussion over drinks afterwards. On Saturday morning Dr. Paul Bryant-Quinn of Exeter University presented the exciting results of a recent research trip in his paper on “Welsh scholarship in Renaissance Italy.” Dr. Susan Davies of Aberystwyth University followed with “When palaeography is much more than the ability to read,” focusing on the sixteenth to eighteenth centuries, including an “astronomical” research project based in Warsaw with which she has been helping.

On Saturday afternoon we had a tour of the Gregynog Press with its Controller, David Vickers, and before dinner Dr. Diana Dixon, a former lecturer at the College of Librarianship Wales, gave a richly illustrated talk on “To enstruct and Entertain: Victorian magazines for children.” Sunday morning began with Dr. Elizabeth Savage of the University of London speaking on “Early colour-printed book illustrations: making, meaning and experimenting,” and the symposium concluded with a paper by Professor Sarah Hutton of the University of York on “The challenges of editing Thomas Traherne,” a seventeenth-century Herefordshire clergyman and poet.

The Group’s programme continues with five lectures each year, always followed by dinner or lunch, and an annual outing. The speakers for this year are Dr. David Pearson (“Provenance revisited”); Dr. David Stoker (“The Cheap Repository Tracts in Britain, Ireland and America, 1795-1830”); Professor Matthew Jarvis (“English-language poetry and the *London Welshman* magazine, 1959-1970”); Professor Bill Bell (“What did Tommy read?”); and

Mr. Bill Hines (“Politicians, princes and prelates: more rambles around the Hugh Owen Library stacks”). Visitors are always welcome at our meetings. For further information see: <http://users.aber.ac.uk/das/texts/aberbibgr1.htm>

—Timothy Cutts  
Secretary, Aberystwyth Bibliographical Group

## ALDUS SOCIETY

The cold dark months of winter are always tough for Aldus Society members. Ice, snow, and chilly evening temperatures tempt us to stay home with our favorite books. What better way to break the winter doldrums than an evening with friends learning about their collecting habits.

Our 2018 season starts, as always, in blustery, cold January with short presentations by six of our members, speaking about their collections or their bibliophilic interests. We begin with our resident Avant-Garde specialist John Bennett who speaks about “Collecting John M. Bennett by John M. Bennett.” Our second in-house writer Don Rice entertains us with “Famous Writers Who Have Known Me.” Next up is our youngest member, Aubrey Sanfilippo, whose talk is entitled “Young Adult Books, or ‘I Blame Dad.’” The second half of the program begins with Tom Thacker’s “Nelson Evans’ Bathing Beauties” and a thought-provoking talk by Paul Watkins called “What Makes A General.” Last up is our resident artist Ann Woods with “Getting the Measure of It.” As always, this meeting encourages Aldus members to talk about what they love, why they are members, and to share their passion for books.

This year we are continuing our subject series with different emphases. We explored the history of printing and music in 2017, and in 2018 we look at the history of text and the history of science.

February brings us Alan Farmer, Professor of English at The Ohio State University, with a “history of text” series talk entitled “Women Obstinate in Mischief (Shakespeare’s 1st Folio),” which examines the marginalia in the most extensively annotated extant copy, Meisei University’s MR 774. Farmer’s talk will attract bibliophiles in our midst and continue our exploration of all things Shakespeare.

In March will be the Aldus Ravneberg Memorial Lecture, our annual endowed presentation, featuring Marcia Bartusiak, Professor of Science Writing at M.I.T, who will talk to Aldus members about the history of science, particularly astronomy and cosmology. The author of six books on the topic, her lecture is bound to expand our understanding of the universe.

In April we will celebrate the 200th anniversary of the publication of Mary Shelley’s *Frankenstein*, and a speaker from Arizona State’s School for the Future of Innovation in Society will talk about their Frankenstein Project and the importance of this classic text.

To round out our spring speakers, Damon Jagers, Vice Provost and Director of The Ohio State University Libraries, will talk about the “World of Research Libraries” in May, 2018. Jagers joined OSU Libraries in January of 2016 as the next step in his career. He worked at Columbia University, NYU, and UT Austin. He will share his vast experience working in research libraries with Aldus members.

The lazy summer months are an opportunity to read, explore bookshops and interesting collections, and visit with friends. June 2018 will bring our annual picnic, a field trip in July, and an informal gathering in August.

Aldus Society members schmooze about books, collections, printed treasures, book hunting adventures, and much more. A glass of wine, a nibble of cheese, and some cookies are a great way to inaugurate each meeting. Join us for laughter, learning, and books, of course. For recaps of previous programs and fascinating stories about members’ collections and collecting interests, check out the Aldus Society Newsletter, published in January, May, and September. Back issues are available on our website. The Aldus Society meets at 7:30 p.m. on the second Thursday of each month from September through May at the Thurber House in Columbus, Ohio. Come early and enjoy refreshments and delicious cookies baked by our members. Visitors and new members are always welcome. <http://www.aldussociety.com/>

— Miriam Kahn

## THE BALTIMORE BIBLIOPHILES

### *September 12, 2018*

Andrea Briggs, Archivist and Special Collections Librarian gave a dazzling talk about the Nora Roberts American Romance Collection at the Hoover Library, McDaniel College. Among other things, she discussed the development of the collection, the kind of books that it did and did not contain, and efforts to maintain the collection by adding the very top echelon books that receive the prestigious RITA® from Romance Writers of America. Attendees were able to see how the collection is made available for library research. And Ms. Briggs even brought along a selection of romance novels that attendees could add to their own collections.

### *November 15, 2017*

Annual General Meeting. Michael Curry, Professor and chair of the Department of Theatre at Goucher College will speak on “The Glover’s Son: The Unlikely Story of How Shakespeare Became Famous.”

### *March, 2018 (date TBD)*

Frank Batavick, former president of The Baltimore Bibliophiles, will speak about his new book, *Time’s Crossroads, The History of New Windsor, Maryland*.

*May 8, 2018*

Author and attorney George Liebmann will speak about his antiquarian bookseller father.

*September 4, 2018*

Dianne L. Roman's topic is "Medusa in the Print Shop: reexamining history in an effort to establish the canon of early American women printers from 1668 until 1800."

*November 14, 2018*

Annual General Meeting. Marion Rodgers will speak on H. L. Mencken.

All events occur at the Johns Hopkins Club at 6:00 pm, unless otherwise noted. Please visit the website for updates to the schedule, [www.Baltimore-Bibliophiles.org](http://www.Baltimore-Bibliophiles.org).

—Binnie Cyril Braunstein

## THE BAXTER SOCIETY

This fall the Baxter Society enjoyed an amazing four months, beginning in September with Jonathan Eaton from Tilbury House Publishers, who presented on "The Tilbury Press: where we've been, where we are, where we're going." This excellent presentation morphed seamlessly into a conversation between our members and Mr. Eaton on the topic of publishing and its complexities.

In October, Tom Hardiman entertained us with "An Adroit Anachronism: the Portsmouth Athenæum at 200." We learned how many thousands of member-supported circulating libraries in America now only number sixteen (16), and how the Portsmouth Athenæum evolved and reinvented itself many times to remain viable amid two centuries of waxing and waning fortunes and sweeping changes in its community.

In November we trekked to Bowdoin College for the exhibition "Bound and Determined: The Remarkable Physical History of the Book." As the Bowdoin library website states, "Drawing upon Bowdoin College's spectacular rare book collection, this exhibition explores how typography, illustration, printing, binding, and other physical aspects of the book bear witness to cultural, social and historical innovation." This exhibition ran through mid-January and was an amazing look at the evolution of the book.

December was an eventful month as a new president was elected to run the Society. Due to weather, not many members were able to attend the meeting. Long-time president Scott Vile stepped down and Elijah Kahn took his place, which we hope will allow Scott a rest, which he so richly deserves.

—Elijah Kahn

## THE BOOK CLUB OF CALIFORNIA

Advances in brain neuroscience have been much in the news lately, including new findings on how we learn through reading. On November 13, Dr. Maryanne Wolf, Director of the Center for Reading & Language Research at Tufts University, enlightened us on this timely topic with her talk “The Beauty and Threat of an Evolving Reading Brain.” Then switching our gaze to a regional focus, on November 27 journalist and historian Robert Kittle provided an informative look at “Franciscan Frontiersmen: How Three Adventurers Charted the West.” Our year concluded with our festive, fourth annual Holiday Card Exhibition of treasures from the Book Club’s collection. That day also marked the end of our stunning fall exhibit “From the Great Age of Scientific Voyages & Travels 1767-1890: Twenty Notable Explorers & Related Works,” featuring the collection of geographer and historian Peter Farquhar. Rounding out the year on December 11 was an illustrated talk by James Keenan, Director of the American Society of Bookplate Collectors & Designers, on bookplates as a contemporary art form.

Highlights of an exciting 2018 will include Ken Karmiole’s Endowed Lecture on the History of the Book Trade in California and the West, “Anton Roman: The First California Bookseller-Publisher,” on January 17 at the Huntington Library in Pasadena. Given by John Crichton, proprietor of the Brick Row Book Shop, this is an encore presentation of his sold-out talk of October 30, 2017 at the BCC. On February 9–11, we’ll reconnect with bookish friends and colleagues from around the globe at the 51st California International Antiquarian Book Fair in Pasadena, where the BCC will staff a booth.

For our spring exhibition, we are particularly pleased to partner with the San Francisco Center for the Book on “Capturing the Light,” to open in February. Curated by longtime BCC director Carolee Campbell, and with an illustrated talk by Harry and Sandra Reese (partners in Turkey Press and Editions Reese), it will feature 26 broadsides from a range of Southern California printers.

March 5 features a special presentation by our board president Randall Tarpey-Schwed, on “Cooking & Connections: A Collector’s Passion.” Later in the month we’ll have the privilege of honoring the recipients of our annual Oscar Lewis Awards. In April, we will embrace the always intriguing work of our younger book artists, as hosts of the Fifth Annual Bay Area Book Arts Student Showcase. Please visit the BCC website for details on upcoming programs and exhibits.

—Gail Jones



## THE CAXTON CLUB

The Caxton Club's planned dinner programs for the coming year will include several interesting speakers on a wide range of topics. In January, Stephen Grant will speak about collecting Shakespeare and in March, keeping with the theme of great literature, we will hear from Liesl Olson, director of Chicago studies at the Newberry Library, who will explore the Chicago Literary Renaissance, concentrating on writers like Hamlin Garland, Theodore Dreiser, Nelson Algren, and others. Between those two talks, in February, illuminated manuscript dealer Sandra Hindman will provide a dinner presentation in conjunction with an outing for the club to view the illuminated manuscript collection at the Art Institute of Chicago. The year will be rounded out with a presentation by Mark Samuels Lasner in April, by Neal Harris, Robert Brueggemann, and Faith Hart in May, and by Tim Barrett in June.

The Caxton Club's 2017-2018 luncheon presentations continue to serve up a diverse menu of topics. This season we have already explored the medieval origins of everyday things, followed Abraham Lincoln as he traveled the judicial circuit as a practicing lawyer, heard about collecting Ian Fleming, and judged books by their covers with a dust wrapper designer. In the new calendar year attendees will look up from their luncheon plates to see perhaps the most famous hand colored plates in print in a presentation about John James Audubon. Book arts will continue to be featured with a program about fine hand binding. More than decorative books, we'll explore a decorated library, as we consider remarkable stained glass that graces famous libraries. And being an Illinois club, we'll finish our season with another look at Lincoln, this time peering into his inner life.

The Club has continued its program of grants to students and post-graduate scholars who are working in the fields of book arts or bibliography. This year we received thirteen applications from MFA students and six applications from our special undergraduate grant to students at the School of the Art Institute of Chicago. The winners this year in the book arts were all from the University of Iowa: Sonia Farmer, Christine Manwiller, Michele Moorde (now a two-time winner), and Kazumi Wilds. We had one bibliography winner, Dakota Brown from Northwestern, who will use the proceeds to fund her study of bibliography relating to the intersection of print and design. The undergraduate winner from SAIC was Joseph Mora. Since its inception in 2002, the Club has provided over \$80,000 in awards.

—Michael Thompson and Douglas Fitzgerald

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## THE EPHEMERA SOCIETY OF AMERICA, INC.

From March 15–18, 2018, the Ephemera Society will host its annual conference and show at the Hyatt Regency Hotel in Old Greenwich, Connecticut. The title of the ESA38 conference is *Let Me Entertain You*. Nine distinguished speakers will give talks on wide-ranging forms of entertainment including music, movies, festivals, the circus, vaudeville, pleasure gardens, competitive flying and crossword puzzles. These talks will be illustrated by broadsides, posters, invitations, programs, handbills, advertisements, photographs and other eye-dazzling ephemera.

An important mission of the Ephemera Society is to educate students about ephemera, to sponsor and encourage students to use ephemera in research projects, and to provide a forum for students to speak about their research. As part of our conference, on Thursday, March 15, 2018, a group of university-level students will discuss how they unearthed and used ephemera in their research. The Society is also proud of its sponsorship of scholarly research through its annual bestowal of the Philip Jones Fellowship. The 2018 award of this Fellowship will take place at our banquet on March 17.

On Friday, March 16, Matthew Wittmann, the curator of the Harvard Theatre Collection, will present ephemera relating to the history of the circus. Dr. Wittman is the co-editor of the Choice award-winning *The American Circus*. Hank O'Neal photographed most of the giants of jazz from the second half of the 20th century, published numerous books and articles on jazz, and serves on the board of numerous jazz-related organizations. He will speak on the ephemera of jazz, peppering the talk with sound. Dr. Martin F. Norden, a professor at the University of Massachusetts and an expert on cinema, will speak about, and show some work of, Lois Weber, who was an important and prolific silent film actresses, producer, screenwriter and director.

Some of the most colorful and alluring ephemera relates to the touring entertainers of the late 18th and early 19th centuries. Patrick Sweeny has a marvelous collection of this eye candy, which he will share with those who attend the conference. Ben Feldman is an essayist and book reviewer who is writing a biography of William Niblo, the pre-eminent theater promoter of 19th century New York. Niblo created an open-air garden on Broadway for musical entertainments illuminated with hundreds of colored-glass lights. Mr. Feldman will draw from his extensive research in his talk about this pleasure garden. Moira F. Harris is the author of *Fire & Ice: The History of the Saint Paul Winter Carnival*. She will speak about the Carnival using her familiarity with the scrapbooks, correspondence, and other ephemeral material relating to one of the oldest celebrations in the country, known for its parades and iconic ice sculptures. In the early days of flying, some pilots used

aircrafts to entertain, as a sort of flying circus. Competition in aerobatics developed. The distinguished collector and former ESA president, Dr. Art Groten will speak on the subject of competitive flying in the United States.

Craig J. Inciardi, the Curator of the Rock and Roll Hall of Fame and Museum, has had a lead role in using its ephemera and artifacts to create major exhibitions, including *The Rolling Stones: 50 Years of Satisfaction*. As the Banquet speaker on March 18, 2018, he will acquaint us with some of the Hall's vast collections.

On Sunday morning, March 19, 2018, Will Shortz, the extremely witty and revered crossword puzzle editor of the *New York Times*, and an avid ephemera collector, will give an illustrated talk entitled *A Century of Crosswords*.

Please consider attending our forthcoming conference and show.

—Bruce Shyer

## FLORIDA BIBLIOPHILE SOCIETY

What most old-time members of the Florida Bibliophile Society miss most is having a printed copy of the club newsletter to read. But it was costing the society too much money to print and mail the copies of the newsletter. In the fall of 2015, we switched from a printed copy of the newsletter to a PDF copy that we email to club members. The advantages of the change, by far, outweigh the disadvantages. We now have the money to pay half of the cost for each member's dinner at our annual banquet. We can conduct annual student book collecting contests. And recently, we gave a \$250 donation to the Largo Library for their upcoming Largo Bookmobile Project.

As for the newsletter itself, there is now no limit to the potential size of our newsletters. We are currently averaging 18–20 pages per issue. And we are also now able to include color photos in our articles. Moreover, over 100 visitors to the Florida Antiquarian Book Fair stop by at our hospitality table and sign up to receive our newsletters, and we get anywhere from five to ten of them to join our society each year. Charles Brown, the editor of *The Florida Bibliophile*, is an editor in his day job at the University of Florida at Gainesville. He knows how to publish a quality newsletter that keeps members informed and entertained. He is also our webmaster, and posts the newsletters on our website, [floridabibliophilesociety.org](http://floridabibliophilesociety.org).

Our newsletters begin with the minutes of the previous month's meeting that include in-depth summaries of the presentations of guest speakers. Non-resident members have remarked that they feel they are part of the au-

dience when they read these summaries. Kudos to our secretary Gary Simons, and to his backup Jaya Nair, who took the minutes for the September 2017 meeting! And that is only the beginning. In our newsletters, Members are interviewed, new members are welcomed, and member articles are published. One FBS member recently wrote about her adventure this summer as a crew member on the schooner *The Adventuress*. Articles about libraries, donated collections, and book collecting in general are included. A Books in Brief section informs readers of recent books published. A section on the Florida Bibliophile Society season keeps members and website visitors informed of our upcoming events. A Florida Book Events Calendar keeps our members apprised of what's happening in the Florida book world. And finally, our editor posts his parting thoughts each month in his Endnotes, always ending with the phrase, "See you at the Bookstore!"

—Jerry Morris

### LIABDA, LTD./ LIBC

Our first and only meeting of the season was a whirlwind escapade through the prodigious output of acclaimed French illustrator Gustave Doré. Bookseller and collector Mike Marrell became fascinated with Doré's life story as he began to amass more and more titles illustrated by Doré. Among them are a scarce copy of *Dante's Vision of Hell*, an 1866 English edition published by Cassell, Petter and Galpin; also Doré's *Bible Gallery* containing 100 sketches published in 1888 by DeWolfe, Fiske & Co.; copies of Cervante's *Don Quixote*, Coleridge's *Rime of the Ancient Mariner*, *The Legend of the Wandering Jew*, the works of Lord Byron, and Raspe's 1785 creation *The Adventures of Baron Munchausen* with 160 illustrations. Also included in Mr. Marrell's collection is a small hardcover book of illustrated Old Testament quotations printed in Palestine in 1946 by "Sinai" and *The Days of Chivalry*, English text by Tom Hood containing 177 woodcuts by Doré. *Portrait of the Pyrenees* in a fine binding and a copy of *Meine Herren! Die unsterblichen Diskussionsredner* were among the volumes shared by members from their own collections.

Mike's talk was largely based on two biographies: *Life of Gustave Doré* (1891) by Blanchard Jerrold containing 138 illustrations and drawings, and its less well-known but livelier predecessor, *Life and Reminiscences of Gustave Doré: Material Supplied by Doré's Relations and Friends and from Personal Recollection With Many Original Unpublished Sketches, and Selections from Doré's Best Published Illustrations* (1885) by Blanche Roosevelt. Mr. Marrell,



in true bibliophilic fashion, has become an expert on the life of Blanche Roosevelt—an American opera singer, journalist and writer who lived from 1853–1898 and became mesmerized by Doré’s work when she first encountered it in his studio in the Rue Bayard, Paris. In 1880 she married the Marquis d’Alligri. Sadly, she never recovered from her injuries in a carriage accident and died in London in 1898 at the age of 45.

Gustave started drawing at the age of four. To dissuade him from becoming an artist, his father, an engineer, took away his sketch pad and pencil. In quick succession he became an accomplished violinist, acrobat, and clown. But he never lost his affinity for drawing. At the age of fifteen, while visiting Paris with his father he submitted his drawings to a magazine and they were accepted. In Britain his paintings were much sought after. A gallery devoted to his works opened in London in 1867 and even Queen Victoria bought one of his paintings. Throughout his life of fifty-one years he maintained a routine of sketching from 6am in the morning until lunchtime and used the afternoons for painting. He lived with his mother, never married and made over 100,000 sketches during his lifetime.

LIABDA, LTD./LIBC continue to forge a merged identity, enabling the group to broaden its outreach efforts to the communities of Long Island. Pease join us for one of our monthly Sunday afternoon meetings on the campus of Long Island University in Brookville. For now we can be found on the Web at [longislandbookcollectors.com](http://longislandbookcollectors.com) and [liabda.com](http://liabda.com).

—Jackie Marks

## THE MANUSCRIPT SOCIETY

The Manuscript Society is not just about Big Name hunting. Past President Bob Hopper notes that “since its 1948 founding the MS has deployed its expertise, backed by a Replevin Fund, to protect member owners, be they collectors, dealers, or institutions, from actions taken by government agencies to reclaim documents by replevin; we worked with State and Federal Archivists to clarify fair application of the replevin principle. This work is ongoing, and information is on our website [www.manuscript.org](http://www.manuscript.org). Donations to the MS Replevin Fund are needed.”

On a current issue, MS Board member Kevin Segall, of Collector’s Shangri La reports: “The MS has joined other organizations in support of California Assembly Bill 228 which revises regulations previously enacted for protection of autograph/ manuscript purchasers. The changes will apply those protections only to sports and entertainment collectibles sold for more than \$50,

and will narrow the definition of a dealer, revise information required to be provided to the buyer, modify the range of civil remedy, and create a new 3 day right of cancellation in certain circumstances.” To understand the necessity of this revision of a bill which went into effect January 1, 2017, see the details on the internet: “California Assembly Bill 228.” The revision is now law, after passage by the Assembly and signing by the Governor.

MS Annual Meetings find us enjoying the finest literary and historical venues. The 2017 Bay Area meeting, planned by Bob and Carol Hopper, featured California history at Oakland Museum of California History, San Francisco’s California Pioneer Museum, and Stanford’s Green Library. The Mark Twain collection of U.C. Berkeley’s Bancroft Museum was presented by curator Bob Hirst during lunch at the Berkeley Club. The exhibits of the Disney Family Museum illuminated “Walt’s” personal history, and the broad perspective of the computer age was detailed at Palo Alto’s Computer History Museum.

April 18–21, 2018 will find us in New Orleans celebrating the city’s 300th anniversary. Alfred Lemmon, of the Historical New Orleans Collection has set up a wonderful series of events. Please read the details on the Manuscript Society website ([www.manuscript.org](http://www.manuscript.org)), where you can join the Society and make reservations for New Orleans.

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Last June, Philadelphia area MS members visited the archives of the Philadelphia Museum of Art, where Librarian Mary Wasserman and Assistant Archivist Rose Chiango showed a fascinating array of items: among others, letters of Mary Cassat, Marcel Duchamp, Auguste Rodin, and Frank Lloyd Wright were displayed. A letter by Frida Kahlo, typed in red ink, to her dealer Julien Levy is a riveting catalog of painful events, describing being short of cash, being arrested by the police “on account of the Trotsky affair,” and not knowing the whereabouts of Diego (Rivera), the errant spouse she married twice despite his many dalliances including with Frida’s sister. There was much more.

The Manuscript Society is about visiting wonderful places, being with interesting friends, and being educated and entertained. Why not join?

—Barton Smith

### THE PHILOBIBLON CLUB

The Philobiblon Club of Philadelphia has gotten off to a great start with its 2017-2018 programs. In October we heard from Rebecca Romney on the inaugural Honey & Wax collecting prize. In November Georgianna Ziegler took us through her career at the Folger Shakespeare Library. On December 12 we host Professor Margaret Stetz, followed by Erin Connelly on February 13, Marianne Hansen on March 13, and Lisa Bask on April 10. In early May we will celebrate the 125th year since our founding with a special event that includes Christina Lyons speaking on the life of our former president, the late George Allen. The precise date and location of the events have yet to be chosen, but we will have information available at our website, <http://www.philobiblonclub.org>. The site also lists current and past programs, officers, requirements for membership, and other information.

All meetings except the anniversary celebration will be held at the Franklin Inn Club in Philadelphia.

Club officers and committee chairs are: Steve Rothman, President (collector); Jim Green, Treasurer (Library Company of Philadelphia); Mark Darby, Secretary (Temple University); Lynne Farrington, Program Chair (University of Pennsylvania); and Kimberly Tully, Membership Chair (Temple University).

The Club welcomes visiting FABS members to attend its meetings whenever possible. Contact club secretary Mark Darby: (484) 343-7447 or [mldarby@comcast.net](mailto:mldarby@comcast.net).

—Mark Darby

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## THE ROWFANT CLUB

As this is written, our fall season is in full swing, dedicated to fulfilling our mission: the study of books in their various capacities to please the mind of man. We invite outside speakers on Wednesday evenings, dedicate Friday lunches to talks by members, and convene at Saturday lunch for general conversation and debate.

This year we have enhanced the latter experience by adding an innovative new program to follow lunch on the first Saturday of every month. The series is accurately entitled: “First Saturday: Book Collecting and the Book Arts.” Initial programs have involved club members leading informal conversations concerning book scouting, the challenges of organizing growing book collections, collecting “high spots,” and collecting private press books. Currently anticipated future subjects include collecting books in parts and the digitization of books and its effects on book collectors of the future.

We also hold library tours in the fall and in the spring to allow our members to learn from our own collections. The Spring Library Tour earlier in 2017 focused on the circle of writers, poets, editors, illustrators and fellow collectors who gravitated to a person our librarian describes as “our original prophet of collecting: Frederick Locker-Lampson.” Continuing to follow our history, the Autumn Library Tour will focus on the ever “widening circle” of Members and book collectors early in Rowfant history. The gifts of early members to the Club Library speak to their times in Cleveland book collecting and have created the core foundation for the Club’s library, including poetry, Kelmscott volumes, Dard Hunter and related historic paper collections, Rowfant Bindery, the Ward collection of fine bindings, Johnson and R. L. Stevenson volumes, private press books, Rowfant authors’ collections, medieval astrological treatises and more. Thus, in our 126th year we are remembering and returning to our roots!

—Robert H. Rawson, Jr.

## BOOK CLUB OF WASHINGTON

The Book Club of Washington (BCW), in our 35th year since founding, continues to provide great events and community interactions for our members in the Pacific Northwest. We generally host an event each month and publish two *Journal* issues each year.

The fall of 2017 had several notable activities. The yearly Emory Award, granted to a Washingtonian who has made an extraordinary contribution

to the culture of the book, was awarded to Claudia Skelton. (Yes, that is me, the author of this article! I am greatly honored to have received this award. More information can be found at [www.bookclubofwashington.org/awards/emory-award](http://www.bookclubofwashington.org/awards/emory-award).)

Prior to the October Seattle Antiquarian Book Fair, we held an open session that discussed aspects of attending a book fair. We worked with the Pacific Northwest Chapter of the ABAA and Special Collections of Seattle Public Library. There was a discussion of how books are appraised, of the various dealers exhibiting at the book fair, and how attendees can effectively participate at all book fairs. The BCW had a booth at the Seattle Book Fair, showcasing our *Journal* publications, our activities, and with a display of Seattle hospitality ephemera items—menus, hotel information, historical photographs, etc. Later in October we cohosted, with Seattle Public Library, an insider's tour of an exhibition of finely crafted design bookbinding. We concluded 2017 with our annual Holiday Dinner & Silent Auction, a very festive fundraising event.

The Fall 2017 issue of the *Journal* was successfully published by our new editor, David Wertheimer. This issue includes articles about the work of a new world-class conservation center at the University of Washington; a generally unfamiliar aspect of author Mark Twain; how literature can inform someone's travels; and how a publication can communicate to a broad range of bibliophiles. Our Editor encourages contributions because "each of us, in different ways, approaches books as a way of bringing knowledge, history, experience and culture to vibrant life."

Among the events of 2018 will be a tour of a member's excellent book collection, a visit to a key collection of historical printing presses and type, and events related to the sesquicentennial celebration of the world-renowned Seattle-native photographer Edward Curtis. This celebration will be active throughout the Pacific Northwest. Other key events will be scheduled as well, including regular Biblio Stone Soup gatherings to discuss our books of a particular theme; the spring-time annual meeting; the 2018 Seattle Antiquarian Book Fair; and more.

Details of events, activities, and publications of the BCW can be found on our website, [www.bookclubofwashington.org](http://www.bookclubofwashington.org). We welcome bibliophiles from any geography to become members of the Book Club of Washington—collectors, dealers, librarians, and all who enjoy books. FABS members are very welcome to participate when you are in the Seattle area. Contact us at our email address, [info@bookclubofwashington.org](mailto:info@bookclubofwashington.org).

—Claudia Skelton



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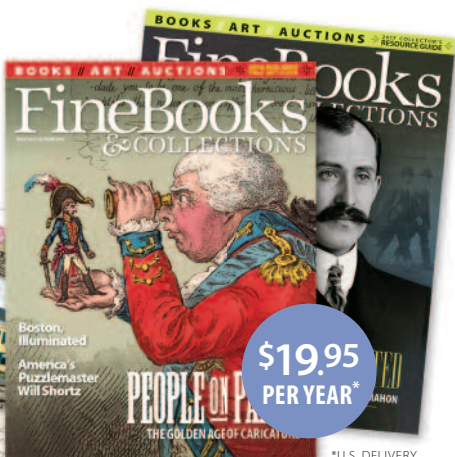
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## THE ZAMORANO CLUB

One of the ongoing joys of participating in Zamorano Club dinners is the rare and fascinating information given by speakers. We learn either unknown or obscure facts about well-known figures—or information about topics that few of us have even heard of. Both of those items surfaced at the first two meetings of the club in the fall of 2017. On October 4, the first meeting of the new season, the “unknown of the well-known” was given by historian Nick Curry, on very short notice, who regaled us with an amusing discussion of the Rockefeller fortune and how it was distributed. At the second meeting, on November 1, a fascinating and informative discussion was presented by Aleta George, the Alan Jutzi Fellowship recipient at the Huntington Library, on a figure that I suspect few FABS readers have ever heard of: Ina Coolbrith, the first Poet Laureate of California. Appropriately, she was introduced by Dana Gioia, the current Poet Laureate of California, and a Zamorano member.

One of the more remarkable phenomena of the monthly Zamorano meetings is the fact that a contingent of seven “Zamoranistas” from San Diego, led by the redoubtable Dr. John Carson, makes the three-hour journey to Pasadena every single month. This group also organized and led the biannual meeting of the Roxburghe and Zamorano Clubs in the fall of 2016—the first time, I believe, that the clubs met in the San Diego area (specifically La Jolla).

The Club lost two of its stalwarts this year, two who rarely missed a meeting. Reese Benson passed away on April 20 at the age of 91, and Michael Gallucci died on August 4 at the age of 93 after a long battle with West Nile virus. Both were gentle souls, true gentlemen, and they will be deeply missed. After having lost Lawrence Longo, Gloria Lothrop, Ed Todd, and Glen Dawson the previous year, the Club has felt deeply these losses of respected and well-loved members.

Zamorano members continue to be active creatively, with new books being published this year by Dana Gioia, Elizabeth Pomeroy, Gordon J. Van De Water, Msgr. Francis J. Weber, and David Archibald. Dana’s book, of course, is a new collection of his poetry, and David’s book is his latest work of natural science, *Origins of Darwin’s Evolution*. Monsignor Weber’s book is a Zamorano Club publication, a collection of his very readable and informative essays from *Hoja Volante*. A few copies of Weber’s book remain and may be obtained by contacting the Club.

Two philanthropic Zamorano members, Kenneth Karmiole and Stephen Kanter, continue to underwrite scholarly enterprises, supporting annual lectureships at UCLA and the Clark Library. The Zamorano Club also continues to publish its quarterly journal, *Hoja Volante*, now edited by Larry Burgess

and Nathan Gonzales. These two gentlemen are also the curators and librarians of the remarkable Smiley Library in Redlands, California, with its incomparable archive of Special Collections.

—Dr. William Lomax

## TICKNOR SOCIETY

[Please note below the complete news article submitted by the Ticknor Society for the last issue, which we reprint in full in this issue with apologies, as in the last issue it was mistakenly truncated in the editorial process.]

Boston's Ticknor Society conducted nine programs and co-sponsored the 2016 Movable Book Conference with the Movable Book Society in its 2016-2017 program season.

Beginning in September, 2016 at the Movable Book Conference we organized private, behind-the-scenes tours at the Boston Athenaeum (Scott Guthery, a past Ticknor President, was our knowledgeable docent) and Boston Public Library (thanks to Beth Prindle and Jay Moschella of the BPL for their time right before the grand opening of the newly renovated Johnson building) of extraordinary movable books in their respective collections. We also coordinated seven physical exhibits of movable books at the Houghton (Harvard University), the Moriarty Library (Lesley University), the Morton R. Godine Library (Massachusetts College of Art), the William Morris Hunt Library (Museum of Fine Arts), the Willison/Smith Library (Mt. Holyoke College), the Fleet Library (Rhode Island School of Design), the John J. Burns Library (Boston College), and two virtual exhibits at the American Antiquarian Society and Bowdoin College. In addition, the Ticknor Society gave a \$1,500 prize for the best pop-up book in a national student contest, the winner being Nicholas Danish. It was a wonderful whirlwind week-end of events and we enjoyed collaborating with the Movable Book Society!

In October, we visited the McMullen Museum at Boston College on a docent-led tour of the major collaborative exhibition, *Beyond Words: Illuminated Manuscripts in Boston Collections*. Our members also visited the simultaneous exhibits of this show at the Houghton Library and the Isabella Stuart Gardner Museum. Marie Oedel, President, hosted the Grolier Club and the Rowfant Club in her home when these fellow bibliophile groups came to Boston to see the exhibits.

At the Boston Antiquarian Book Fair in October, Board member Beth Carroll-Horrocks moderated the Ticknor Society's Annual Collectors Roundtable. The topic this year was "What Librarians Collect," and we were



fortunate to have Mindell Dubansky, Silvia and Christian Dupont, and Joshua Lipkin speak about their collecting interests.

In November, we visited the Boston Public Library to hear Jay Moschella, Curator of Rare Books, talk about the “Shakespeare Unauthorized” exhibit. It was truly amazing to see a first, second, third and fourth Folio all in one case, as well as many early individual plays.

This year’s holiday program was a show-and-tell by members, which is one of the Society’s most popular events. Erin Dyson-Enamorado, Ken Rendell, Stuart Walker, Sam Ellenport, and Scott Guthery all told stories and showed materials from their diverse collections.

We were fortunate in our winter weather this year, and all of our winter programs happened as scheduled: In January, Richard Ring spoke on “Lawrence C. Wroth: Pioneer of the Bibliographical Way,” to promote his recent book which reprints fifty of the best articles of Wroth’s column “Notes for Bibliophiles” in the *New York Herald-Tribune* (1937-47). It was also interesting to hear what Mr. Ring is doing in his classes at Trinity College (Hartford, CT) to introduce students to the world of collecting. We were pleased to welcome students who were attending a Rare Book School (U.Va.) course at Harvard to join us that evening.

In March, we visited the Woodberry Poetry room at Harvard University for a talk and tour by Christina Davis, Curator, and Mary Walker Graham, Assistant Curator. It was fascinating to listen to early recordings by poets reading their own work. Spring in Boston brought us to the city’s own archives for a presentation on “Women’s Voices in the Archival Record” by Marta Crilly, Archivist for Reference and Outreach, as well as a tour of the inner sanctum! We were welcomed by Tic-

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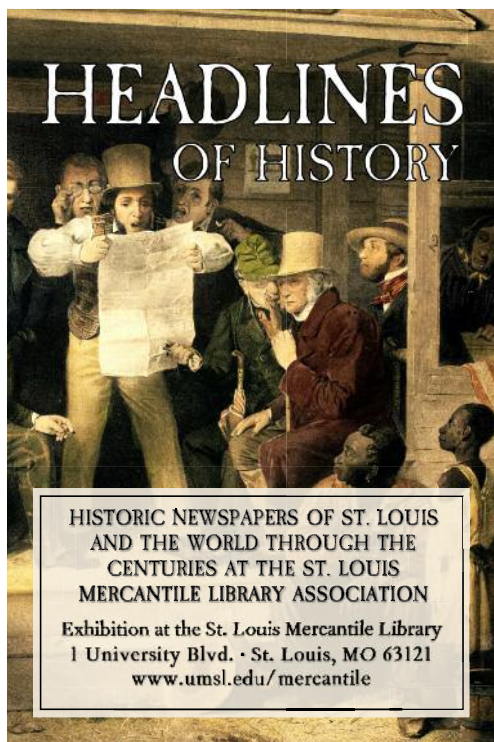
*Established 1970*

knor Board member and Treasurer, Christopher Carter, Collections Record Manager. Janet Steins, Board Member, led a field trip to the Museum of Printing in Haverhill in April. Attendees saw first-hand one of the world's largest collections of printing and typesetting hardware and ephemera.

We concluded our busy 2016-2017 Season with an Annual Meeting at the New England Historic Genealogical Society. One of our goals is to collaborate with local non-profits and institutions that also promote the love of books and book culture. We share this focus with the NEHGS and they were gracious hosts. After our elections and meeting, we were fortunate to have Paul Messier, photograph conservator and Head of the Lens Media Lab at Yale University speak on Mapping the Genome of Black and White Photography.

For more information about the Ticknor Society and these events please go to our website [www.ticknor.org](http://www.ticknor.org).

—Marie Oedel



# JOE RUBINFINE



## AMERICAN HISTORICAL AUTOGRAPHS

### SOME MANUSCRIPTS WE HAVE HANDLED OVER THE YEARS

• **George Washington:** 47 war-dated letters to General Alexander McDougall including the only known report by him at the time of the Battle of Trenton in private care. • **Washington:** A letter moving troops 36 hours before the Battle of Princeton. • **Washington:** Two manuscript surveys done before the age of 20. • A complete set of autographs of **The Signers** of The Declaration of Independence. • **Button Gwinnett:** The best document example of this rare autograph; and another Gwinnett document individually. • **William Henry Harrison:** Four different documents signed during his brief administration including the best available. • New **President John Tyler's** letter of condolence to Harrison's widow. • **Robert E. Lee:** Three signed copies of his famous General Order Number Nine including the best available. • **T. J. "Stonewall" Jackson's** bank book. • The **Lexington Alarm** message carried by the original rider through eastern Connecticut on 20 April 1775. • A **Battle of Concord** muster roll. • **Thomas Jefferson:** A letter predicting the Civil War. • The famous angry letter by **Harry S Truman** to the newspaper music critic. • **Lincoln's** last letter, 14 April 1865. • A **Lincoln** order to "shoe Tad's horse." • A 1743 document in which **Lincoln** ancestors in Massachusetts acquire a slave. **Lincoln's** copy of **Charles Sumner's** speech on the origin of the Republican Party. • The early Confederate appointment of **John B. Jones**, the "Rebel War Clerk." • **Ponce de Leon:** 1511 letter, probably the earliest writing from the new world in private care. • An 18th century **slave ship log**. • A **Haym Solomon** check supporting his reputation for helping needy patriots. • **Henry Knox** to his wife on the day before crossing the Delaware to fight at Trenton, re-affirming his devotion to the cause. • **John Hancock's** commission as Major General of Massachusetts militia. • A bill of lading covering cash sent by France in 1781 to aid the Revolution, receipted by **Hancock**. • **Anthony Wayne's** last will and testament; likewise **Winfield Scott's**. **James Madison's** diary of his 1791 trip to New York State with Jefferson. • The earliest available Stephen F. Austin document, 1811. • **David Crockett** letter franked by him as a Member of Congress. • A letter by teenaged **John Wilkes Booth** closing with an exultant "Three Cheers for America!" • Fifty two letters by Confederate **General Stephen D. Ramsuer** who was killed in action. • Rare Commission of a Captain in the San Francisco vigilantes. • **Washington Irving's** letter-book while U. S. Minister to Spain. • **George A. Custer's** horse care manual. • War letters by **Robert E. Lee** and **J.E.B. Stuart**, intercepted by **Custer's** men and kept by him. • Governor **George Clinton's** appointment of the New York delegation to Congress, 1784. • **Benedict Arnold's** orders from the Massachusetts Committee of Safety to take Ticonderoga. • Rare document signed by early rebel **Daniel Shays**—inventory of his property when bankrupt in 1803. • Well known **Alexander Hamilton** letter attempting to influence the 1800 election. • Washington aide Col. **Tench Tilghman's** oath of allegiance to the United States. • **Josiah Bartlett's** copy of fellow Signer **Benjamin Franklin's** *Experiments and Observations on Electricity*. • Colonial diary by Boston Town Clerk **William Cooper**. • Two complete sets of autographs of **Signers of the Constitution**. • A number of important **Revolutionary** orderly books. • Eyewitness accounts of **Little Big Horn**, **Pickett's Charge**, the **Lincoln Assassination**, and other major events.

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

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*One of the most learned women of her age, Olympia Morata (1526-55) translated parts of the Decameron and the Bible, lectured on classical authors and corresponded with royalty.*

*She died a heretic in abject poverty.*

*This copy of her Works (Basle 1562) is bound in gilt white kid skin, decorated with two different panel stamps impressed with an alloy of gold and lead. The alloy was intentionally oxidized at the time of binding to achieve the present striking black-and-white effect.*

## Bruce McKittrick Rare Books

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