New ABAA President Addresses
Concerns about the Trade

Editor's Note: The following address was given at the Annual Meeting of the Antiquarian Booksellers' Association of America on April 5, 2008 at the Morgan Library. Members are invited to comment on this speech either by writing to the Newsletter directly or by contacting any of our Board of Governors. See page 5 for a list of members of the Board by Committee.

Those of you who attended the Annual General Meeting on April 5th know that we celebrated thirty years of counsel from our attorney Larry Fox. The celebration was on Larry's part as well as the ABAA's: he made an exceptionally generous donation to the ABAA Woodburn and Benevolent Funds of an inscribed first edition of Henry Roth's novel Call It Sleep, which will be auctioned at Swann Galleries this fall.

Outgoing ABAA President David Lilburne commented on Larry's service to the ABAA, and afterwards Stuart Bennett

Undocumented Variants for Two Famous Firsts of Modern Literature

by Dan Gregory

Several years ago a distinguished collector, who happens to also be a distinguished attorney, gave me an interesting piece of advice I have never forgotten. I asked her to explain a somewhat arcane point of law which had some bearing on the work I was doing at the time. She replied, "Let's pretend you didn't ask me that. Because if I tell you, then you'll be responsible for knowing it." I was reminded of that conversation recently when Tom Congalton and I (along with a few other ABAA members) were asked to testify as expert witnesses in a civil lawsuit involving a first edition of J.D. Salinger's The Catcher in the Rye. The plaintiff had purchased a copy from a non-ABAA book dealer in a dustjacket which, the plaintiff learned after the purchase, was likely from a later issue of the book because it was slightly taller than the book. The bookseller allegedly refused not only to issue a refund, but declined to participate in all attempts at mediation despite many opportunities. The purchaser eventually felt forced to bring legal action. Very shortly before we were scheduled to give our depositions the case was settled out of court.
Boston International Antiquarian Book Fair

November 14-16, 2008

The 2008 Boston International Antiquarian Book Fair, one of the oldest and most respected antiquarian book shows in the country, celebrates more than thirty years, from November 14-16, 2008 at Boston’s Hynes Convention Center. Rare booksellers and dealers will gather to exhibit and sell rare, collectible, and antiquarian books, modern first editions, manuscripts, autographs, maps, and a plethora of other literary ephemera. Dealers of fine and decorative prints will feature fine prints and drawings.

Hours
Friday 5pm-9pm
Saturday noon-7pm
Sunday noon-5pm

Tickets
Friday: $15 (good for three days)
Saturday, Sunday: $8 each day

For more info, visit bostonbookfair.com or call (617) 266-6540.

This Issue's Contributors

Stuart Bennett of Stuart Bennett Rare Books is the new president of the ABAA and specializes in English Literature before 1850.

John Crichton is a past president of the ABAA and proprietor of the Brick Row Book Shop in San Francisco.

Dan Gregory of Between the Covers Rare Books has frequently written articles pertaining to modern firsts and issue points for the Newsletter.

George Krzyminski is the proprietor of Certain Books in Westhampton, NY and deals in general antiquarian material.

James Pepper of James Pepper Rare Books specializes in Literary First Editions, Performing Arts, and Rare Cinema Material.

*
Larry Fox Celebrates 30th Year as ABAA's Counsel with Donation to Elisabeth Woodburn Fund

by John Crichton

Over the past several decades the ABAA has been enormously fortunate to have had legal representation from one individual who year in and year out, through 15 presidents and countless officers and governors, has been present to look after the continued interest of the Association. This year that individual, Larry Fox, of McDermott, Will, & Emery, is celebrating his 30th anniversary as legal counsel to the ABAA. From the presidency of Lawrence Witten in 1979, Larry has given advice on or taken part in almost all the important developments affecting the Association, including contentious ethics matters, the issues surrounding forgeries, our developing presence on the internet, rewriting the by-laws, the wrangling over the restructuring of the finances of the association, etc. In the process he has formed an important historical perspective on the growth of the ABAA that serves as an essential part of our institutional memory. And the affiliation has been mutually beneficial. Larry Fox has immensely enjoyed his relationship with antiquarian booksellers. It has afforded him an opportunity to work with an unusual, disparate, engaging, if not sometimes challenging group - not the run-of-the-mill client that normally passes through the halls of McDermott, Will, & Emery. We found in Larry an attorney who is genuinely interested in what we do and how we do it. From his college days, Larry was drawn to books, book people and the book business. He even worked in a used bookshop (and took used books as payment), and after he graduated from law school, passed the bar, and was hired by a large New York law firm, Larry spent as many lunch hours as possible not with lawyers, but at Argosy Book Store in midtown Manhattan, browsing and perhaps wistfully contemplating things in life other than the practice of law. When the opportunity to represent a professional association of antiquarian booksellers was offered to him, he quickly snatched it, threw himself into it whole heartedly, and it has shown in how he has represented us since.

To commemorate our long affiliation and as a gesture of his appreciation to the ABAA, Larry is donating a book—a high spot of modern first editions and one of the masterpieces of 20th century American fiction—from his personal library to be sold on behalf of the Benevolent Fund at Swann Galleries this fall: a first edition, a fine copy in a fine dust jacket, of Henry Roth's Call It Sleep, (New York, 1934), inscribed by Roth, “To Larry Fox/With ardent best wishes/Henry Roth.” All the proceeds of the sale will go to the Benevolent Fund, with the lion’s share to the Elisabeth Woodburn Educational Fund. The Woodburn Fund was established in 1990 with a bequest from former ABAA President Elisabeth Woodburn. The Fund gives financial assistance for scholarly research and education relevant to the antiquarian book trade - such as scholarships to the Colorado Antiquarian Bookselling Seminar, contributions to the ILAB Bibliographical Prize, and support for the Bibliographical Society of America and the Rare Book School at the University of Virginia.

Swann Galleries is going to highlight the book in its promotion of the sale and is graciously selling the book without commission. Further information about the sale is available from Annie Mazes or Susan Benne at our headquarters in New York (hq@abaa.org or 212.944.8291). The Trustees of the Benevolent Fund salute Larry’s thoughtfulness, his generosity, and his 30th anniversary as counsel to the ABAA.

Now Available, A Two-Volume Special Keepsake Published by
The Book Club of California

Historic California Travel Posters

These lavishly produced portfolios on Northern and Southern California Travel Posters cover the period 1896-1965. The introduction and text is by Victoria Dailey, who documents in detail the artist, printer, and significance of each poster, some of which are extremely rare. Each portfolio contains 14 images, for a total of 28 images in full color. Much of this information is unavailable elsewhere and this work brings to light the special lure California held for visitors during the Golden Age of travel.

Portfolio size: 10 x 8 inches. $60. (plus $10 shipping).
Order online at www.bccbooks.org or by phone at (800) 869-7656.
Bennett

continued from front page

gave the following address:
I'd like to add my thanks to Larry Fox for his distinguished service to the ABAA. He's kept our organization on the rails and I know of at least a few train wrecks he's prevented as well.

I'm going to talk a little bit about another possible kind of train wreck facing the ABAA. The Association will celebrate its 60th anniversary next year, in 2009, on my watch as ABAA president. By my imprecise reckoning, the ABAA is just a little bit younger than the average age of our members: the majority of us will, I believe, be sixty or over in 2009.

What does the sixtieth anniversary of the ABAA mean for us? And the average age of its membership? There is, I'm afraid, a pretty good argument to be made for its meaning middle-age complacency, a sense that the Association will see us out and to hell with what comes after.

A lot of us have been ABAA members for a long time. A lot of us joined when we were in our thirties and forties, but we're not getting many applications from thirty-somethings nowadays. We might say this is because young people aren't going into the book trade, but when I go around regional, non-ABAA book and paper fairs I see plenty of young dealers. Interesting young dealers, even though they're not necessarily selling incunabula or Americana or mainstream modern first editions.

What has the ABAA done over the last ten years to make membership more attractive for these young dealers? I can't think of a thing. We've rested on our laurels. In New York and Los Angeles we've moved our book fairs upmarket — and if I can digress a minute I want to say that I think this was a fine idea. New York in my opinion is the most elegant, best-run, truly international book fair in the world. We have a lot to be proud of, and the efforts of the Los Angeles Book Fair committee to make its fair comparable to New York is not a decision I would ever second-guess.

But I don't exhibit at New York and Los Angeles. When I did my revenue didn't offset my expenses, and I can't make a case for public relations or new customer introductions that trumps mortgage payments and replacing my kid's skateboards. And so, as the incoming ABAA president, I ask the question: if I can't afford these fairs, is it worth it, practically speaking, for a young bookseller working his or her way in the trade to pay $600 in annual dues to the ABAA for the privilege of doing the two remaining, less-expensive book fairs, one of which only comes every other year?

But what, you may ask, about the prestige of the ABAA? What about the collegiality? The legitimacy and status that membership of the association confers on those of us producing appraisals and dealing with rare-book librarians? These are wonderful things, and they mean a lot to me and, I'm sure, to everyone in this room. But they sound just a little like attributes of a club rather than a trade association, and I wonder if, looking ahead to the next ten years or so, that is what we want to be. And if the average age of the membership continues to track the age of the association itself, in 2018 the majority of us will be seventy or more. The Association will be a dinosaur as well as a club, headed for collective extinction just as inevitably as each of its members is individually. It is, I think, pertinent to this discussion that so far in 2008 we have accepted four new members, interesting new members, a couple of them young! But we've also seen four members transfer from full to emeritus membership, and six members have resigned. And as one last element of gloom I should add that booksellers who do the independent regional book fairs — I can think of at least seven or eight good ones every year and there are little ones every month — those booksellers develop their own collegiality and sense of community.

But all is not lost! A number of ABAA Governors have consistently argued that we need to provide lower membership rates for younger or newly-qualified booksellers, to expand and upgrade our internet presence to make it more attractive to them and to all our members, and to engage in more regional book fairs. Last year's survey of the membership showed that many, many members would like to see the ABAA involved in more book fairs, but our limited successes in Chicago and Washington D.C. suggest that we may need to reach out in non-traditional ways to meet this demand. In a few minutes the new Board of Governors will be voting on three proposals to try to get new things moving.

I'm making a pitch for your support. If you agree with me that it's time to make a conscious decision whether we want to make the Association outlast our generation, I'd appreciate it if those of you in this room not on the Board of Governors would take a minute to locate a Governor or two or three and make your views known. Lower dues for younger members during their first five years? Participation in or mounting regional book fairs? Internet innovation? They're good starts. We may not get all of them off the ground, but we have a new Board of Governors determined to see what it can do. Thank you all for coming this morning, and I declare the Annual General Meeting adjourned.

Stuart Bennett

The deadline for submissions to the next Newsletter is June 15, 2008

Send your contributions to:
ABAA Newsletter
20 West 44th Street
New York, NY 10036
FAX: 212.944.8293
EMAIL: sbenne@abaa.org
Committee Assignments 2008/2009

Executive Committee
Stuart Bennett, President
Sarah Baldwin, Vice-President
Tom Goldwasser, Treasurer
John Thomson, Secretary
David Lesser
One other governor TBA

Benevolent & Woodburn Fund
Trustees
David Lilburne, Chair
John Crichton
Stuart Bennett

Book Fair Committee
Tom Goldwasser, Chair
Michael Hackenberg
John Hellebrand
Sam Hessel
Tom Nicely
John Thomson
John Waite

By-Laws Committee
Stuart Bennett, Chair
David Lesser
Mary Gilliam

Ethics & Standards
David Lesser, Chair
Mary Gilliam
Sam Hessel
(Larry Fox, Counsel)

Finance Committee
Tom Goldwasser, Chair
Bruce Barnett

Security and House Committee
David Szewczyk, Chair
Sarah Baldwin
David Lilburne
Chris Loker
John Thomson

ILAB Representative
Tom Congalton

Insurance Committee
John Spencer, Chair

Internet Committee
John Thomson, Chair
Dan Gregory
Kevin Johnson
Joe Luttrell

The ABAA President is, ex officio, a member of all committees.

ABAA offers Scholarships to Colorado Rare Book Seminar in August

The 30th Annual Antiquarian Book Seminar returns to Colorado Springs August 3-8, 2008. The seminar provides an opportunity for leading specialists to share their expertise and experience in a comprehensive survey of the out-of-print, antiquarian, rare and used book markets. Procedures and problems are discussed through a series of lectures, discussions, demonstrations and workshops with emphasis on the Internet, computers and Internet book selling, as well as traditional methods.

Once again, the Elisabeth Woodburn Fund of the ABAA will be offering four $1,095 (full tuition) and two $500 scholarships towards tuition at this year’s Seminar. Applicants should submit essays stating their reasons for wishing to attend. Preference will be given to those who demonstrate need. Letters of support from ABAA members are welcome, but not necessary.

In addition, Bibliopolis will be offering a $1,500 scholarship for the 2008 Seminar. The winner will also receive a free e-commerce web site and one year of web hosting. Bibliopolis offers complete e-commerce, website design, development and hosting services for independent, used and rare booksellers. Applicants should submit essays stating their reasons for wishing to attend. Preference will be given to those who demonstrate need.

The scholarships will be administered by the ABAA and entries must be received no later than Sunday, June 15, 2008. Winners will be notified as soon after July 1 as possible.

Kindly send essays via email to Susan Benne at the Antiquarian Booksellers’ Association of America at hq@abaa.org.

For more information about scholarship opportunities and the seminar, visit booksseminars.com.
Since 1998, when Allen Ahearn noted the following point in his Collected Books, it has been well-known in the book trade that early reprints of Salinger's The Catcher in the Rye were slightly taller than the first edition. The corresponding jackets, similarly, were taller for the second through (at least) eighth editions of The Catcher in the Rye than for the first edition. The height of the first edition binding and jacket is 202.5mm (top) while the height of the bindings and jackets of early reprints was 205.5mm. The extra height of the reprint jacket is most easily seen in the space above Salinger's head (bottom) – first printing jackets are trimmed at the top of his hair (middle). But how does one tell if a reprint jacket has been tampered with?

A Catcher in the Rye point puzzle. The height of the first edition binding and jacket is 202.5mm (top) while the height of the bindings and jackets of early reprints is 205.5mm. The extra height of the reprint jacket is most easily seen in the space above Salinger’s head (bottom) – first printing jackets are trimmed at the top of his hair (middle). But how does one tell if a reprint jacket has been tampered with?

in the book trade that early reprints of Salinger's The Catcher in the Rye were slightly taller than the first edition. The corresponding jackets, similarly, were taller for the second through (at least) eighth editions of The Catcher in the Rye than for the first edition. The height of the first edition binding and jacket is 202.5mm while the height of the bindings and jackets of early reprints was 205.5mm. The extra height of the reprint jacket is most easily seen in the space above Salinger’s head - first printing jackets are trimmed at the top of his hair. These early reprint jackets exhibited none of the other later issue "points" for this book which are listed in multiple references and normally used to distinguish original jackets. These early reprints have a price of $3.00 on the front flap, they have a photograph of Salinger on the rear panel which is credited to Lotte Jacobi, and they lack any statement regarding the Book of the Month club. They were, in other words, virtually identical to the first edition jacket except for the height. Tom was prepared to testify in court that in the

eyes of the antiquarian book trade a first edition of The Catcher in the Rye with a "tall" jacket was a copy for which a later jacket had been supplied in marriage, and that among collectors the real market value for the book would be only a fraction greater than an unjacketed copy.

Tom is a natural when it comes to remembering issue points. My own memory, as my wife will readily attest, is flat out pathetic. When asked the ages of my four children I start with my oldest and do the arithmetic. In order to remember their birthdays I had the dates permanently festooned upon my person (although I deferred to the fad of the time, I have since discovered to my regret that the small of the back is a poor location for a mnemonic tattoo). But if pressed to claim a talent, I am fairly observant and naturally curious. After Tom reminded me what the Catcher jacket issue points were, I asked him, "If someone were to take one of these reprint jackets and cut the very top edge off, how could you tell it apart from a first edition jacket?" Tom responded, "I don't know. Figure it out, and then you can testify about that."

I enlisted the aid of several modern first edition dealers including Ken Lopez, Peter Stern, and Allen Ahearn, who sent sample copies to review. I was able to examine, simultaneously, two first editions, a second printing, a fourth printing, and a sixth printing. Afterwards I also examined an Advance Review Copy being offered by Jeff Marks, as well as other copies offered at the 2008 Los Angeles fair. Aside from the difference in heights the only observed, consistently noticeable difference between the first and early reprint jackets is that the "$3.00" price in the upper right of the front flap is slightly thicker in type on first printing jackets, and is slightly thinner, cleaner, and clearer on reprint jackets. Although perhaps somewhat difficult to recognize when copies are seen individually, when juxtaposed the variance is quite clear, as illustrated here.

I could find no consistent differences between the first and reprint jackets regarding the color of the artwork, the space between text and artwork, the space between text and paper edges, or in the artwork itself (although the dots in the bottom hoof of the carousel horse illustration did seem to vary, but not in a consistent manner). It is very likely that more could be gleaned from assembling a larger selection of fine copies to examine as varying degrees of wear made the census more difficult.

Once this variant was observed, the next step it seemed was to try to determine when during the book's publishing history the variant first appeared. Was it during the change from first to second printing, or was the type changed prior to the book and jacket being made slightly taller? Per John Carter's opinion of a point of issue, "the onus of proof that an observed variation derives from a deliberate action taken after publication
Gregory

continued from previous page

lies, or should lie, like an iron weight on the conscience of anyone who begins to

$3.00 $3.00

The “$3.00” price in the upper right of the front flap of The Catcher in the Rye is slightly thicker in type on first printing jackets (left), and is slightly thinner, cleaner, and clearer on reprint jackets (right).

write the word issue” (ABC for Book Collectors, New York: Alfred A. Knopf, italics original). I contacted the current owners of the publishing house Little, Brown, a French concern called Hachette, in the hopes that a search of their archive might find some clear document, such as a production note, dating and explaining the typographical alteration. Their response was very prompt and very unequivocal: “Hello. Unfortunately our archives are not open to the general public. Thank you.” They needn’t have bothered to translate for me. A search for institutions with archives related to Little, Brown publications from that period also proved fruitless, though I would like to thank Andrew Armacost, formerly of Oak Knoll Books and now with Duke University, for his time and assistance examining their holdings.

In researching their Dr. Seuss: A Guide to First Editions, Helen and Marc Younger, with Dan Hirsch, followed a sensible approach of examining various dated, inscribed copies of titles to fix an “at least by” date to each variant. This model unfortunately would be difficult, probably impossible, for the notoriously reclusive Salinger. Alternately, I hoped to find first edition copies of The Catcher in the Rye which had the same owner for a long period of time, ideally since publication. My reasoning was that, since jacket-switching is probably as old as jacket collecting, the earlier any given copy’s history could be traced, perhaps the more likely that the jacket was original to the book it accompanied. I also twice put out requests to the EXLIBRIS discussion list, as well as SHARP and BIBSOCAN, asking institutions or collectors with jacketed, first edition copies to contact me to resolve a bibliographic issue. Sadly, the few responses I received were from librarians hoping to help but without a jacketed first edition to be examined.

Thus, although one variant jacket has been observed on advance copies and first editions, and the other variant jacket has been consistently observed on early reprints, it is not entirely conclusive that the thick-type variant “precedes” the thin-type variant. Finally, it would be an insuperable leap to assume that no copies of the first edition were issued with the thin-type variant and that any copies found thus are married jackets, although admittedly this remains a strong possibility. I would go so far as to say it is very likely that thin-type variants are from tall jackets, cut or not, and that therefore thin-type variants are from reprints. Not definite, just very likely.

Philip Roth’s Goodbye, Columbus and Conclusion

Without bothering to go into too many details, this is an opportune time to relate that I have observed a somewhat similar, undocumented variant on Philip Roth’s first book. Specifically, having looked at several review copies, first editions, and early reprints, I have consistently noted that the “HMC” at the bottom of the spine and the price on the front flap are printed right at the lower and upper edges of the paper, respectively, on “earlier” jackets (specifically on the several advance review copies I have seen). On “later” jackets (specifically a second printing copy), both the publisher’s name and the price have been moved away from the extremities of the paper and closer to the center. (See the illustrations below.) As with The Catcher in the Rye, while the one type of jacket can very likely be called “earlier” and the other “later,” the necessary evidence to call one “first issue” and the other “second issue” is lacking at this time. A cursory exami-

On earlier issues of the dustwrapper for Roth’s Good Night, Columbus, the price and publisher’s name are placed at the lower and upper edges of the paper (left). On later issues, the publisher’s name and price have been moved closer to the center (right).
ABAA Benevolent Fund & Woodburn Fund

A contribution to the ABAA Benevolent Fund or to the Elisabeth Woodburn Memorial Fund is a meaningful way to honor the memory of a departed colleague. A contribution can also be a thoughtful celebration of an important event in the life of an antiquarian bookseller—a birthday, an anniversary, or a retirement.

Your help is greatly appreciated.

The Antiquarian Booksellers' Benevolent Fund is a non-profit charity fund established by the ABAA in 1952 to benefit any antiquarian bookseller in time of personal need. The Elisabeth Woodburn Memorial Fund offers financial assistance for education and scholarly research relevant to the antiquarian book trade.

Direct your contributions and inquiries to:
Antiquarian Booksellers' Association of America
20 West 44th Street
Fourth Floor
New York, NY 10036

Benevolent Fund Pledge Sheet

Help us boost the ABAA’s Benevolent Fund! Your pledge will help raise money for scholarships and booksellers in need and is tax deductible.

Simply let us know what you would like to donate and we will send you an invoice. Your support is much appreciated.

Sincerely,

John Crichton, David Lilburne, and Ken Lopez
Trustees of the Benevolent Fund

I wish to pledge $________________________ Contact Name _________________________
Firm Name ____________________________ Address __________________________________

Please return to Antiquarian Booksellers' Association of America, 20 West 44th Street, New York, NY 10036
Mid-Atlantic Chapter hosts Meeting and Baseball Presentation in Cooperstown in June

by George Krzyminski

The Mid-Atlantic Chapter of the ABAA is pleased to sponsor a dinner, seminar, and chapter meeting on the evening of Friday, June 27th prior to the Cooperstown Antiquarian Book Fair held on Saturday, June 28th at the Clark Sports Center in Cooperstown, New York.

As part of our ongoing professional education and for a great networking opportunity with a national institution, the meeting will host two excellent speakers from Cooperstown's Baseball Hall of Fame. Jim Gates will present information and give a show-and-tell regarding the library and collections of the Hall, and author of *Take Me Out to the Ball Game*. Tim Wiles, will speak of his baseball book.

The event begins at 7:00 p.m. at the Otesaga Resort Hotel overlooking Lake Otsego (aka Glimmerglass) with a cash bar before dinner. Dinner costs $25.00 per person and payment will be accepted at the door. We have a very good menu lined up.

Those in town for the meeting may also wish to play a round of golf at one of the local courses, visit the Hall of Fame or go to the Fenimore Art Museum in the picturesque town founded in the late 1700's by James Fenimore Cooper's father.

Non-ABAA members are welcome and are cordially invited to attend as part of our ongoing recruitment efforts for new members. Please join us for this great opportunity for interesting knowledge, networking with our colleagues, and a short Mid-Atlantic Chapter meeting.

Please let me know by June 20th if you will be attending as we must notify the hotel of the number of attendees.

In addition, ABAA member Willis Monie (800) 322-2995 or Ed Brodzinsky (607) 638-9962 may be contacted regarding the book show details.

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ILAB Member Seeks Assistance with Southey's *Life of Nelson* Bibliography

by Michael Nash

I am compiling a bibliography of the early English editions (1813 - 1857) of Robert Southey's *Life of Nelson*, together with the early history of the book and with some notice of the house (still standing) in which it was written in 1813. The book arose out of an article penned by Southey for the Quarterly Review three years earlier.

Thefirst published attempt to compile a bibliography was undertaken by Sir Geoffrey Callender in 1922 and formed part of his invaluable edition of Southey's biography. However, despite a formidable team of supporters comprising the Admiralty Librarian, the British Museum, the Bodleian Library, a publisher and a leading London bookseller (and ABAA member), the results were "all at sea" if you will excuse the pun. Nevertheless Professor Callender laid a firm foundation for further research.

I first made an attempt at this in 1991 and had published an article in *The Tractfarlog Chronicle* (yearbook of "The 1805 Club") for which I was then editor and chairman. Further research has revealed that my efforts were almost as inadequate as Callender's had been - thus my present attempt to produce something more trustworthy and definitive for booksellers, librarians and collectors.

What I have discovered will I think change our perception of the versions published before Murray's "Family Library" edition of 1830; and hopefully will explain its interesting passage thereafter until the house of Murray ceased to be involved with the work.

I am urgently seeking (and wish to purchase if possible) certain editions of Southey's Nelson, and would ask members of the ABAA to look along their shelves to see if they can locate the English editions for the following years:

<table>
<thead>
<tr>
<th>Year</th>
<th>Edition</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>1844</td>
<td>7th Edition</td>
<td>Murray &amp; Tegg</td>
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<tr>
<td>1845</td>
<td>8th Edition</td>
<td>Murray &amp; Tegg</td>
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<tr>
<td>1848</td>
<td>9th Edition</td>
<td>Murray &amp; Tegg</td>
</tr>
<tr>
<td>1853</td>
<td>12th Edition</td>
<td>Murray &amp; Tegg</td>
</tr>
<tr>
<td>1856</td>
<td>&quot;New Edition&quot;</td>
<td>Henry G. Bohn</td>
</tr>
</tbody>
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I would be more than happy to pay the "asking price" for any of the above, or to learn of the location of copies in public or private libraries that may be examined. I am on the trail of copies of the 1844 and 1845 editions in American university libraries, but I still wish to purchase copies for myself if possible.

Any help or advice would be gratefully received and acknowledged. Please keep this list at hand for future reference if you are unable to offer copies at this present time. Thank you.

I can be contacted at Marine & Cannon Books in Hoylake, England at +44 (0) 151-632-5365 or via email at Michael@marinecannon.com.
Film Review

*Bookbinding at The Harcourt Bindery & Nineteenth Century Bookbinding Techniques at The Harcourt Bindery.* Two Films by Samuel Ellenport.

In 1980 and 1993, master bookbinder Sam Ellenport contributed to the literature of bookbinding by writing two books, one on gold decoration and the other on the future of the craft. As we all embrace new technology, Ellenport has this time decided to spread his extensive knowledge by producing two new film documentaries and issuing them as DVDs, "Bookbinding at The Harcourt Bindery" & "Nineteenth Century Bookbinding Techniques at The Harcourt Bindery" are the informative and delightful results. Sponsored with funding from The Society for Industrial Archeology and The Early American Industries Association, the resulting films run approximately 80 minutes each.

Founded in 1900, the Harcourt Bindery of the Charlestown district of Boston remains the largest for profit hand-bindery in America. Prior to World War I, hundreds of such firms were to be found in cities throughout the country. The Harcourt Bindery is no museum piece. The firm is an active business interested in making money. While providing a living for its staff of twelve, it is also one of the last book businesses preserving and using daily industrial craft techniques that date back to the 1900s. The viewer soon realizes that the machines used by Ellenport and his staff are almost all manufactured prior to 1920 and many of these tools are from the 19th century.

The first film "Bookbinding at The Harcourt Bindery" has Ellenport taking the viewer through the process of binding: first binding a book in full cloth and then through a book being bound in leather. We see all the detailed steps starting with the sewing of the signatures, adding the endsheets, backing the book block, headbands, cutting the boards, gluing the leather, through to the tooling, stamping, and polishing. In between are all the myriad detailed steps swiftly moved along with Ellenport's long practiced craftsmanship. As he works you hear the ambient sound of the bindery staff in activity, and get a sense of the bindery's atmosphere.

The second film "Nineteenth Century Bookbinding Techniques at The Harcourt Bindery" which plays off the first with an even more detailed look at finishing a book in leather with stamping, tooling, and gilt-edges. In many ways this in depth treatment is even more thought provoking. As antiquarian booksellers we sell sets of leather bound works produced during the 19th and first half of the 20th centuries. Some of these sets are of many volumes in elaborate full morocco bindings with detailed tooling, stamping, gilt-edges, inner dentelles, and silk doublures. This further DVD asks and answers the question of how such limited edition sets involving hundreds of books to be bound, could be produced in a reasonable amount of time and at a cost that was not prohibitive. Ellenport shows how such editions can be produced by bookbinders using their own versions of handcrafted assembly lines.

Despite the dry sounding titles, these films are intriguing and entertaining, holding your interest as well as anything you might see related to crafts or manufacturing on the Home and Garden or History television channels. Sam Ellenport has an excellent speaking voice and a genial on-camera personality. As he moves through all the various steps in the binding and tooling processes, he does it clearly and understandably in a swift and graceful manner. You see his enjoyment in his craft as he tells us how he loves his brass handled 1853 British book press decorated with rampant lions, as he uses it to produce a book in the 21st century. It is a pleasurable experience to watch a beautifully bound book come into being in such a beguiling way by the hands of such a skilled artisan.

Each DVD is priced at $15 plus $3 for shipping and postage for one or both. To order one or both, send the relevant amount payable to Sam Ellenport, 205 School St., Belmont, MA 02478. Institutions can be billed. Ellenport can be contacted at sam@harcourtbindery.com, James Pepper

Members in the News

ABAA Member Anne Bromer, founder and co-owner of Bromer Booksellers Inc., received the Simmons College Graduate School of Library and Information Science Alumni Achievement Award during the college's annual Alumni Day, March 29.

A Simmons College graduate, she received the honor in recognition for being an "outstanding role model for library and information science professionals." Bromer and her husband, David, co-own Bromer Booksellers, an antiquarian bookshop located in Copley Square. She is the author of *Strings Attached*, a biography of Dorothy Abbe, the printer and muse of William Addison Dwiggins, and is co-author of *Miniature Books: 4,000 Years of Tiny Treasures.*

*Miniature Books* won first place as the best-designed gift book at the 2008 New York Book Show and was published in conjunction with last year's miniature book exhibition, curated by Bromer, at the Boston Public Library. Entries are judged by design, production and manufacturing of the whole book (jacket and interior).

There were approximately 1,000 entries submitted for 6 main categories: Children's Trade, General Trade, Special Trade, Scholarly & Reference, School Publishing, and Catalogue. Under Special Trade, there were 8 sub-categories, one of which is the "Gift Book".

In 2006, Bromer and her husband established an endowed fund at the Boston Public Library to inform the public of the library's rare books. She is a former board member and current advisory board member of the Women's Lunch Place in the Back Bay, a daytime community for poor and homeless women and their children.

The Simmons Graduate School of Library and Information Science Alumni Achievement Award is presented annually to a graduate who has demonstrated significant achievement in the library and information science profession.
Safeguard your business
Michals Insurance is proud to provide exceptional fine art insurance to members of the Antiquarian Booksellers' Association of America, Inc.

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Your protection is our policy
Based at the University of Virginia, Rare Book School (RBS) offers five-day non-credit courses in January, March, and June - October in Charlottesville, New York, Baltimore, Washington DC, and elsewhere on bookish subjects ranging from Latin paleography and medieval bookbinding structures to modern artists' books and electronic texts and images. RBS students (their average age is about forty) include academics, antiquarian booksellers, book collectors, conservators and binders, and rare book librarians. Current faculty members include:


Visit the RBS website at rarebookschool.org

Membership Updates

Bauman Rare Books has opened a third location: The Shoppes at the Palazzo, Ste. 2856, 3327 Las Vegas Blvd., South Las Vegas, NV 89109. Phone: 888-982-2862 or 702-948-1617.

Michael Heaston, Rare Books & Mss., has a new address and phone number: P.O. Box 487, Llano, TX 76543-0487, (325) 247-2327.

Sam Hessel. By the Book, LC, has a new email address: bythebooklc@qwestoffice.net.

James O'Neil has a new address: 160 Commonwealth Ave., #521, Boston, MA 02116.

Peter Stern has a new address: 15 Court Square, Lobby 101, Boston, MA 02108.

New Members

We welcome the following members who were granted membership after the publication of the 2008 Membership Directory.

Full Membership:

Joseph Bray, Bray Books, 4726 Cass St, San Diego, CA 92109. (858) 232-9434.

Lou & Myrna Donato, Amber Unicorn, Las Vegas, NV.

Ian Kahn, Lux Mentis Booksellers, LLC, 211 Marginal Way #777, Portland, ME 04101. (207) 329-1469.

John Kuenzig, Kuenzig Books, PO Box 452, Topsfield, MA 01983. (978) 887-4053.

Charles Kutcher, Kutaterskill Books, P.O. Box 122, East Jewett, NY 12424. (518) 589-0555.

Associate Membership:

Ari Grossman, William Dailey Rare Books
Alexandre Hime, Bibliotopius
Steve Singer, John Gach Books

Emeritus Membership:

Henry Berkelouw, Msr. Berkelouw
David Block, The Book Block
Herman Detering, Detering Book Gallery
Esther Geller, Elgen Books