

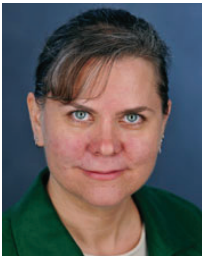


# *Aldus Society Notes*

May, 2015

Volume 15, No. 2

## May 14, 2015: Beth Whittaker



Beth will share "Stories from the Spencer." We will hear about collections, collectors, donors, exhibits, classes, lessons learned, and various other anecdotes from the perspective of Ms. Whittaker's position as Assistant Dean for Distinctive Collections and Director of the University of Kansas's Spencer

Research Library, a rare books and manuscripts library. If you want a sneak peek at their library and collections, their website is <http://spencer.lib.ku.edu/>

## June 14, 2015: Annual Aldus Picnic

The picnic will begin at 3:30 p.m at the Thurber Center. Aldus will supply the basics, such as meats, cheeses, bread, condiments, tableware, cups, and a cooler of ice. Aldus will also provide iced tea. If you wish to drink wine or other beverages, please BYOB. What to bring: If your last name begins with A-L, please bring a side dish of some sort. If your last name begins with M-Z, please bring a dessert. You also might want to bring either a blanket or folding chairs so you can sit outside. Plan to park behind Thurber Center, or in the State Auto parking lot just west, across the alley, behind these facilities.

We'll be entertained by the Thurber Chamber Theater.

## **Aldus Society Meetings**

*Regular meetings of the Aldus Society are held at 7:30 p.m. on the second Thursday of the month between September and May.*

*Meetings are held at  
**Thurber Center,  
91 Jefferson Avenue,  
Columbus, Ohio.***

*Socializing at 7:00 p.m.*

*Free parking behind Thurber House  
and at State Auto rear parking lot  
(between 11th St. and Washington)*



Thurber  
Chamber  
Theater

## *The Aldus Society*

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and April 1.

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## President's Message

As we near the end of the 2014-2015 program year, we look with anticipation to the programs planned for 2015-2016. They continue our tradition of book-related topics presented by speakers who capture our interest, attention, and admiration.

The Program Committee, chaired by Ed Hoffman, has scheduled speakers from Kenyon College, Case Western Reserve University, Ohio State's Cartoon Library, the Phillips Library at the Peabody Essex Museum, and an author of graphic novels.

The annual *Aldus Collects* program will again draw from the special interests of our members which are varied and often surprising. Looking through the final pages of the Aldus Society Membership Directory, we learn that their book-related and collecting interests include choir books, early fiction, comics, cookbooks, crafts, fine press publications, book arts, fly fishing, genealogy, history of books and reading, American, French and Chinese history and culture, libraries, literature, maps, musical scores, paleography, photography, pop-up books, science fiction, published letters, fantasy, theater, travel, Wall Street, biographies and autobiographies.

The Aldus Society monthly programs are open for public participation. Some events are limited to members, including the annual Holiday dinner and summer picnic; field trips to see a fine private library or university library special collection; workshops on book-related topics; and the annual Fellowship of American Book Societies (FABS) annual book tour and symposium.

Encourage your friends to log onto the Aldus Society website, <http://www.aldussociety.com>, for program and membership information. They may agree with Vincent van Gogh, and likely most Aldus folks, that "*it is with the reading of books the same as with looking at pictures; one must, without doubt, without hesitations, with assurance, admire what is beautiful.*"

- *Emerson*

## Editor's Notes

This May issue is bursting with articles about books and book collecting. We have two articles about tracing provenance and association as the authors Bill Rich and Tom Thacker track down previous book owners and collectors. Matt Schweitzer traces books about conspiracies throughout the ages. Jay Hoster writes about completing a collection of slip-cased books, while George Cowmeadow Bauman discovers *Baedekers* in pristine condition along with marvelous tales from the owner.

The passing of Marcia Preston, Kenneth Marantz, and Esther Miller diminished our ranks and saddened our January and February meetings; our condolences to their families and friends.

This issue marks the first without one of our founding members, Marcia Preston. While Aldus members are compiling a separate publication in tribute to Marcia, this issue contains a tribute, a reprint of her January 2010 interview, and a new column by Loretta Piscatella entitled "Inspired by Marcia Preston" which will feature books from or inspired by her collection.

Aldus members contributed photographs and articles, tidbits and interesting news. Every submission adds to our understanding and appreciation of the book. As always, thanks to Don Rice for his able copy-editing and advice.

- *Miriam*

# Tribute to Marcia Preston

The very night of our February 2015 program, we lost a most wonderful member of Aldus. Marcia Preston planned to attend the meeting that night but felt a bit tired and decided to rest for a while. She passed peacefully in her sleep, as graceful in her final moments as she was in life. The Aldus Society misses her deeply.

In September 1999, Marcia Preston and I were having coffee during a break at an Ohio Preservation Council workshop when I raised the possibility of a local bibliographic society. I would come to know Marcia much better over the next fifteen years, but even then she was active within the book community and had served on the board of the Logan Elm Press. As we talked, Marcia and I shared our views about what such a group would be like and, luckily for me and the proleptic Aldus Society, she agreed to join a founding committee.

Over the years Marcia's support and enthusiasm never flagged. She was integral in establishing The Aldus Society's by-laws and advocating for the democratic spirit that still infuses the organization. Marcia brought members to the group and, as much as anyone, endeared new members and visitors. Marcia opened her home to all of us on many occasions, shared her fine press collection with spirit and joy, involved herself in most meetings and functions and, most importantly, exuded love and respect to all.

Marcia's personality and love for her fine press book collection was best expressed in an article written for the newsletter in January 2010, by Aldus member George Bauman, parts of which follow.

- Geoffrey D. Smith



## Announcing a New Feature in the Newsletter

### Inspired by Marcia Preston

by Loretta M. Piscatella

I suppose most people remember the first time they met Marcia Preston. In my case I happened across her name through a Google search. I was researching a fine press book featured in a *New York Times* article and came across something Marcia had written for the Aldus Society Newsletter. She kindly responded to my request for information, and an energetic correspondence ensued resulting in a personal friendship I will always treasure.

Marcia touched many hearts with her gracious manner and was a true lady, in the best old-fashioned sense of the word. Furthermore, she demonstrated the value of being a lifelong learner. People were inspired by her great passion for her book collection, and she loved, loved, loved sharing it, showing it, and growing it. Marcia was my teacher, my mentor, my friend.

Since mid-February I've been wondering how I might honor her in some appropriate way. Bits of conversation with Lois Smith and Marcia's niece, Tami Morris, helped set me on the right path. Beginning with the next issue of the Newsletter, I'll be continuing Marcia's enthusiastic sharing of her books with Aldus members by writing reviews of the fine press, limited edition, hand printed, beautiful books in her collection.

Each installment will focus on a particular style, a press, an artist, a technique, a printer, and so on. When applicable, I will use pieces of my letters from Marcia, so her voice will share the space with me.

I want to thank the Aldus Society members for allowing me to engage with them in this tribute and celebration of fine books.

*Editor's Note: Loretta Piscatella is an Adult Services Librarian with the Middle Country Public Library, Centereach, Long Island, New York.*



# ALDUS COLLECTS (REPRINTED FROM JAN 2010 NEWSLETTER)

## Marcia Preston: A Fine Collection of Fine Press Books

by George Cowmeadow Bauman



Ten years ago, Marcia Preston became one of the founding members of The Aldus Society. During our formative years, she served two three-year terms as Program Committee chair, and introduced us to many interesting

speakers, particularly in the areas of fine press book design and printing.

Marcia recently talked about her collection at her dining room table, covered with carefully stacked examples of recent acquisitions and a few favorites as well. Her primary collecting interests are miniature books and (of course) fine press books.

Marcia began by defining fine press books: "Press books are designed to present a text in the most attractive way, using fine paper, typography and bindings," she said. "Everything is unique according to the interests and abilities of the printers." She quotes an anonymous source, "A fine print book must be made by craftsmen and artists who are book artists. Fine printing cannot be accomplished with a mass market mentality." She added, "The makers of these books try to make the most beautiful form possible for texts they deem important.

That led naturally to the question of how she began collecting such books, and whether there was a particular moment or book which ignited her enthusiasm for them.

"Indeed there was!" she replied with a smile. "Back in the early nineties, Ann Alaia Woods was my calligraphy teacher and showed me a book that she was hand lettering. I was amazed; I didn't

know such books existed. It was *A Letter of Columbus* by David Citino, which was going to be published by the Logan Elm Press. The fact that Ann was doing titles and capitals on the press run of 125 books just blew my mind. I immediately fell in love; it was just that sudden, love at first sight!"

Marcia said that she had really wanted a copy of the book Ann was working on, but... "I never knew that books could be that expensive! Finally my husband Dan, knowing I wanted it desperately, said 'Go get it!'" (We didn't discuss how much she paid. However, *A Letter of Columbus* is now scarce, and sells for as much as \$2500.)

"I then became acquainted with Bob Tauber and Russ McKnight at the Logan Elm Press. I finally spoke up and offered to volunteer there, staying for two or three years. It was wonderful to be associated with those people and have a little to do with the making of those books. I now have many Logan Elm Press books printed at the 'old' press; they're all beautifully designed and printed. Cynthia Ozick's *Epodes: First Poems* was a very special one. And it was a privilege for me to have some involvement in *Chestnut Ridge*.

"When the press closed in 1995 for budgetary considerations, it was a very sad day. We had just started the friends of the Logan Elm Press which grew to 250 members, with big plans to support the press."

When asked if such book-producers were to be referred to as "printers" or "publishers," she answered, "I call them printers, because that's their main job, along with designing the book and bringing together different people involved in the project, like artists and binders.

"Graham Moss of the Incline Press (who was a guest speaker during our first year of Aldus programming) says he loves the mechanical part of the job, but most printers, I would say, are more interested in the artistic development of the book.

"Timothy Hawley in Louisville doesn't care about making money. He says, 'All I care about is covering my expenses. My time doesn't count. It's the pleasure of creating these books.'"



One of the first fine press books which Marcia acquired was *A Letter of Columbus*. The title and capitals were done by her calligraphy teacher Ann Alaia Woods, who then introduced Marcia to this new (for her) art form.

Hearing Marcia talk about the nature of these exquisite books makes you realize the achievement of a perfect juxtaposition: the pleasure of the printers in making these wonderful books and the pleasure of those like Marcia who appreciate and collect them.

Marcia has added to her collection of new press books through an organization called the Fine Press Book Association, a clearinghouse and celebration for things relating to such books. "And I take several publications that help me learn about things. There's a tremendous amount of information on the internet with many links and blogs, including <http://www.philobiblonclub.org/>. I also belong to the Private Libraries Association in Britain.

"Another way is to subscribe to the books of various printers," she said. "Russ McKnight at Logan Elm Press saw my interest in these books and suggested I become a subscriber to the books of Kim Merker at Windover Press. Subscribing means that you agree to take almost every book of a printer. Contacting the Windover Press was the beginning of the branching out of my collecting.

"We corresponded for eight years. He'd send me a finished book and I'd send back a comment or question, and I was extremely flattered that a man like him would take his time and write to me.

"I've made an effort to write and compliment the printers on their books after I receive them. I don't think they hear from many people, because they act like it's wonderful I've written. That's how I've established these friendships."

Marcia paused a moment, then said, "That was part of the fun of getting into these books; meeting people like that, and corresponding with them. It reinforces the personal connection with the printers. That's what's so important. These books represent dedication, love, and persistence."

I asked her how many books a fine press prints in an average year. "Not many," Marcia answered. "An important book might be the only one produced in a year, though Incline Press sometimes does several smaller books a year.

"I subscribe to three presses in England: Graham Moss' Incline Press, the Whittington Press, and the Old School Press. I just love their books, and you get quite a discount when you subscribe. It's wonderful to write back and forth to England.

"I receive books from two American presses: the Bird and Bull Press of Henry Morris in Pennsylvania, and from Robert Baris' Press on Scroll Road in Carrollton, Ohio. He makes lovely books.

"I just stick to these few publishers," she summarized, and with a shrug said, "I can't buy everything."

When a book that she will be receiving as a subscriber is in production, Marcia says, "The excitement builds when I know a book is completed about which I have usually known for some time. When that book arrives, it's just wonderful to see the culmination of months of work. I just grab the scissors and open that package up. Sometimes they're packed so well that they're hard to open. It exasperates me when it takes me 15 minutes to open it!"

After talking about her collecting, we began lovingly examining the books which she had set up on the table prior to our meeting. As she handed the first one to me, I noted that she didn't ask me to wash my hands or to put on white gloves. "I don't care," she said. "They're to be used and enjoyed."

Space prevents me from describing all of them, especially with the enthusiasm which Marcia evidenced for each one of them; but here are several worthy of mention on the next pages.

### **Water from the Incline Press**

This book was developed in association with an exhibition by the International Society of Bookbinders at Oxford's Bodleian Library. It was commissioned by



Designer Bookbinders and printed by Incline Press for an international bookbinding competition set for June 2009.

A Group of the books were sold unbound or "in sheets" to binders throughout the world. Then binders had about 10 months to complete the bindings and send them back to England for judging. The

press committed many copies to the Society, but also reserved 150 for subscribers. Each subscriber received a different paste-paper cover of their book.

"There is no other book in existence like this," Marcia explained; she displayed the statement-of-limitation page, which concluded, "This copy was bound for Marica Preston." She added, "With books like these, you feel that these printers are thinking about you and care about you."



### ***Sylvae* from the Midnight Paper Sales**

Gaylord Schamilec, working with Ben Verhoeven, created a fascinating history of his farm as seen through the trees on the property. This magnificent book is bound in boards cut from the farm's trees. Each page illustrates a cross section image of a tree on their farm, done beautifully in browns and whites.

The two men kept an online diary regarding the process of their research and the press' development of the book, creating great interest among subscribers as they follow the project's progress. Fifty specimens were printed by Schamilec's fine press on hand-made paper and include historical anecdotes and observation.



### ***Portmeirion* from the Whittington Press**



Located in Gloucestershire, England, Whittington Press is owned by John and Rose Randle. "I knew it was going to be a special book," Marcia grinned, showing me the book about an extraordinary Italianate seaside village on a remote peninsula in North Wales. The book is printed on Venetian hand-made paper, and packaged in an elaborate clamshell box. It utilizes a printing process called pochoir, which achieves its effects by superimposing layers of flat color on top of one another.

"I wrote to John and told him that it looked like a very fine book, and that the *World of Interiors* magazine might be interested. He contact them, and they were, and this came out," Marcia said, holding up a copy of

the magazine, bookmarked to a page she showed me: a review of the book, with photos. "I was quite proud that I was the instigator of this!"

### ***A House by the Sea* from Whittington Press**

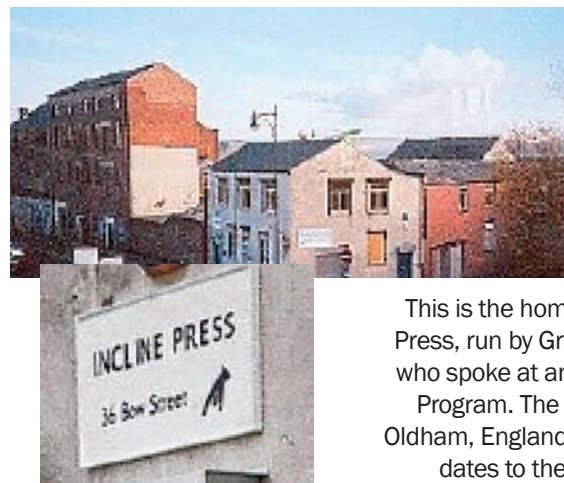
Finally, I asked Marcia if, among all these amazing books, she had a favorite. "Well, you'll be surprised," she smiled, showing me her copy of *A House by the Sea*. "It features stencils by Miriam Macgregor. Miriam is a master at pochoir. Her illustrations are hand-done and took her two years to make about 65 copies of this book about these islands off Africa. I think the colors are beautiful."



In conclusion, I asked Marcia how many fine press books she owned. She laughed and replied, "When I gave a program in Lancaster in the Art Space, I knew that question would come up, so I counted my books. I have about 350 regular fine press books, not including my miniatures."

After we reviewed perhaps two dozen books, including a couple of her miniatures, Marcia handed me a typed document of about 50 pages, entitled "Memoirs of a Collector."

"I wrote this for my family about my collection and the history of it." Marcia appropriately takes her collection seriously, even to the point of writing about them so that her heirs will have continued access to her enthusiasm for fine press books.



This is the home of Incline Press, run by Graham Moss, who spoke at an early Aldus Program. The press is in Oldham, England; the building dates to the 1820s.

# Proofs of a Conspiracy

## John Robison and the 18th Century Origins of Modern Conspiracy Theory

by Matthew S. Schweitzer

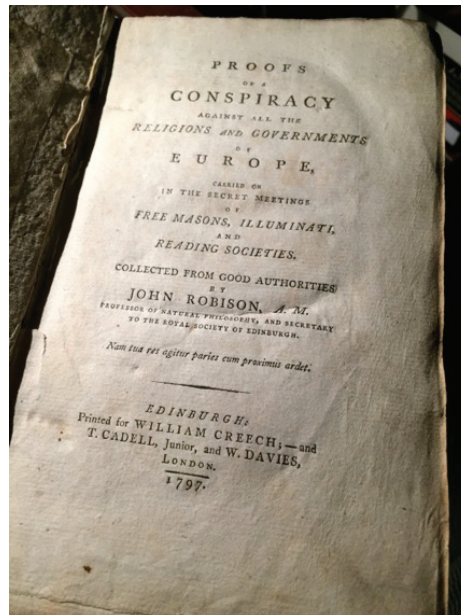
In 1964, author Richard J. Hofstadter wrote a book entitled *The Paranoid Style in American Politics*, which analyzed the remarkable influence conspiracy theories and related “paranoid politics” had had on American history. He realized that recurring paranoia in American politics often found voice in various media outlets and was a pervasive and influential factor in the lives of many Americans. As a result it could influence elections, interpretations of world events, and even the understanding of world history as the outcome of the sinister machinations of various nefarious entities, mostly communists and other dangerous Power Elites. Fast-forward to the twenty-first century. As our culture has become awash in the profound influence of the Internet and the powerful outlet it has proven itself to be for the transmission of news, ideas, and opinions, it has also enabled the spread and perpetuation of increasingly pervasive conspiracy theories surrounding everything from the JFK assassination to the Apollo Moon landings to the dangers of vaccinations.

One recurring theme of many conspiracy theories has been the influence of the Freemasons and other secret societies on world events. The Freemasons have been accused of enabling the “Powers That Be” to manipulate political and business leaders, corporations, armies, and entire nations into carrying out plans for world domination as well as attempting to undermine Western Christendom to establish a tyrannical one-world government often referred to in conspiracy circles as The New World Order. Strange to say, these claims all seem to stem from a single book published in Edinburgh, Scotland in 1797. The book, *Proofs of a Conspiracy Against All the Governments and Religions of the World*, purported to expose European Freemasonry as the sinister force behind the French Revolution and all its bloody atrocities. According to its author John

Robison, the Freemasons in France had been infiltrated by a shady and even more malevolent secret society, the Illuminati. It was the Illuminati who pulled the strings of the revolutionaries in an attempt to establish a new society based on the Enlightenment values of science and reason. They wished to see the complete and total abolition of monarchical government and the oppressive influence of the Church by purging first France and later the entire continent of religious domination.

The Illuminati were in fact an historical and quite literal secret society that existed in late eighteenth-century Germany. Founded by an eccentric Jesuit-trained professor, Adam Weishaupt, the Order of the Illuminati was created to perpetuate an elaborate plan to realign the nations of Europe, topple monarchies, overthrow the power of the Catholic Church and all religious organizations, and promote the ideals of human fraternity, liberty,

and equality. These concepts would appear again under the banner of the French revolutionaries years later. Weishaupt hoped to recruit rich and powerful members from the highest ranks of society as well as the lowest in order to indoctrinate and use them to further his group’s aims. Using subterfuge, bribery, intimidation, and blackmail, the Illuminati would infiltrate and control all branches of government and other important societies. Enter the Freemasons, who at the time were a very powerful and influential organization ripe for “Illumination” by Weishaupt and his agents. The Illuminati however were doomed due to the very subversive nature of their clandestine operations and were soon exposed and brought down by the Bavarian authorities when it was discovered that Weishaupt’s men had been working to blackmail German officials. Damned by his own letters which were confiscated from his house in Ingolstadt detailing his plans to overthrow the government, Weishaupt went into hiding and





most of his associates either fled or were arrested and imprisoned. The Order was permanently disbanded and

most believed this was the last to be heard of them.

Yet this was not to be. By 1789 the French Revolution erupted in Paris and was led by prominent Freemasons like the Duc d'Orleans. The revolutionary Jacobin Clubs which sprang up across France all seemed to promote policies in line with

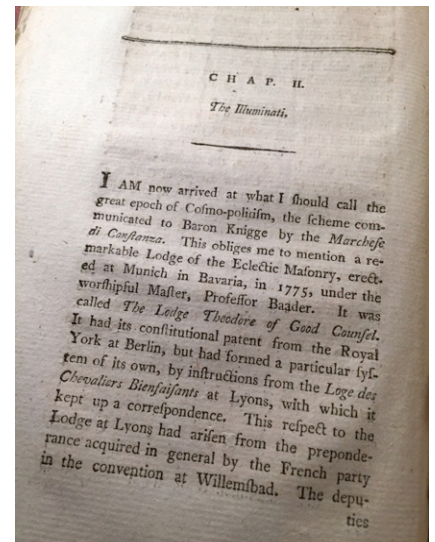


those the Illuminati themselves had once advanced, leading some to conclude that the Illuminati had simply gone underground in France and influenced the uprising against the Ancien Régime. The French nobility lost their heads and the country was plunged into years of bloody turmoil. Many in Europe and America who viewed the events in France with horror began to wonder just how much of a role the Freemasons and their Illuminati puppeteers played in the Revolution and if they had plans to export their murderous plans to their shores.

John Robison was the first to put these fears into writing and was very outspoken in his condemnation of the Freemasons' role in the Revolution and was clear that he saw the elusive Illuminati behind them. Robison was a professor of Natural Philosophy at the University of Edinburgh and a member of the Royal Society and was thus considered a reliable and credible authority. When his book *Proofs of a Conspiracy* appeared in 1797 it lit a firestorm of excitement and fear about the Freemasons in their midst and the potential for a similar bloody revolution at home. Nowhere was this fear more profound than in New England where prominent Federalist clergymen like Jedediah Morse, father of inventor Samuel Morse, railed in the pulpit against the Freemasons and the Illuminati, sparking a full blown "Illuminati Panic" in the summer of 1798. Thomas Jefferson, suspected of being a secret Illuminist for his support of the French Revolution, was crucified in the New England press and even George Washington was urged to repudiate his Masonic membership. Anyone suspected of anti-religious or atheistic sentiment (considered key hallmarks of Illuminist thought) or

those critical of Morse and his claims were branded potential Illuminati traitors. Angry diatribes written in support of the Illuminati witch hunt appeared in newspapers across New England urging citizens to help root out secret Illuminists. These fears continued to linger well into the early nineteenth century and helped contribute to the rise of the Anti-Masonic Party in 1826.

Robison's book was hugely popular when it came out and went into numerous editions within a few years. Washington himself was known to own a personally annotated copy. Other books like those of the French cleric Abbé Barruel and the American Reverend Seth Payson argued in support of the Illuminati conspiracy theory and saw their malicious influence as part of a growing and dangerous antichristian plot to uproot all forms of political and social organization based on Christian foundations. Forever after the Illuminati, and to a great degree the Freemasons, were viewed with fear and suspicion. Despite the fact that the Illuminati themselves had ceased to exist as an organization, their influence was felt by many at work in the plots and surreptitious activities of revolutionaries across the globe. It was widely believed that Karl Marx was influenced by Illuminist ideology and included key elements of



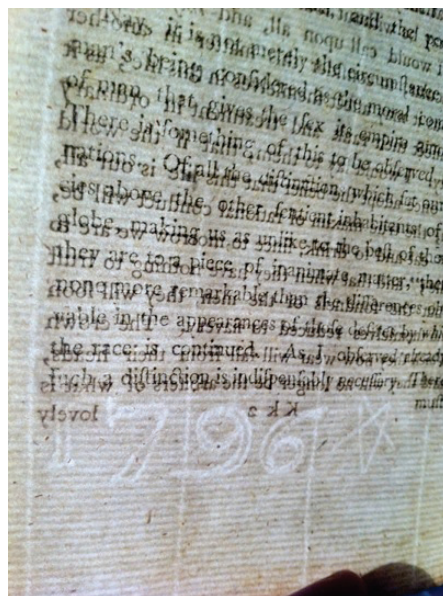
Weishaupt's ideas in his *Communist Manifesto*.

Fears about the Illuminati had largely been forgotten until the 1920s when British author Nesta Webster reawakened the paranoia with the publication of several books attacking Freemasonry and labeling the 1917 Russian Revolution an Illuminist plot to overthrow world governments and create an atheistic (or outright Satanic) world communist society. Her book *Secret Societies and Subversive Movements* published in 1921 connected the dots between the Illuminati, Freemasons, Jews, communists, atheists, Satanists, occultists, and other outsider groups as being part of a plot against world civilization. Webster quoted Robison's book at length and held his work in great esteem for exposing the truth about the causes of world unrest, including



the recent World War that had ravaged most of Europe. To this very day, Robison's book is trotted out by conspiracy theorists and groups like the John Birch Society as evidence for the influence of the Illuminati in world affairs and for their continued plot to destroy religion and sovereign democratic government with the hope of replacing it with a tyrannical communistic global empire. Illuminati conspiracy theories even today permeate mainstream media and mention is made of these conspiracies on news outlets and numerous websites and magazines in reference to Hollywood and the music and entertainment industry, who are accused of being pawns in the Illuminati's plans to seduce and brainwash the youth of America.

My copy of *Proofs of a Conspiracy* is the rather scarce first edition published in Edinburgh in 1797. Still in its blue paper publishers boards it appears to have



never been bound by its original owner. The book is a quarto of some 300 pages printed on fine, thick, rag paper watermarked with the year "1796." Interestingly, the watermark also appears to include an inverted pentagram! This symbol has long been associated with witchcraft and devil worship, and it strikes me as amusingly odd that such a watermark shows up in a book that became so closely identified with Satanic conspiracies. The book itself was widely reprinted due to its huge popularity and thus is readily available today. Numerous copies are for sale online, though most are later editions and often in poor condition. I can imagine paranoid readers feverishly thumbing through its pages in front of flickering fireplaces in dimly lit

rooms. For such an obscure work, its influence has continued to be felt even after some 200 years. Not bad for such an unassuming a little book.

## Searching for Nelson Evans: Research in the 21st Century

by Tom Thacker

"Who is he? What happened to him? I have no way of knowing." This is how film historian and photograph collector John Kobal ended his 1985 book *Hollywood: The Years of Innocence*. The person he was referring to was Nelson Evans, a seemingly enigmatic portrait photographer based in Los Angeles during the early days of Hollywood. Kobal's book was built around Evans' portraits of many of the silent era's great stars, including Mary Pickford, Rudolf Valentino, and Gloria Swanson, illustrating a long-gone Hollywood, before it was forever changed by scandal in the early 1920s. What was missing from the book was Evans himself, so much a mystery that Kobal had no idea where to find him. The research needed to solve such a mystery thirty years ago would have been a daunting task, but today all it takes is one iPad and a couple of websites.

First, a little background. Among my many interests are movies, photography, and local history. A couple of years ago I decided to start collecting movie-related photographs, which led to learning about the history of Hollywood still photography. Shortly after I began

collecting, I came across David Shields' *Still: American Silent Motion Picture Photography*, an excellent overview of the beginnings of still photography in the early days of Hollywood. Among the photographers profiled in the book is, of course, Nelson Evans, who Shields calls one of Hollywood's greatest visual talents. He also mentions that Evans was born in Columbus. I was a bit intrigued by the Columbus connection, but it was not until a few months later that a blog post by film researcher Mary Malloy gave me the information that started my quest into Evans' life: Nelson was from Clintonville. And as I am a



*Nelson F. Evans*

Nelson Evans 1918

resident of Clintonville, it almost seemed like a duty to find out all I could about him.

My research has mostly taken place on two websites. Biographical information about Evans and his family came mainly from [Ancestry.com](https://www.ancestry.com), the well-known website for genealogical research. Using Ancestry has its pitfalls, such as following false leads, but piecing together Nelson's life has been relatively easy, just requiring a bit of patience. Information about his career has been found on the Media History Digital Library website (<http://mediahistoryproject.org/>), an amazing online collection of pre-1963 (i.e. public domain) film, sound, and broadcasting periodicals gathered from libraries, museums and collectors. Best of all, the collection is free and searchable.

Finding the basic biographical facts about someone on Ancestry is relatively easy. Searching census records told me Nelson was born on June 6th, 1889 in Columbus, his parents were Charles and Mary, and he had an older brother and sister. City directories noted the year-by-year movements of the family. When Nelson was born, they were living in the Dennison Place subdivision just south of Ohio State University. Two years later finds them in the newly created North Broadway development in Clintonville, one house east of Dayton (now Indianola) Avenue. City directories can also chart changes in a person's career. When they first moved to Clintonville, Charles was listed as a joint agent for the "CCC & St L, Scioto Valley & NE, Col S & H RR". By the 1893 directory, he was working as secretary for the Columbus and Clintonville Electric Street Railroad Co. Over the next few years, he becomes vice president, and later president, of the Franklin Fuel Co., president of the Riverdale Mining Co. and vice president of the National Hocking Coal Co. Clearly a restless man.

Unfortunately, such records can only tell us the "what" and not the "why." The 1910 census is a good example. Here we find Nelson and his parents living at the Hartmann Hotel in downtown Columbus. The Hartmann was also a sanitarium, so it is possible that one of the family members was ill. This is somewhat backed up by a discovery that would have been nearly impossible 30 years ago. A search found that Nelson and his mother appear a second time on the 1910 census, this time in Los Angeles. While it is possible that it is a different Nelson and Mary Evans, not uncommon names, all of the data matches up between the two entries including the fact that Mary's father was born in the state of Delaware. One conclusion that can be drawn

from this unusual situation is that either Nelson or his mother had to go out west to recuperate.

Another curiosity about the 1910 census is that Nelson is listed on the Columbus record as being married, but there was no wife down as part of the household. This is another case of a mystery that could only be solved in the internet age. Recently, Michigan marriage records became available on Ancestry. The Evans family had no connections with Michigan, so there would be no reason to target their records. Fortunately, searches on Ancestry cast a wide net and so I discovered that in 1909 Nelson married Helen Hysell in Dundee, Michigan, just north of Toledo. However, Helen, also a resident of Columbus, is found on the 1910 census living with her parents and is listed as being single. Another "what" without a "why," but the only possible "why" is that the couple had eloped and the marriage was annulled. Helen, by the way, later became a writer in New York City and eventually moved to Los Angeles, where she died in 1964. She never re-married.

After a short return to Ohio, the Evans family moved back to Los Angeles in late 1914. City directories show them moving around the part of Hollywood where Nelson had set up his studio and finally settling down just a few blocks west of Charlie Chaplin's studio. In 1916, the California List of Voters shows that Nelson is married to a Genevieve. This recent finding is backed up by his marital status on his 1917 draft registration, but is complicated by a March 1919 marriage certificate for his wedding with a Genevieve Cover. Presumably this is the same Genevieve, but why did they marry again? Another "why" in the Nelson Evans story.

The end of his story was very eventful. Sometime between 1920 and 1922, Nelson divorced Genevieve. In January of 1922, he married Rosalie Knight, an Ohio native living in New York City. After their marriage, the couple took a six-month honeymoon trip to Egypt. They returned to Los Angeles in July and three months later Nelson tragically died. He is buried in the family crypt in Greenlawn Cemetery, along with his parents, a maternal aunt, and his brother Charles, who was killed in 1901 while serving with the Army in the Philippines.

Researching Evans' career proved to be a much easier task, although the occasional deep digging was necessary. My main source of information was the Media History Digital Library, an online collection of over 1 million pages of media periodicals dating from 1896 to 1963. Using their search engine, Lantern, I was able to quickly find many references to Nelson Evans that would have otherwise taken countless hours to track down. After

exhaustive searching, I took to going through volumes of magazines between the dates of 1911 and 1925 to make sure I caught as much as I could that searches might have missed for various reasons.

Evans first appears in a magazine in the October/December 1912 issue of *The Moving Picture World*, a trade magazine for film exhibitors. In 1912, Evans owned the American Feature Film Company, a film exchange business, in Los Angeles (film exchanges were middlemen between the studios and the theaters, actually handling and maintaining film prints while they were in circulation). The magazine reports of his attempt to put a German film, “The Yellow Peril” into a downtown theater. A meeting with the local censor board went slightly wrong when he mixed up the day they were to discuss the film, thus delaying its showing. When the board finally passed the film, he had lost three days business.

The April 5, 1913 issue of *Motography*, another trade magazine, finds Evans and his American Feature Film Company opening shop in Toledo. Essentially a press release, it details the focus of the business thusly: “This company operates entirely with feature films, all imported, and in cooperation with similar houses in London and San Francisco.” At this time in film history, a feature film for any movie was three or more reels in length, a single reel representing about 12 minutes depending on projection speed. Until 1914, most feature films were made in Europe.

One of the most surprising discoveries was Evans’ brief foray into the film production business. The article was in the April 12, 1913 edition of *The Moving Picture World*, just a week after announcing his new Toledo exchange. In late March, much of the Midwest was hit by several storms that dropped upwards of 10 inches of rain in some areas, causing widespread, destructive flooding. The worst hit city was Dayton, whose downtown was under 20 feet of water. Once the waters subsided, several film crews converged on the city to document the damage. One of those crews was from the American Feature Film Company. In



Ad for Dayton Flood Disaster

*The Moving Picture World*, Evans gave his account of the filming and what to expect from their one-reel effort. This particular issue also contains a full-page ad for the film as well as a smaller ad for his exchange. In that particular ad, Evans is trying to sell off old prints of films that have outlived their usefulness, including “The Yellow Peril,” the film he was having so much trouble with in Los Angeles the year before.

The American Feature Film Company made its last appearance in the trade magazines in the January, 1914 issue of *The Motion Picture News*, where Evans tells of a trip to New York to secure the purchase of

several Italian films. He also hints of changes coming to his company, which are confirmed in the next issue of the magazine. A small blurb announces that he is currently in New York again, this time finding films for the Independent Feature Company, based in Cleveland. This new company was a partnership with two exchange and theater owners from Cincinnati. The last we hear of Evans and the exchange business is in several articles and ads over the last few months of 1914. He served as the vice president of the Standard Program Association, an attempt to bring together 22 exchanges around the country. Apparently, the scheme never got very far as no mention of it appears after their promised starting date of January 1915.

Evans disappears from magazines between 1915 and late 1916. During this time, he established his photography business, finally announcing the opening

of his own studio in the September 1916 issues of both *Motography* and *The Moving Picture World*. At this stage, the business was known as the Golden Gate Photo Company, but by the time the studio opened at the beginning of 1917, it had changed to the Evans Studio. The earliest photograph attributed to Evans that I have found, was published in the March 1917 issue of *Photoplay Magazine*. The photograph features actress Bessie Barriscale playing the piano for her husband Howard Hickman in their Hollywood home. It is very likely that unattributed photos were published earlier, but are obviously



Mildred Harris in *Photoplay* 1917



difficult to identify. The earliest portrait found so far is one of Mildred Harris, soon to be the child bride of Charlie Chaplin, in the June 1917 *Photoplay*.

While his photographs were published in the film fan magazines of the time, mainly *Photoplay* and *Motion Picture Magazine*, news of Evans and his studio are usually found in the same trade magazines that covered his exchange business. For example, during the latter half of 1918 *The Motion Picture World* carried several pieces on Evan's work on a lobby display for the hit comedy feature "Mickey." Most of these were from press releases and started with a variation of "Nelson Evans, formerly an exchange man, now president of Evans Studio, a large photographic studio in Los Angeles, and an authority on photographic values, has entered the Government service for the duration of the war." A small blurb about Lt. Evans' duties during the war appeared in the November 1918 issue of *The Moving Picture World*. It tells of his work on "new battle-line motion picture cameras which the Government is using in war work." This work took place at the Vitagraph Studios in Brooklyn. His other duty was as inspector of photographic supplies coming through the port of New York. His return to Los Angeles was announced in the January, 1919 *Film Daily*.

It is in the fan magazines where Evans the photographer can be found. So far, I have been able to find over 300 of his photographs, from basic portraits of hopeful actresses to elaborate works of art with



Bathing Beauty on the cover of *Picture Show* 1920

the likes of Mary Pickford and Gloria Swanson. His most enduring pictures are those of the Mack Sennett Bathing Beauties, considered the first Hollywood cheesecake photographs. Taken mostly in 1917, they continued to appear in magazines for several years, even as imitations came and went.

An evolution of style can be seen

in Evans's work by going through these fan magazines. During his sadly brief career, he went from simple but artful pose of Mildred Harris in 1917 to a dark, almost foreboding, portrait of Laura La Plante in the May

1922 *Motion Picture Classic*. In between, he helped introduce the world to Rudolf Valentino, supplying the photographs for several articles covering the actor's breakout film "The Four Horsemen of the Apocalypse" in 1921. In 1920 he gave us Mary Pickford in her wedding dress; and over several years, he inadvertently documented the sad decline of matinee idol Wallace Reid as he slowly succumbed to drug addiction. His last photo of Reid, in 1922, is another dark portrait. Both subject and photographer would be gone by the end of the following year.

With the digitization of documents and periodicals, research such as what I have detailed above can now be done relatively quickly and much more efficiently than ever before. Although I will still have to travel to search holdings in Los Angeles if I ever have a hope of learning all I can about Nelson Evans, the information I have found in my online searching will make the offline work that much easier and focused. Over the last few years, the Media History Digital Library has revolutionized film research. Imagine what other interests of research could open up with similar digitized collection.



Laura La Plante in *Motion Picture Classics* 1922

## Have you been to a Thurber House Summer Literary Picnic?

Enjoy good food, good friends, and good books with the Summer Literary Picnic series featuring readings by Ohio-connected authors on the side lawn of Thurber House.

**The Literary Picnic season will be announced on May 11!** Visit [www.thurberhouse.org](http://www.thurberhouse.org) or call 614-464-1032 x.11 for more information.

## In Memoriam: Kenneth L. Marantz (Jan. 16, 1927 – Jan. 3, 2015)

The art of the picturebook is timeless. Just ask anyone, and chances are they will remember that special book from their childhood — a book that ultimately taught them about life and the world around them. Thanks to the efforts of the late Kenneth L. Marantz, Professor of Art Education at The Ohio State University, and his wife, Sylvia, a former school librarian, many more generations of children will share in that priceless experience.



For more than 50 years, the Marantzes had collected, reviewed and carefully preserved thousands of picturebooks and related objects, which in 2008 they generously offered to the School of Library and Information Science (SLIS) at Kent State University to create the Marantz Picturebook Collection for the Study of Picturebook Art. This unique collection chronicles the rich artistic and literary tradition of modern storytelling for young people. It is the only one of its kind in the nation in which the books are cataloged by illustrator, acknowledging Ken's long-held view that picturebooks are art objects.

Ken and Sylvia were delighted that their cherished books, posters, realia and original art found such a loving home. Then they went a step further, funding an annual research fellowship and a picturebook symposium to ensure that the collection would contribute to ongoing research around picturebooks.

The Marantz Collection hosts many events throughout the year. Monthly storytimes are held there for local children attending the University's Child Development Center. Classes from the university's Visual Communication Design program visit the collection regularly for guest lectures and inspiration in their designs. Library school students as well as students from across the Kent State campus use the collection in their work. Conferences and workshops regularly fill the space. Noted illustrators of children's books have stood in awed silence at seeing all of their works together on the shelf, scattered as their books usually are when shelved by author in other collections. Very soon the School will welcome its first Marantz research scholar, and a picturebook symposium will be held later this year.

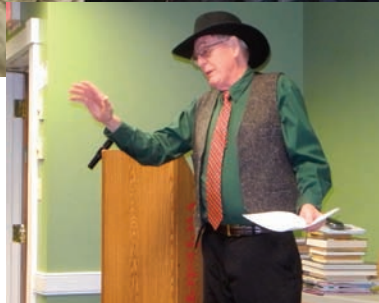
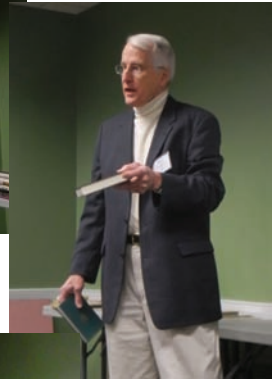
Ken and Sylvia Marantz have been key partners in helping the School to become one of the top youth services programs in the country and to inspire future generations of educators, librarians, researchers and scholars, authors, illustrators, historians and everyone who values the magic of picturebooks and their importance in children's lives.

*For more information about the Marantz Collection in Kent State's School of Library and Information Science, please visit <http://bit.ly/MarantzPicturebookCollection>.*

*The Marantz family has requested that donations in his honor be made to Wexner Heritage Village, 1151 College Ave., Columbus, OH 43209, or to the Marantz Picturebook Collection for the Study of Picturebook Art, Children's Center Support Fund, c/o Sarah Molina, Kent State SLIS, 314 Library, P.O. Box 5190, Kent, OH 44242.*



January 8, 2015:  
Aldus Collects

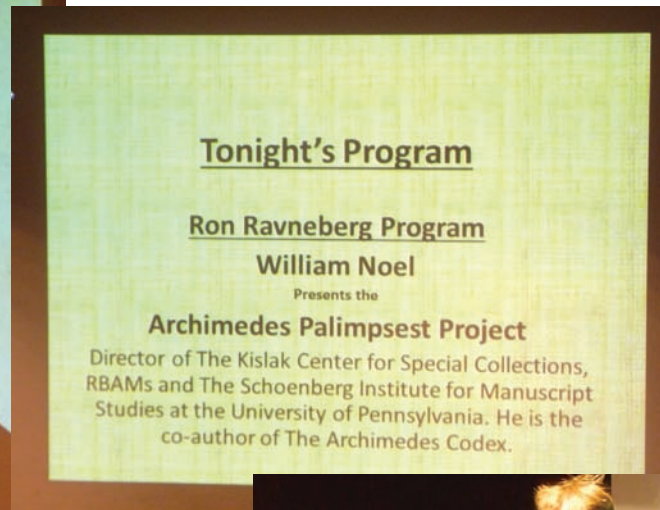


February 12, 2015:  
Tony Clark - Tarot Cards

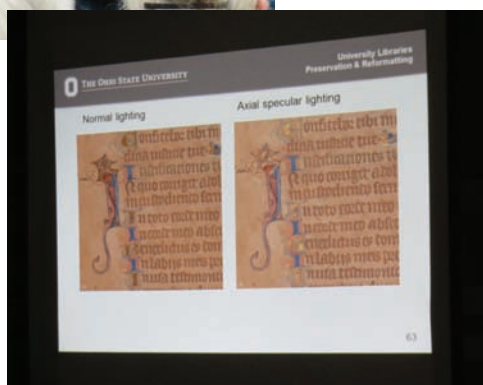
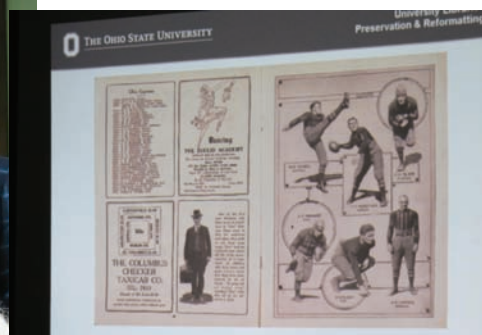




March 12, 2015: The Archimedes Palimpsest Presented by Willam Noel



April 9, 2015: Amy McCrory - Digital Imaging of Rare Materials



# How an eBay Seller Went From Goat to Hero

by Jay Hoster

This is a tale of how curses waiting to be heaped upon a careless eBay seller turned, in a flash, to words of praise. But perhaps we should start at the beginning.

My father worked as a salesman for Buckeye Steel Castings and he would bring home samples of the items he gave to his customers: vinyl briefcases, ashtrays of vast dimension, and, of course, Zippo lighters. I've been a collector for many years of the Christmas keepsake volumes issued annually by Westvaco, the paper company, that were used by sales reps as corporate giveaways.

To find a company that gave out illustrated, slipcased



volumes of American classics on an annual basis seemed very enticing to me. The first volume in the series, *The Legend of Sleepy Hollow* in 1958, was issued by the West Virginia Pulp and Paper Company, and the final volumes came from



the merged firm MeadWestvaco, but Westvaco is the corporate name that endured the longest.

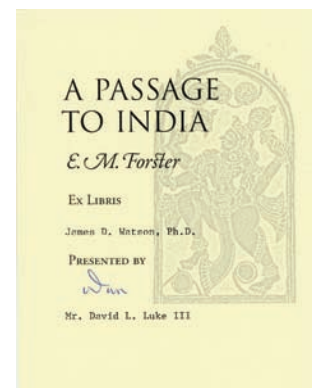
Many of the books were designed by Bradbury Thompson whose lifetime output as a leading figure in his field is chronicled in *The Art of Graphic Design*, published by Yale University Press in 1988.

One of Thompson's most creative efforts came with his 1968 volume *The Red Badge of Courage*. He took his design cue from one of the popular exhibits of the battlefield museum at Gettysburg, a prayer book that stopped a bullet. There are documented cases where other items, ranging from playing cards to Bibles, tobacco plugs to belt buckles, served the same purpose. Thompson hit upon the idea of simulating the effect of a bullet striking the front cover and extending into the page block, and he also used random blood spatter

designs throughout the book.

Westvaco volumes have a distinctive appearance on the shelf. Charles Dickens's *American Notes* is designed in oblong format, so the end of the slipcase, rather than the spine of the book, is displayed. The Nathaniel Hawthorne volume of 1983 included the commemorative stamp that Thompson designed for the United States Postal Service.

My collection was nearly complete when a search on eBay brought me to the 2006 volume, E. M. Forster's *A Passage to India*, described as being in fine condition without any marks. I went ahead and ordered it.



This offering is a complex production, with the slipcase opening in butterfly fashion and housing both



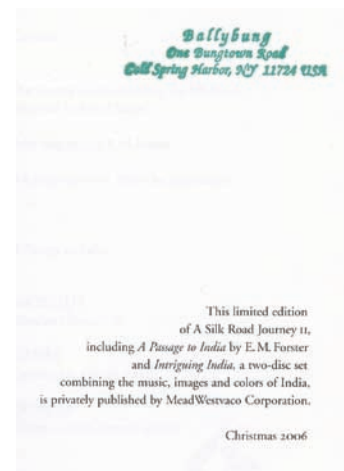
the Forster book and a set of two compact disks featuring Indian music. I was initially pleased with the condition of the book until I noticed that the colophon page

had a rubber-stamped address in Cold Spring Harbor, New York. The flaw was impossible to ignore: the stamping on the page was blunt and unmistakable, and the bleedthrough was clearly visible on the verso.

How could this blundering, hapless seller possibly have missed it?

As I started to compose comments with which to grace my feedback, the name Cold Spring Harbor began to register as a rather distant memory.

When I was a freshman at Haverford, I took an introductory course in biology in which the total





number of amphibians dissected was zero. The professors in the department specialized in genetics, so that's what they taught, and I recalled that Cold Spring Harbor was the center for this research.

Then, as I was looking through the book, I noticed that the name on the presentation slip was James D. Watson. That, of course, would be the scientist who was the co-discoverer of DNA. In the world of genetics, James Watson enjoys superstar status for his pioneering work. A Google search revealed that the presenter of the volume, David L. Luke III, was the CEO of MeadWestvaco. The clouds cleared, and rays of sun shone upon my new purchase.

This process would undoubtedly be difficult, perhaps impossible, to explain to a non-collector, one of those benighted souls for whom a book will always be just

another household object, but any book collector will understand the situation. I was no longer dealing with a less-than-perfect volume. Instead, I had an association copy belonging to one of the great figures in the history of science.

So I left five-star feedback on eBay, praising the seller for having an item associated with James Watson. I figured I might be hearing from her, and I did. She was abashed for having missed the marking but explained that James Watson was her father-in-law.

The Westvaco series ended in 2007 with the fiftieth and final volume, and I still have a few more to find before my collection is complete, but this copy of *A Passage to India*, rubber stamp mark and all, claims pride of place on my Westvaco shelf.

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## Honeymooning with Baedekers

by George Cowmeadow Bauman

A special aspect of the famed European Grand Tour came alive for me recently when an elderly widow in our Grandview neighborhood called me to come buy her books in the First Community Village retirement center.

Patricia White was a ninety-year-old widow whose husband, Sidney, had been a Professor of Geology at the Ohio State University, as she informed me during her request to have me consider buying his books. When she said she had some of his academic books, I got quite interested, as advanced academic books can do very well, *if* the professor has restrained from marking them up.

When I arrived at her attractive apartment overlooking a tree-decorated swatch of greenery between her building and the one which paralleled hers, the pleasant, tranquil surroundings impressed me.



Pat was a cheerful, sharp woman, easy to like. Glancing around her apartment, I could see that when she told me she had "a lot of books" to sell, she wasn't using the same judgment about quantity that dealers use. Just four long, low bookcases were set around the perimeter of a broad, well-lit living area, which looked out on greenness, where she tended a small garden. She walked me from case to case, pointing out an occasional shelf of books which she wanted to keep.

"My eyes are still pretty good, and I love to read of an evening," she said, gazing fondly at some gardening books that she had declared off-limits to me.

She also informed me that her children had already

taken whatever they wanted, which meant that I was being offered the family's rejects. As I was hoping for professional books, which are not usually coveted by kids and cousins, that news didn't faze me.

However, the professor's books, which had been the draw for me to come out, were non-existent, a big disappointment. She had a few of his geology texts set aside to keep, but nothing that appeared to be commercially significant. "I thought I had more of his books," she said, understanding my disappointment.

I asked how long her husband had been at OSU.

"We came here in '51 and never left," she said with a grin, "but we were always leaving."

As I scanned the available books, I realized what she meant. The books being offered reflected the couple's traveling experience more than his scientific focus. Most of the travel books were from the '60s, '70s, and '80s.

"We were married for fifty-one years," she bragged, "and we had great adventures all over the world!"



Before, during, and after their travels, knick-knacks and books were bought relating to the places they visited, Pat said. The eye-catching souvenirs of art and archives were hung and scattered about, waiting for fresh eyes to appreciate their sources and connected stories.

There are always a few Fodor's or Frommer's guidebooks in such seniors' collections, along with a few coffee-table titles, several maps, and the inevitable collection of tourist brochures to famous cathedrals,



charming countryside towns, and places of interest, like Windsor Castle.

Books' photographs from that time are usually of Romanian-like quality, washed-out on low-quality paper. The guides are uselessly out of date. Other than vintage travel books, we don't carry travel guides older than two years, because of the constant online data changes. The maps are usually too common and too recent to merit historical status, though we do sell old *National Geographic* maps regularly. The tourist brochures are worthless until they have antiquarian value, fifty years or so down the road. We recently received some aggressive bidding on a real-estate advertising brochure about Cedar Point, printed before the amusement park existed – but showing where the soon-to-be-developed park would be established.



I have yet to find the person whose books I'm buying not light up when I say something like, "I see from your books that you've traveled a bit." Folks love to talk about where they've been, and we all so seldom get asked for our road stories from the past. And in the case of a widow or widower, my inquiry gives them a chance to bring back their spouses as continents are crossed, cities are re-visited, and memories are savored.

There were books on Paris from the '60s, one cheap guidebook's paper yellowed with age. Pat confirmed that they'd been there twice, including during the student riots of '68, when the disturbances were so bad the riot police tear-gassed George Whitman and his Shakespeare and Company bookstore for giving sanctuary to students in his 600-year-old building. Whitman told me that his lungs were damaged so badly by the gassing that he had to unwillingly give up smoking.

Pat never seemed to mind talking to my back while I worked as long as I turned around once in a while and made eye contact as her memories traveled from her head through her heart to her voice.

"Oh, the places his job took us!" she declared. "Twice we went to Greenland! My husband crawled up a glacier there! That was his specialization; he studied glaciers, and loved it. So we went where there were glaciers...or conferences on glaciers."

There was also a nice run of the excellent children's classics that Scribner published in the '20s and '30s, with artists such as N. C. Wyeth providing the illustrations.

Her late husband's grandmother had thoughtfully provided these beloved books to him year after year: "To Sidney from Grandma" graced the inside of each book.

1923 was *The Boys King Arthur*; '24 was *The Deerslayer*; in 1925 he received *Swiss Family Robinson*; and in '26 she provided him with *Kidnapped*.

In 1927 she gave him *Jinglebob: A True Story of a Real Cowboy*, but the inscription had changed to: "In Memory of Your Blessed Mother." There were no more in the series that was on his widow's shelves. There's a story there just waiting to be told...

I was sitting on the tan carpet in a corner, lost in the inscribed story of these books given eighty-five years ago to a boy who loved to read.



From yet another travel-books shelf, I pulled several red Baedeker travel guides in very good condition, maps included: Great Britain, 1906; Paris, 1907; and Switzerland, 1909. The ones usually offered to us are in damaged-to-some-extent condition. We have a couple of customers who collect Baedekers, so I set them aside from the other books I'd piled up.

Pat saw me with the guides. She lowered her newspaper, leaned forward, and said earnestly, "There's a story to those Baedekers!"



"When my husband's parents got married in 1910, in Knoxville, Tennessee, they had some money given to them, and were going to honeymoon doing the European Grand Tour, which was so popular back then."

She looked expectantly at me to see if I knew of the tradition of the Grand Tour.

I nodded and smiled as I went over and sat near her on a low red upholstered stool, giving the storyteller my full attention, the Baedekers in my hands. Her eyes were alight as she began the story, perhaps the first time in years that it had been told, and probably the last time she would tell it.

"They wanted to see *everything* and bring stories back home from Europe, so far away," she said.

"As a honeymoon present, my husband's grandparents gave the newlyweds three books to help them appreciate their grand adventure, the best guides available for the trip of a lifetime.

She paused for effect, then said, "And it was those very books in your hands that went on that wonderful European honeymoon in 1910."

A chill ran down my spine.

"So those books have sailed the Atlantic, guided the thrilled newlyweds around London, and trained

across the continent ninety-nine years ago this past June, helping a honeymoon couple from Tennessee to see the sights of Europe. They never stopped talking about that trip, and I heard the story of those books directly from them.”

She paused at length then, worn out from straining to talk so much. Finally she reached for the New York Times crossword she was working and concluded, “I am so happy to have been able to tell you the story of those Baedekers, and maybe to help keep their story alive.”



Even as she was telling me the great story of the guides, I was thinking of Michael Kaper, one of our regulars who is a very nice guy, and buys from all over the store on his visits. Lately he’s been collecting Baedekers, and though the guides don’t come in often, when they do, I hold them for Michael to have first shot at, our way of rewarding our regulars.

I knew he’d appreciate the story, but might already have the guides in question. However, I felt duty-bound to honor Pat White and her husband and his parents and grandparents by maintaining the integrity and the objects of the story. They were too special to sell separately; they had to be kept together as a set, which would reduce their salability except to the right person, the one these books sang their story to.

I wanted to help Patricia White keep their ninety-nine-year-old story alive.



Michael turned forty this fall. We know that because we were phoned by his wife to help her find just the right book to surprise him with for his fortieth. “You know what he likes, and what he has, more than I do,” Angie Kaper said, providing a price range. I selected an attractive, bright first edition of Twain’s *The Prince and the Pauper* for her to give to him.

By the time of his next visit, we had bought the storied Baedekers from Pat White, and they were on the Hold Shelf behind me. Michael brought his usual stack of books to the counter. “I want to thank you for helping my wife find just the right book for my birthday,” he said.

“We enjoyed being part of your birthday,” I smiled.

Then, with great anticipation, I told him that I’d just bought something very special that he might be interested in, setting the bait.

“Oh yeah? What that might be?” he asked alertly,

taking the hook.

I turned around and picked up the old red guides, placing them on the counter. They’d been leather-polished for a very appealing appearance, despite their age.

“Baedekers!” he declared, pleased, but curious about why they were being given the treatment of honor.

“Not just any Baedekers,” I replied, looking him intently in the eyes. “These,” and I gently patted them, “come with a story.” So I passed Pat White’s story on to him, suspecting that the tale would appeal to him even more than the books themselves.

Obviously interested, he asked, “Are you going to sell them as a set or individually?”

“Normally I’d price them per book, but after hearing widow White’s story about the three of them honeymooning together with the newlyweds, I want to sell them as a set.”

“As they should be,” Michael said, nodding in agreement. He understood their grouped significance. He studied them carefully, allowing their irresistible mixture of paper-thin text, fragile fold-out maps, and old advertisements, “The hotel is now fully electrified!” to work on him. After saying nothing for a moment, he set them on the counter, where he could see them side-by-side-by-side.

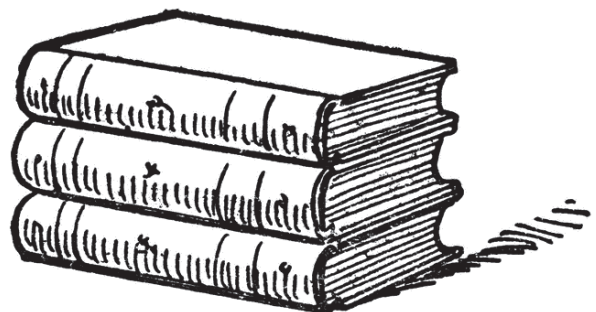
Great Britain 1906. Paris 1907, and Switzerland 1909. Books brought together nearly a century ago to be given as a useful wedding present, destined to be together for the next 99 years in the White house.

Now after a brief stay at Acorn, I sensed they’d be leaving that day with a forty-year-old booklover who was hooked on their adventurous story.

“Sold!” Michael declared, with a big smile. “I already have two of these guides, but I don’t care. I want to keep their story alive,” echoing Patricia’s White very sentiments.



PS: And, yes, I do regret not keeping them for myself.



## First Saturdays

This winter, there were three “First Saturday” exhibitions and talks at OSU Rare Books and Manuscripts Library in Thompson Library. In February, Geoff Smith hosted “All Things Dickens.” Aldus members looked at books and ephemera by and about Dickens.

March brought an engaging program about books that were the sources for Academy Award winning best pictures.

A most intriguing and mouth-watering program in April was entitled “Building a \$15 million dollar collection.” Aldus members were regaled by stories of how Geoff built his “dream collection”.

Watch your e-mail for more First Saturdays. It’s a great opportunity to learn more about rare and collectable materials, collection building, and books in general.



## New Members

**Tony Sanfilippo.** He lives in the Bexley area and is working at OSU. Tony’s interests include the history of publishing and American bookselling. He collects mid-century children’s books.

**Cat Morris and Rex Hughes.** Cat is interested in anything and everything related to books. Rex’s reading and collecting interests are also broad and include science fiction, fantasy, horror, pulp adventure magazines, theatre manuscripts and play books.

## In Memoria

Esther Miller (September 21, 1917 – January 23, 2015) was a staunch supporter of the Aldus Society and the Upper Arlington Historical Society. Esther lived in Upper Arlington her entire life, where she worked as a commercial artist in a number of Columbus companies. A voice for historic preservation, Esther Miller was also interested in local history, book collecting, and photography. Aldus Member Kate Kallmes remembers Esther. She was an amazing woman with an ever-youthful zest for life and the adventure of learning.

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Sylvia Marantz, new e-mail address: [sylviamar85@gmail.com](mailto:sylviamar85@gmail.com).

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**KUDOS:** Congratulations to our own Eric Johnson and Rick Ring, editor of the FABS newsletter, for writing and publishing a follow up article on medieval manuscript reconstruction. What a wonderful way to educate book collectors on the importance of reuniting this paper diaspora! Best of all, Eric’s (together with Scott Gwara and other manuscript scholars) project ManuscriptLink is now up and running <http://lichen.csd.sc.edu/manuscriptlink/>. This site reunites manuscripts in the virtual world of the web.

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Speedy Recovery wishes go out to George Cowmeadow Bauman. He continues to heal and recover from his fall in February and surgery in April. Keep the cards and letters coming.

### Ladies Luncheons continue to be a treat for Aldus members

Aldine Ladies lunch quarterly at MCL, Kingsdale, the third Saturday of the month. Amidst the food, there is chatter and deep conversation about books and collecting. Marcia’s niece, Tami Morris, and her nephew, Phillip Milburn who lives on Cape Cod, were special guests at April’s luncheon. They shared stories about their beloved Aunt and a few items from Marcia’s book collection.



# BOOK HUNTING NOTES

## Previously Owned by...

by Bill Rich

When a book collector casts a fairly broad net, and has collected for a number of years, chances are good for finding books with inscriptions showing they have passed through the hands of well-known people. Indications of ownership by someone in my personal pantheon are mighty gratifying. In such cases, it is most welcome if the book is from their personal library; lessor preference is given to books inscribed by an author to an unknown person; due to modern book-signing campaigns publishers arrange for authors, this is very common in modern first editions. Here are a few examples I cherish among my books:

### Agnes Repplier

This grand lady of American belles lettres was born in Philadelphia in 1855 and lived there all her life, dying at the ripe age of 95. I think she was one of the greatest American essayists (maybe Mencken was better), although she seems somewhat forgotten these days.

FIG. 1



Agnes Repplier

Her first essay (on Ruskin) appeared in 1884, and she was first published in *The Atlantic* in 1886; after this, a long series of her writings appeared over many decades. The first book of her collected essays, *Books and Men*, was published in 1888. She published nineteen books after this, the last, *Eight Decades*, appearing in 1937. She never married, remaining in the Catholic Church until she died. Fig. 1 is a photo of the lady in her prime. If all of this suggests a merely prim and proper blue-

stocking lady, it is misleading. Agnes, a very rebellious young woman, was kicked out of more than one convent school when in her teens. At age sixteen (in 1871, mind you), she was caught smoking Benson and Hedges cigarettes, a habit she maintained until her death. Of course, this and other authority-questioning behavior was too much for the nuns. She remained a sardonic, questioning person all her life, who seldom tolerated fools gladly. In her later life, at the height of her fame, she was interviewed by a gushing young admirer, who

went on interminably. The interview came to an abrupt end when the woman said "There is something else I meant to say, but I have forgotten what it was." Repplier answered "Perhaps, my dear, it was 'Good-bye.'".

I have long collected her essays in their published book form. The observations in them are trenchant and wonderful. A few of my favorites are:

*"It's not easy to find happiness in ourselves, and it's not possible to find it elsewhere."*

*"We cannot really love anybody with whom we never laugh."*

*"People who cannot recognize a palpable absurdity are very much in the way of civilization."*

And wisdom for this book collector:

*"It is in his pleasure that a man really lives; it is from his leisure that he constructs the true fabric of self."*

The lady was fond of cats, and again, I identify with her in this. I recommend her book *The Fireside Sphinx*, from which come:

*"A kitten is chiefly remarkable for rushing about like mad at nothing whatever, and generally stopping before it gets there."*

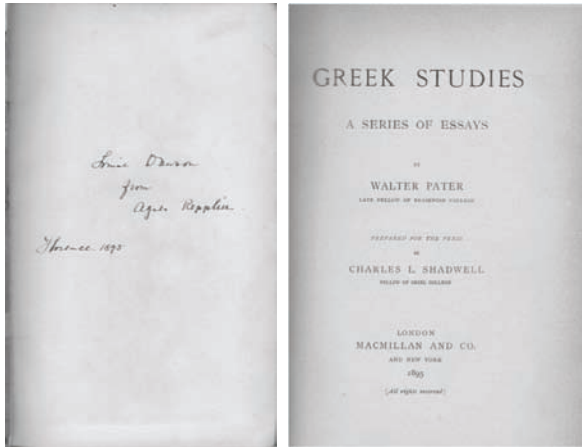
And:

*"It is impossible for a lover of cats to banish these alert, gentle, and discriminating friends who give us just enough of their regard and complaisance to make us hunger for more."*

Our lady was a great European traveler, who wrote extensively of the writers and artists of the Western World. She was an admirer of Ruskin and the aesthetic movement in general. Walter Pater, one of the founders of the aesthetic movement, was the subject of a very early Repplier essay. I collect Pater's books in first edition – they often sold at only a used-book price. In a used book store in Syracuse, NY, I picked up such a book for \$2.95 in 1982. This is Pater's *Greek Studies*.

An industrial town in Western New York is far from the aesthetic movement or ancient Greek culture, always excepting the town's famous name. But my book had been given as a gift to one of Agnes's friends in far-away Florence, Italy – a book chosen by my author for a meaningful gift in the greatest of all Renaissance cities (Fig. 2). Books have their histories, and I wish this one

FIG. 2



A Gift from Agnes Repplier

could speak – it came to me almost a hundred years and more than 4000 miles from the time and place of the inscription. But a book that truly “passed through the hands of” one of my favorite writers.

### John Carter and Graham Pollard

These two men (Fig. 3) achieved immortality in the book collecting world by their classic exposure of the forgeries of the infamous Thomas Wise. Wise was the dominant figure in the English book collecting world in the early decades of the twentieth century; his collection of the great Victorian writers and poets was the envy of all. Wise published bibliographies of many major Victorian and Romantic poets -- bibliographies that are still used (with caution!) to this day. But Wise devised a fraudulent scheme to supplement his book-collecting income: he invented short, printed “pre-firsts” of some of the most popular nineteenth-century poets. These purported to be poems that were privately printed by the authors prior to formal publication, presumably for circulation and criticism from a select circle of friends. The practice was

not unknown at the time; there are authentic examples. But Wise went whole hog, forging Browning, Tennyson, Ruskin, Eliot, and so on, and leaking them out into the book market where they were snapped up by collectors (often, rich Americans) as extreme and costly rarities.

Carter and Pollard were young English rare book dealers in the early 1930s when they developed suspicions of these Wise “pre-firsts” which they encountered. A magnificent work of literary, historical, and typological research followed, culminating in the 1934 publication of their *Inquiry into the Nature of Certain Nineteenth Century Pamphlets*. This was essentially the end of Wise's career. Both Carter and Pollard went on to become prominent in the book collecting world, John Carter, in particular, authoring many book collecting books. These include his *ABC for Book-Collectors*, which remains in print today, and, also, what I regard as the best general book on book collecting ever, his *Taste and Technique in Book-Collecting*.

Carter was a trans-Atlantic book dealer, working for many years with the great David Randall at Scribner's rare book department, and supplying books for American book collectors in the glory days of book collecting in the United States. Notably, they bought books for Eli Lilly, whose library is the foundation collection at the University of Indiana. Randall became the first Lilly librarian there.

Among my books on book collecting and on book forgeries and their exposés are many of Carter's books, which I cherish. But it was in the course of other collecting pursuits that I encountered two books, one each from the personal libraries of John Carter and Graham Pollard. These were not found in totally unexpected places. Somerset Maugham's *Cakes and Ale*,

FIG. 3



Graham Pollard (Left) and John Carter

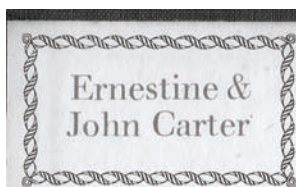
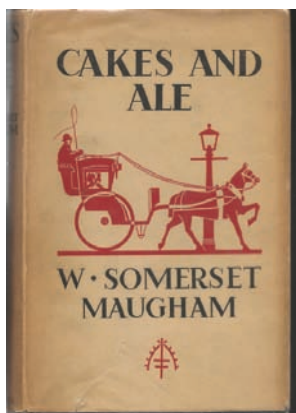
the famous hatchet job on Thomas Hardy, came from Randall House in California. It is a very good first state of the London 1930 first edition, but lacks the dust jacket. It has the small book label of John and Ernestine Carter (Fig. 4). This is not unexpected, since the Randall House proprietor was none other than Ron Randall, the son of David Randall, Carter's colleague. (In the interest of full disclosure, let me note that the fine dust jacket on the copy illustrated came from a second state copy bought at Hoffman's

Book Shop here in Columbus. The authoritative

bibliography of the Rothschild Maugham collection shows photos of the first state jacket, entirely identical to the one I have supplied, in defiance of the views of purists. I paid Ed Hoffman three and a half times the price of the unjacketed first state copy I bought from Randall. Such is the price of this flimsy piece of paper in the minds of avid “modern first edition” collectors. But the collector can please himself. Let the sin of performing this illegal marriage, if sin there be, fall on me and my children.)

The Graham Pollard book (Fig. 5) is his copy of a first edition of Robert Louis Stevenson’s *The Master of Ballantrae*, London, 1889. I have a pretty good Stevenson collection, and was happy to find this great novel at Magg’s Book Shop in London. Despite the extreme upscale status of the vendor, I find that

FIG. 5



John Carter’s Copy of  
“Cakes and Ale”

I paid only £15 in 1979 and took it back to the U.S. rejoicing, not the least because it has Graham Pollard’s book label. It is rather gratifying to share interests in English novels with two book men of taste and discrimination. Note that both book labels as shown are very small, each less than 1 x 2 inches. It is an old observation that the greater the book man, the smaller is his book label.

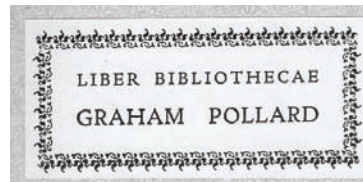
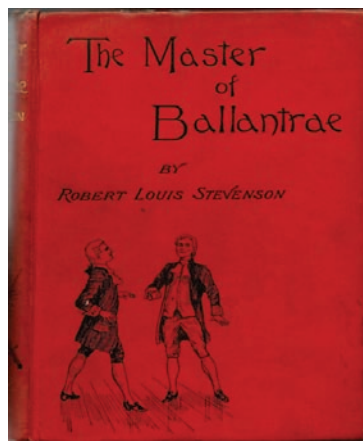
### Charles Dickens

In his later prosperity, Dickens realized a youthful ambition and bought Gad’s Hill Place, a mansion near Rochester; this was the house

in which he died in 1870. He had a good-sized library, which was sold at auction the same year. The library was dispersed, and relatively few of the books are traceable today. They can be identified by his bookplate, showing his crest of a couchant lion. The auctioneer also added a label identifying the book as coming from the Gad’s Hill library.

Fig.6 shows one such book, the title page and the

FIG. 4

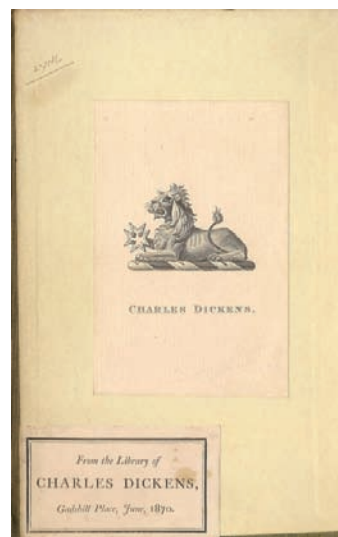


Graham Pollard’s Copy of  
“The Master of Ballantrae”

front pastedown with the aforementioned plates. The book is the first edition of a novel by Charles Lever, *St. Patrick’s Eve* London, 1865. The illustrations are by Hablot Browne, “Phiz,” who was also one of Dickens’ illustrators. Lever’s novels were hugely popular in the day, and were mostly of Irish life. I find them readable, and collect them along with now more famous Victorians. But, in this case, unlike the previous examples discussed above, I bought the book not for my Lever collection (I already owned a copy). I freely confess it was for the sake of owning a book from Dickens own library, a book that was “previously owned by” and, I hope, read by the great man. This came from Brick Row Books in San Francisco, and, I suspect, ninety percent of the price was due to the evidence of a certain previous ownership.

But, what the heck, book collecting is a thing of the spirit anyway.

FIG. 6



Charles Dickens’ Copy of “St. Patrick’s Eve”





## Newsorthy News about Books and Collecting: In Case You Missed It

InsideOUT: A Designer Bookbinders Exhibition, April 10-19, New York City and will move on to San Francisco. Gabrielle Fox's binding of *Midwinter*, written and illustrated (outstanding wood engravings) by Miriam Macgregor, published by Whittington Press is shown on page 72! The catalogue is beautifully produced. Get one while you can. <http://www.designerbookbinders.org.uk/exhib/InsideOUT/InsideOUT.html>

Stone Books: Here is a new, beautifully illustrated article about American stone books from the latest Maine Antiques Digest April issue: <http://www.maineantiquedigest.com/stories/carved-in-stone-american-stone-books/4940> and [Aboutbooks.blogspot.com](http://aboutbooks.blogspot.com/2014/07/guest-post-ian-berke-on-stone-books.html) guest post from Ian: <http://aboutbooks.blogspot.com/2014/07/guest-post-ian-berke-on-stone-books.html> Harry Campbell admits that he owns a few of these eye catching and toe stubbing marvels.

Mary Jo Bole exhibited her works at "Rough Edges: Women Artists and the Collegiate Press" in the Thompson Library Gallery, Ohio State University Libraries January 14-May 10, 2015. The exhibit includes a wonderful video "Made To Be Handled," produced by The Page Collective. Women artists describe their books printed and bound at the Logan Elm Press. Watch the video at <http://www.thepagecollective.com/>

Here are a few articles as a follow up from Jarrod Burks' talk (September 2014):

- Jarrod's Junction discoveries are featured in a blog post by Brad Lepper, archaeologists at the Ohio Historic Preservation Office at Ohio History Connection. His post "Amazing Discoveries Just Waiting to be Made" features Jarrod's Indian mound discoveries. <http://apps.ohiohistory.org/ohioarchaeology/amazing-discoveries-just-waiting-to-be-made/>
- Jarrod Burks work is also featured in "Archaeology: New Technologies Reveal Hidden Secrets at Old Archaeological Sites." Columbus Dispatch (Jan. 12, 2015) <http://www.dispatch.com/content/stories/science/2015/01/11/01-new-technologies-reveal-hidden-secrets-at-old-archaeological-sites.html>

Literary Hub is a new website, blog, and news aggregator for literary culture, news, and books. It is a great way to keep current on all things book related. <http://lithub.com/>

## SAVE THE DATE 2015 - 2016 Aldus Programs

June 14 - Aldus Picnic : Includes a presentation by the "Thurber Chamber Theater."

Sept 10 - David Lynn: "The Kenyon Review."

Oct. 8 - Arnold Hirshon: "Alice at 150: Artistic Visions as Visual Translation."

November 12 - Lucy Casswell: "Seeing the Great War."

January 14: "Aldus Collects."

February 11 - Matt Kish: "Illustrating *Moby Dick* and *The Heart of Darkness*."

March 10 - Sidney Berger: "The Astonishing World of Decorated Papers." (Ravneberg Lecture)

April and May programs TBA.