



# Aldus Society Notes

Spring 2024

Volume 24, No. 2

## Program Recaps

(All Program Photos By George Cowmeadow Bauman)

### Recap: February 8, 2024

Literary Scholar Sarah Neville

Sarah Neville spoke on “Book Use, Book Value: The Paradoxes of Renaissance Herbals.” The talk was about “Herbal” best-sellers of the early modern book trade.

Professor Neville has a joint appointment in the OSU English and Theatre, Film, and Media Arts departments.



*Above: February 8 program*

### Recap: March 14, 2024

Ravneberg Memorial Lecture  
Author Reid Byers

Author of *The Private Library*, Byers discussed the architecture, furnishings, amenities, and delightful anachronisms of the domestic bookroom: that quiet, book-wrapt space that guarantees its owner that there is at least one place in the world where it's possible to be happy.

Reid Byers is the President of the Baxter Society. He chairs the New England group of the Grolier Club and the Living with Books group of the Fellowship of American Bibliophilic Societies. His book, *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom*, made the *Washington Post* list of notable nonfiction for 2021 and recently became the all-time best seller of Oak Knoll Press.

*Right: The current Aldus Membership Committee team: Emerson Gilbert, Nancy Campbell and Dan Jensen*

*Below: March 14 program*



## 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** (unless otherwise announced). Socializing at 7:00 p.m. Free parking on Jefferson or behind Thurber House and at State Auto rear parking lot (between 11th St. and Washington).

## *The Aldus Society*

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Newsletter deadlines are August 1st, December 1st, and April 1st.

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### **Design and Layout**

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### **Affective Programming...**

In response to our March program, Trustee Tricia Herbon was moved to testify to the passion of a Reader and Her Library (i.e., a Bibliophile!).

## **The Library**

By Tricia Herban

With many beautiful slides, the scholar regales his audience of bibliophiles with the glories of past libraries. Libraries have always been special if not almost sacred repositories of human knowledge. Knowledge so valued that scribes would labor for countless months to produce one beautiful text. That text could only be copied by a similar commitment of time, talent, and effort. So, books or scrolls or papyrus were in many senses invaluable as they may have been the sole record of that particular information.

Items of such cost were housed appropriately in safe places. They were protected from the elements, from all kinds of potential destruction and decay. They were an indication of affluence because of their rarity. And along with that, it might have been assumed that owning such material included familiarity with it. That if you owned a book, you had read it.

However, even those grand libraries of the late medieval and Victorian periods presented a false impression. It is safe to say that the more books a person had housed on as many as seven shelves in cases placed around the walls of a very large room, the fewer of them he might have actually held, opened or read. Like paintings, these volumes were to be seen and to be appreciated at a distance. Yes, those rooms may have had the special welcoming scent noted by the scholar as an invitation to relax in a serene setting wall papered by letters, words, paragraphs, and chapters, by facts and hypotheses. However, the ideas accumulated here were static, frozen in

time, trapped within the covers of the past. That unique aroma may just have been caused by quiescent decay as the leather bindings and laid pages within aged.

As I listened to this august presentation and enjoyed the accompanying pictures of grandeur and elegance, I was entertained and diverted. I was glad to know that the ceilings in these rooms were of sufficient height to hold seven shelves of books. I was intrigued by the versatile library tables that could unfold and serve as ladders enabling the occupants to attain the height of all seven rows of shelving. I looked down the rooms and noted how small the furniture—an occasional couch or two—looked, overshadowed by the ascending scholarship.

“Enwrapped” was the phrase that our speaker used to describe the experience of these libraries. The shelving and learning thereon encompassed a totality of experience—that of the original creation of the ideas as well as its preservation. Possibly too, the owner’s actual acquaintance with the material. Like a package, this information was enwrapped and protected. Like a gift, it was to be desired.

But then, turning from the brightly lit screen, from the slides of rarefied surroundings and the profound appreciations presented verbally, I considered my library. I think it could be so described because it does, in fact, contain books. Those books are primarily housed on four bookcases, each of which has four shelves. They reach above the dado—though my rooms have no paneling or chair rails—and are topped with a variety of garniture. A television sits on the two cases that abut each other, an embroidered Chinese picture on silk accompanies some cloisonne boxes on the living room case



and the bedroom one displays a stack of books and an enameled plate. As is already clear, my library is not situated in one room designed expressly for that purpose, but spread between a room for reading and relaxation, a more formal room for entertaining, and a room for sleeping.

In another breach of custom, most of the books have been read—although their bindings are not of leather and their pages not necessarily hardbacked. No matching sets adorn these shelves, and the contents are arranged neither by color nor according to any system. Yes, there are some general areas—history, religion, travel, and self-help appear—but not as frequently as volumes on cooking. Here the world is represented by tomes lovingly lugged from foreign parts—India, Morocco, Turkey, Italy, Norway, China. One glance at their spines offers temptation and an invitation to simmer a tagine or bake a loaf of bread.

Tempting as it is to grab a book and sit a while, it is equally pleasing to enjoy the art that accompanies them. Under the TV in the study, a two-dimensional sculpture of bulls bought in Bhutan looks across at my mother's blue flowered Chinese cloisonne box. On a shelf below, a picture of me in New Orleans is flanked by a lovely maroon and white plate by local ceramist, Gail Russell. The bottom shelf holds a wonderful bulbous frog that I bought years ago in Mexico, its natural clay surface wildly decorated, tattooed, really, with black lines. And opposite it sits a squat bowl or vase decorated with a tan glaze through which white lines have been inscribed in a lovely floral pattern—a souvenir gift from my son and his wife upon their return from an island honeymoon long ago.

The living room bookcase offers a different assortment of treasures. A piece of rock that looks like a wind sculpted sandstone formation separates upright volumes, while, on the level below, a large white circular Alexa box is flanked by one of a pair of rough-cut maroon and tan rock



*Part of Tricia's perfect library*

bookends. On the third level, the books are centered around a walnut maquette for a sculpture gifted to my husband by one of his students. And on the bottom, almost hidden by two horizontal stacks of books is a paperweight of glass encased flowers, a gift from a friend when we lived in Fredericksburg, Virginia, in the first years of our marriage.

More items reside on the bedroom bookshelves, but of greater interest perhaps are the books not shelved and under active consideration. They are piled randomly on my bedside table and on a side table in my living room—next to my “reading chair.” The bedroom offers a variety of options: *Stones for Ibarra* by

Harriet Doerr, as yet unopened; Evelyn Underhill's *Practical Mysticism*, only partially read and probably will remain so; *The Comfort of Crows*, that I will surely reread and which continues to appear on top nonfiction book lists; and *Trees* by Herman Hesse, which I have finished already—a treasure from the Huntington Museum bookshop in Los Angeles. Another stack, equally unstable, includes *One Last Lunch*, which I dragged home from one of the those ubiquitous little libraries lovingly placed in someone's front yard; *The Cotton Kingdom* by Frederick Law Olmsted, recommended to me by the former Director of Chadwick Arboretum, Mary Maloney, when we were together on a trip to Japan; *Wit and Wisdom of America's First Ladies*, garnered from last year's Ohioana Library Book Fair; a scholarly discussion, *When Women Ruled the World*, about the Tudors, the Stuarts, the Medici, and the Hapsburgs—my marker is about at the halfway point; and *Hidden Power*, about twentieth century presidential marriages, which I will probably finish off in a day as I am almost through with Bill and Hillary.

The other bedside table has a few books as well,

but I am not as actively engaged with them. The ones in the living room are a more fitting place to conclude this catalog. I ordered *Ladysitting: My Year with Nana at the End of Her Century* by Lorene Cary, after reading a review in the *Pennsylvania Gazette*, Penn's alumni magazine. It is very interesting especially to one who grew up in its setting—the city of Philadelphia. Next, a book that I have just finished for the Lenten study at my church *On Repentance and Repair: Making Amends in an Unapologetic World* by Rabbi Danya Ruttenberg. At the bottom of that stack, another book from the Huntington Bookshop, *The Story of Trees and How they Changed the Way we Live*, teasing me with its presence, but still unopened. Another modest stack of three includes *Iron Empires: Robber Barons, Railroads, and the Making of Modern America* by Pulitzer Prize winning author Michael Hiltzik—I'm at the halfway point; *The Nature of Life and Death—Every Body Leaves a Trace: Tales of a Forensic Ecologist* that I just grabbed from the quick picks kiosk at the library when I went to get my four free eclipse glasses; and finally, *Dinner with Ruth: A Memoir on the Power of Friendships* by Nina Totenberg, which I must finish for my book group a week hence.

Finally, I would gamely defend my claim to having a library. Both the books and the art objects inter-

shelved with them hold precious memories of wonderful experiences—be they of actual journeys to foreign shores or literary trips through imagined or factual worlds. I have many books—some I own, some come from and will return to the library. I am actively reading a variety of books—hardback and paper, making no distinction between their values. I enter my library rooms every day and daily appreciate their offerings. And it is important to note that I have a special reading chair. Upholstered in soft rose-colored chenille, its low arms invite me, and its matching stool offers me comfort for leisurely reads. I can spend an hour on one book and then, putting it down, reach for another. No ten-foot-tall ladder is needed, and I have ample light from my living room window and a lamp that stands just over my shoulder.

Every time I return to my home, this is the sight that welcomes me. The floor lamp is at the ready next to my comfortable antique armchair and stool. The nearby table offers me a selection of books that invite me to learn, to linger and to relax. The view out the window rests my eyes upon occasion. Enwrapped by this setting, I aver that, yes, I do have a library, and it is likely to be scented by a vase of fresh flowers. It is my perfect library, and I would want none other!

## Program Recap

**Recap: April 11, 2024**

Author Betty Weibel

Betty Weibel, a successful journalist, public relations professional and agency owner, nonfiction author, and one of the creators of the Ohio Literary Trail and the author of a guide to this exploration of the Buckeye State's rich literary heritage, mapped out the Ohio Literary Trail



for the Aldus audience. She described the making of the trail and the selection and research of great authors, poets, and influencers such as Harriet Beecher Stowe, Paul Laurence Dunbar, and Louis Bromfield, as well as discussing a few highlights and future plans.

## Upcoming Program

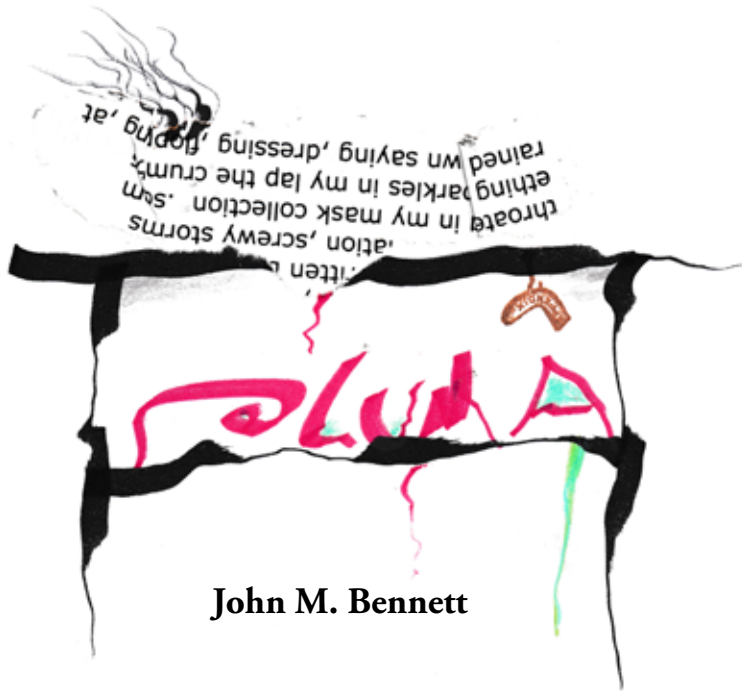
**Thursday May 9, 2024 at 7:00 pm at Thurber Center**

Madison Good



Madison Good, Special Collections Assistant at the OSU Rare Books and Manuscripts Library, will present a program on the bookbinding designs of Margaret Armstrong, a prominent designer of highly decorative commercial cloth bindings from the turn of the 19th-20th century.





John M. Bennett

self of swarming brains

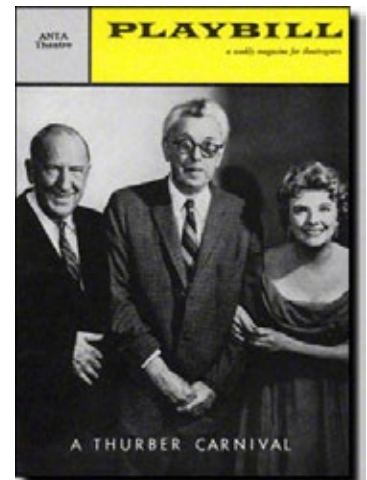
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John M. Bennett

## James Thurber on Broadway

By Allan Woods

*A Thurber Carnival* opened on Broadway at the end of February, 1960, and played through the end of November that same year. Towards the end of the run, James Thurber appeared on stage in the “File and Forget” scene in an effort to increase audience attendance. As a college student in New York then, I attended that performance. Thurber was escorted on stage since he was essentially blind by then, and apparently memorized the dialogue. Thurber’s performance remains a treasured memory.

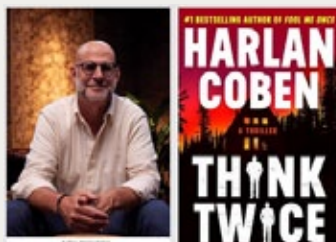


40 THURBER HOUSE SPRING 2024  
 Upcoming *Events*

THURBER HOUSE

[thurberhouse.org/spring-events-2024](http://thurberhouse.org/spring-events-2024)

May  
21

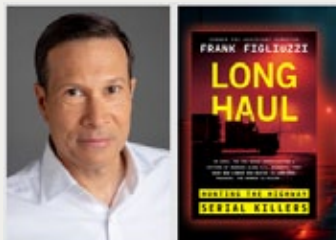


### #1 NYT Bestselling Thriller Author Harlan Coben

7:00 PM -8:00 PM | Ohio Dominican Matesich Theater

- With over 80 million books in print worldwide and fifteen current and upcoming Netflix and Prime series (and counting), Harlan Coben is a master of creating thrilling suspense stories. Join us as he discusses his latest blistering novel, THINK TWICE.

June  
20



### Former FBI Agent Frank Figliuzzi

7:00 PM -8:00 PM | Thurber Center

- From the FBI’s former assistant director, LONG HAUL is a shocking journey to the dark side of America’s highways, revealing the FBI Highway Serial Killings Initiative’s hunt for the long-haul truckers behind an astonishing 850 murders—and rising.

# A Tricky First Edition: Ashley Hope Perez's *Out of Darkness*

By Tom Bredehoff

A few months ago, at a meeting of the Aldus Society, I was pleased to hear a talk by Ashley Hope Perez, mostly about her book *Out of Darkness*. As sometimes happens with me, I went home and pretty much instantly set out to try to find a first edition of the book. To my surprise, it was unexpectedly tricky.

Published in hardcover by Carolrhoda Labs in 2015, *Out of Darkness* is not especially old, but as the author recounted, several years after publication it became a favorite target for some of the folks who would ban books from school libraries. Such bans have always seemed ludicrous to me, as students these days are probably more adept at accessing controversial material on their phones than through school or classroom libraries. More amusing was the predictable outcome of the bans: a scramble among some readers—and perhaps some collectors like me—to secure copies of the book.

In searching for a first edition, my usual internet sources were no help; I couldn't find a single copy online that I was confident was a first edition; most hardcover copies have on the dust jacket the silver blazon of the Printz honor that the book earned in 2016, as one of the year's best books for young adults. Further, the usual indicators of a first edition that often appear on copyright pages were little use: no copy I found ever stated "First Edition"; there was no typical number line to indicate first or subsequent printings. There was nothing else of much help, either.

Or, rather, what did appear on the copyright pages was in a form unfamiliar to me, and after handling a few copies, I was able to draw some conclusions that seemed useful to share. In the copies that I eventually consulted, the last lines on the copyright pages read as follows:

Manufactured in the United States of America  
1 – BP – 7/15/15

Manufactured in the United States of America  
7-44266-16981-6/2/2017

Manufactured in Canada  
8-46575-16981-9/26/2018



*Figure 1: First and later states of the Out of Darkness dust jacket*

Some of these numbers remain opaque to me, but sharp-eyed readers will doubtless see that the final sequence of each entry must be a date, probably the date of printing or a related date. Given that the official publication date of the book was September 1, 2015, the July 2015 printing was very probably the first printing, and that copy is likely to be the actual first edition. Whether the “7” and “8” on the other copies indicate seventh and eighth printings is not something I have determined with any certainty; it is at least a possibility.

Notably, the first printing dust jacket differs from the others, having a brief blurb from the *Kirkus Reviews* review on the front panel and only a single blurb (from Elizabeth Wein, author of *Code Name Verity*) on the rear panel. Later-state jackets from these other two copies have a longer blurb from the *New York Times Book Review* in the same spot. The jacket thus exists in at least three states, as shown in Figure 1.

Perhaps this style of recording or registering sequences of printings on copyright pages is related to contemporary “print-on-demand” publishing, where an entire print run can be generated by a few electronic cursor-points and clicks. How often in the future book collectors will need to navigate such unfamiliar copyright-page practices remains to be seen, but it seemed worthwhile to take a look at this example—if only so that the practice might begin to seem familiar. And to give other Aldines some guidance on what to look for if they have also been seeking a first edition of this book.

## Identifying Modern, Small-Press Firsts

A Note from Ed Hoffman

The Editor—with Tom’s blessing—requested from Aldus Member and renowned (locally and beyond!) book dealer Ed Hoffman, a response offering insight and guidance in identification of modern, small-press firsts. Here is his response:

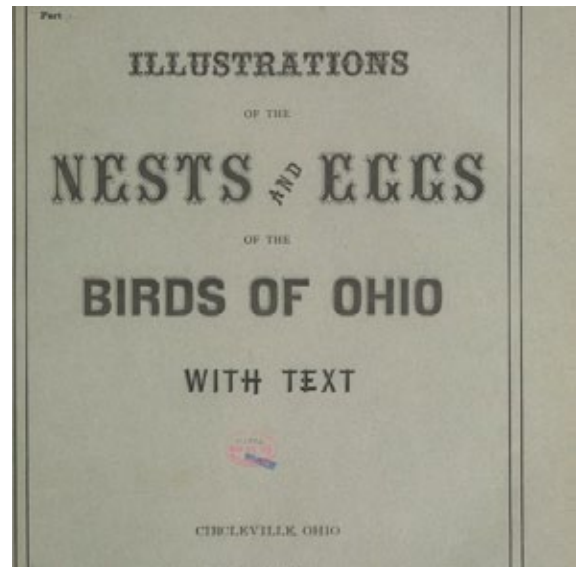
Hi Harry,

I enjoyed Tom’s analysis of the first printing of *Out of Darkness* very much, and think he is exactly right regarding the “true first issue points” of both the book and the jacket. (Critical points for collectors!) I went right away to the ONLY search engine I have used for many years—ViaLibri.net—and was able to locate and buy the ONLY copy of this book described as a first printing which I found online at that point. Tom is also right to point out that this Lerner book under their “Carolrhoda” imprint does not use either of the more common “first printing” designations used by many of the “big houses” these days, either a stated “First Edition,” or a “number line” that goes from 1 to 10. I did reach out to the folks at Lerner Publishing and they confirmed, as Tom mentioned, that the “for sale” publication date of the book was September 1, 2015, and that the printing would have been completed a couple of months prior to that - so July, 2015 makes sense. The friendly young man I spoke with there (Connor) was not able to offer a definitive answer regarding the way in which Carolrhoda books designate “first edition,” but he did say he’d like to receive a copy of the Aldus Newsletter with Tom’s analysis! [Editor’s note: we’ll send him a copy!]

Best,  
Ed

## The Other Audubon: Joy Kiser and *The Nests and Eggs*

By Leslie Overstreet



*The front wrapper of part 1 of The Nests and Eggs. All illustrations courtesy of the Smithsonian Libraries and Archives.*

In 1995 Joy Kiser found her heart’s delight and her life’s work in an extraordinary old book about birds’ nests in the state of Ohio. Through her years of research, she uncovered the remarkable story behind it, bringing it into the limelight that it deserves.

*Illustrations of the Nests and Eggs of Birds of Ohio* (hereafter just *The Nests and Eggs*, as we fondly refer to it) was drawn, written, and published in a small town in Ohio, from 1879 to 1886 by the collective effort of the Jones family—daughter Genevieve, son Howard, and parents Nelson and Virginia. You might think it was a little vanity production sent to family and friends at Christmas. Far from it—it consisted of two massive volumes (17.5 inches tall and more than three hundred pages), with detailed field observations and scientific texts accompanied by sixty-eight full-page hand-colored lithographic plates. The work was purchased and praised by professional ornithologists across the U.S. and abroad.

The book was sold by subscription in an edition of ninety copies (in fifty of which the illustrations were hand-colored) and issued in parts over seven years. *The Nest and Eggs* is quite scarce, but from the outset it was recognized as a superb and scientifically valuable contribution to the field. Elliott Coues, then curator of birds at the Smithsonian’s National Museum of Natural History, was an immediate admirer, writing in the *Bulletin of the Nuttall Ornithological Club* (1882:112): “There has been nothing since Audubon in the way

**FRIDAY, MAY 31 AT 8:00PM**

# THE 23RD THURBER PRIZE

Learn more and get your tickets at [www.thurberprize.org](http://www.thurberprize.org)

**COLUMBUS MUSEUM OF ART**

Don't miss a hilarious evening of humor and the live announcement of this year's winners!

Three book covers are shown at the bottom of the advertisement. The first is 'Disorienta' with a red cover and a person falling. The second is 'Ms. Demean' with an orange cover and a person in a blue suit. The third is 'THE LEMON' with a green cover and a person's face.



of pictorial illustrations of American Ornithology to compare with the present work—nothing to claim the union of an equal degree of artistic skill and scientific accuracy.”

The Jones family lived in a small town in Ohio called Circleville, twenty-five miles south of Columbus. Nelson Jones was a country doctor who often took his children, Genevieve, and Howard, with him on his rounds to farms and outlying homesteads and shared with them his interest in the natural world. Birds were a common and easily observable subject, and collecting birds’ nests and eggs was a popular pastime of the period in which the children happily engaged. Unfortunately, they could not always identify the birds that built and used the nests that they found, since there was no guide to the subject in the published literature.

While on a visit to friends in Philadelphia as a young woman, Genevieve reveled in viewing the copy of John James Audubon’s double-elephant *Birds of America* displayed at the 1876 Centennial Exposition, but she was disappointed that even there the birds’ nests were hardly ever included. On her return to Circleville, she and the family decided to remedy the lack themselves. Howard would collect the nests and provide field notes, Genevieve would draw the nests for lithographic reproduction, and their father would subsidize the cost of publication. They put out a prospectus, solicited subscribers, and started publication.

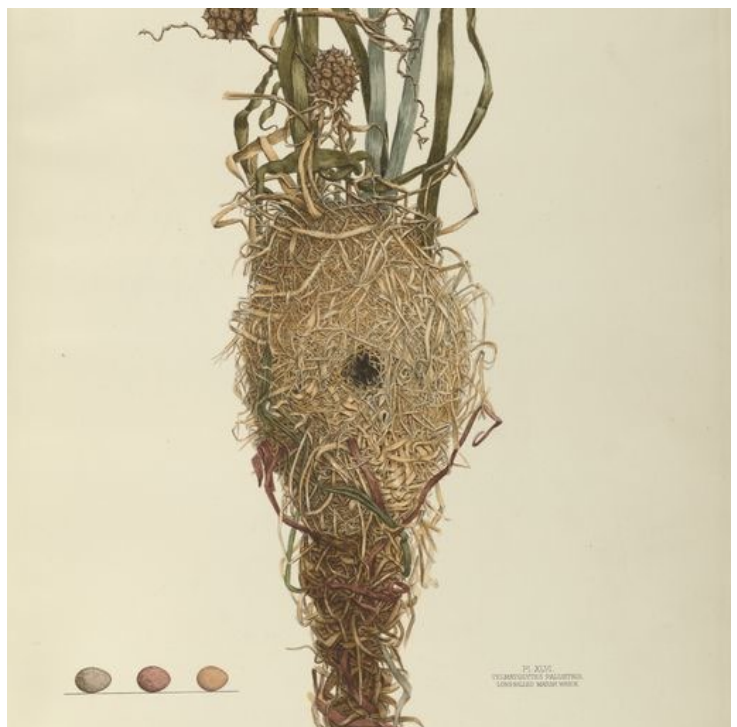
Tragically, Genevieve died of typhoid fever, at the age of thirty-two, only five plates into the project. Her mother Virginia stepped up to continue as the artist of the plates. The family worked for the next ten years—far from the cultural/scientific/economic centers of the country and almost ninety miles from the nearest lithographic printing firm. Just think of the process as those sixty-five-pound blocks of stone had to be carried back and forth in horse-drawn wagons as Genevieve drew the nests on the stone in Circleville, had proofs printed in Cincinnati, corrected and re-drew on the stone back in Circleville, then sent it went back to Cincinnati for more proofs, and so on until the desired result was achieved. Under these conditions, this family of complete amateurs produced a monumental work that is consulted and appreciated to this day.

It is a remarkable story that we know only thanks to Joy Kiser’s efforts to unearth and share it.

I work in the Smithsonian’s Joseph F. Cullman Library of Natural History, which holds two copies of *The Nests and Eggs*: one in two volumes bound in red morocco (a recent gift), and the other bound in a single fat volume as received in the original parts with all of the dated and priced part wrappers (probably the copy that Coues used). I knew nothing of them and discovered that we had them only when Joy posted a



*Plate LVI*  
*Picus pubescens, Downy woodpecker*



*Plate XLVI*  
*Telmatodytes palustris, Long-billed marsh wren*



query on the international rare-book list *ExLibris* in 1997 in search of copies of the book.

She had encountered it when a new assistant librarian at the Cleveland Museum of Natural History two years earlier, and she thought of it when an announcement of an upcoming conference on natural-history illustration was posted. She decided to present a talk about the book, and thus began a research project on which she would spend much of the next two decades. She did research in a number of archives, libraries, and historical societies, most productively the Pickaway County Historical and Genealogical Society (Circleville, OH) and the Ohio Historical Society. That research unearthed some stunning finds: photographs of all the family and their assistants in the project, the buildings they lived and worked in, family papers and correspondence, and even some of the original lithographic stones bearing the images for printing in *The Nests and Eggs*.

a labor of love in which she was herself emotionally engaged. Genevieve's story—there's more to it than I have outlined—is heart-wrenching, and the valor and dedication of her brother and parents correspondingly heart-warming; having learned so much about the family's lives and found so many touching personal mementos, I think Joy could not help responding personally herself and regarded them on as colleagues, even friends, who deserved to be known and celebrated for their enormous accomplishment.

Joy had her own small collection of birds' nests and became an excellent photographer of birds drawn to her exuberant garden as well as further afield. She enjoyed sharing these photos with those of us lucky enough to be continuing correspondents, along with charming shots of her beloved family, especially the grandchildren learning to ride and playing sports.

I have been an encourager (I hope) and beneficiary



**Plate XVI**  
***Spizella pusilla*, Field sparrow**

**Plate XVII**  
***Mimus carolinensis*, Catbird**

**Plate XVIII**  
***Ortyx virginianus*, Quail**

Later, Joy searched out and met the Jones's descendants (now often spelling the name as Jonnes), and through them she discovered one of the actual nests used for the illustrations, Genevieve's paint palette, and Virginia's paint box (all now donated by the family to the Pickaway County Historical Society, along with a copy of the book).

When her library career brought her to work in Washington, she volunteered with me at the Smithsonian and produced a lovely website about the Jones and their book called *Illustrations of the Nests and Eggs of Birds of Ohio* (si.edu). It attracted the attention of editors at Princeton Architectural Press, which published Joy's book about the Joneses and *The Nests and Eggs*, titled *America's Other Audubon* (New York, 2012), with all sixty-eight plates reproduced from the Smithsonian's copy.

In the twenty-five years that I knew and worked with Joy, she pursued the Jones' story with enthusiasm, creativity, and intelligence, viewing it as an important contribution to the history of ornithology but also most certainly as

(certainly) of Joy's scholarship and generosity, not only learning so much from her about the Jones' fascinating book but also meeting the current generations of the Jones family when Joy arranged a visit to the Smithsonian Libraries for them. On that occasion the family donated a copy of the rare prospectus (1878) for *The Nests and Eggs*, which we now proudly display with the books themselves for tours of the rare book room, and has graciously adopted our single-volume copy with original wrappers in memory of a family member. Joy and the Jones family are now, and will always be, part of *The Nests and Eggs* story for us.

All of us at the Smithsonian who knew Joy and her work were saddened by her death in 2022 at the age of seventy-four, but I know that, just as she re-established the Jones family and their magnificent work in the history of ornithology, Joy herself will always be remembered and appreciated for her work on the book and for her warm and generous heart.

The Jones' *Illustrations of the Nests and Eggs of Birds of Ohio* is held by over 40 libraries in the U.S., including the Field Museum and the University of Chicago, but you can see both of the Smithsonian's copies which have been scanned cover-to-cover for the Biodiversity Heritage Library online: Details—*Illustrations of the Nests and Eggs of Birds of Ohio*: with text—Biodiversity Heritage Library ([biodiversitylibrary.org](http://biodiversitylibrary.org)). If you are ever in Washington, you have a standing invitation to come

to see our copies along with Joy's book about *America's Other Audubon*.

Reprinted from the November/December 2023 issue of *The Caxtonian* published by *The Caxton Club* with the permission of the author.

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## Authors in Our Midst: Don Rice

By Emerson Gilbert

The Aldus Society is not only an organization of book collectors and people interested in printing and publishing, book bindings and design, paper making, typography, calligraphy, and libraries, our membership also includes those who are published book authors. With this issue of *Aldus Society Notes*, we begin a series of articles titled "Authors in Our Midst," each featuring one of our member-authors.

In this issue, we feature Don Rice, an active member of The Aldus Society for more than seventeen years who has served on the Board of Trustees and as the Aldus archivist.

Don has published ten books that he has either written or edited. He writes at home on his desktop computer. He usually starts a project with a sentence he's been composing in his mind. "I don't write the second sentence until I'm satisfied with the first, and so on throughout the entire book or article. At the end of the first draft, it's more than 95 percent complete except for the final polishing, which takes me forever."



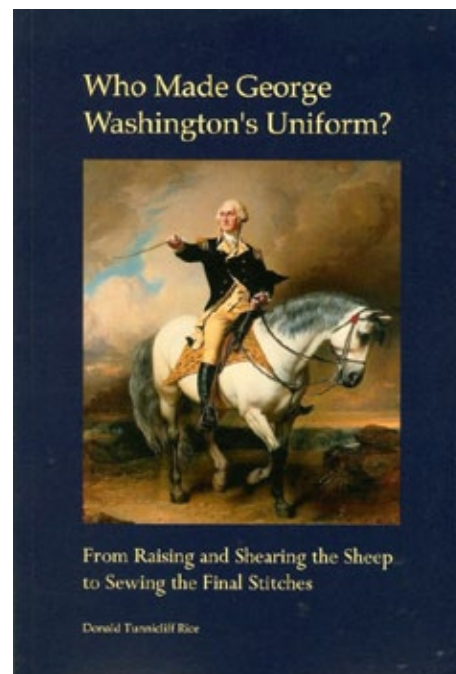
*Don Rice*

As he travels, Don says he is always looking for ideas for a book or magazine article, "and of course for something suitable for *Aldus Society Notes*."

Don does have one unique skill, foreign to many of us. He has been able to live without a car in Columbus and negotiate the COTA system to take him throughout the city to Aldus programs, dinners with the speakers, and committee meetings, and says, "I also rely on my car-owning friends."

You may not know that during the 1970s, Don published the quarterly, *Schism: A Journal of Divergent American Opinions* that contained reprinted articles from periodicals outside the mainstream press: communist, fascist, radical, racist, anarchist, and so on. "Anything was okay," he said, "as long as it was further to the left than the Democrats and further to the right than the Republicans. Librarians loved it because it allowed them to safely have a wide selection of extreme political opinions on their shelves."

Have you ever wondered who made George Washington's uniform? Don wondered and wrote about it in his book, *Who Made George Washington's Uniform: From Raising and Shearing the Sheep to Sewing the Final Stitches*, (Monographia Press, 2021). It's a self-published book, he admits, adding with a grin, "I am Monographia Press."

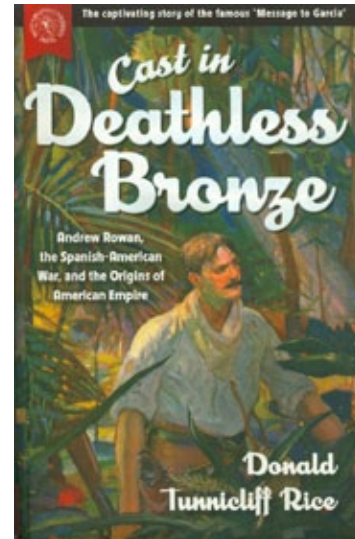






*Don Rice Writing*

Don is the author two other books, *How to Publish Your Own Magazine* (David McKay, 1978) and *Cast in Deathless Bronze: Andrew Rowan, the Spanish-American War, and the Origins of American Empire* (West Virginia University Press, 2016). For the latter he was granted a \$5,000 Ohio Arts Council Individual Achievement Award, which he estimates covered about half the costs of his travel and research. During this nearly 12-year project, his research took him to Tampa, San Francisco, Charleston



(West Virginia), The Hoover Institute, and numerous cities in Cuba, Guatemala, and the Philippines, plus five weeklong trips to the National Archives and the Library of Congress.

Currently, Don is collecting material for a small book about the Cuban general Calixto Garcia and his involvement with the United States during the Spanish-American War; it, too, will be self-published.



THURBER HOUSE

SUMMER 2024

**LITERARY PICNICS**



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| <p><b>June 5</b></p> <p><b>Wil Haygood</b></p>  <p style="font-size: x-small;">Guggenheim &amp; National Endowment for the Humanities Fellow</p>               |  <p><b>COLORIZATION</b></p> <p style="font-size: x-small;">ONE HUNDRED YEARS OF BLACK FILMS IN A WHITE WORLD</p> |  <p><b>THE DEVIL'S BERRIES</b></p> <p style="font-size: x-small;">A KENNEDY SECRET SERVICE AGENT BREAKS HIS SILENCE AFTER 41 YEARS</p> | <p><b>June 26</b></p> <p><b>Patti Flinn</b></p>  <p style="font-size: x-small;">Historical, Romance, &amp; Suspense Novelist</p> |
| <p><b>July 10</b></p> <p><b>Connie Schultz</b></p>  <p style="font-size: x-small;">USA Today Pulitzer Prize-Winning Columnist &amp; NYT Bestselling Author</p> |  <p><b>Lola and the Troll</b></p> <p style="font-size: x-small;">by Connie Schultz</p>                           |  <p><b>THE FINAL WITNESS</b></p> <p style="font-size: x-small;">A KENNEDY SECRET SERVICE AGENT BREAKS HIS SILENCE AFTER 41 YEARS</p>   | <p><b>July 24</b></p> <p><b>Paul Landis</b></p>  <p style="font-size: x-small;">JFK Secret Service Agent</p>                     |
| <p><b>August 7</b></p> <p><b>Katrina Kittle</b></p>  <p style="font-size: x-small;">2013 Thurber House Writer-in-Residence</p>                                 |  <p><b>MORNING IN THIS BROKEN WORLD</b></p> <p style="font-size: x-small;">A NOVEL</p>                           |  <p><b>THERE'S ALWAYS THIS YEAR</b></p> <p style="font-size: x-small;">ON BASKETBALL AND ESCAPISM</p>                                  | <p><b>August 14</b></p> <p><b>Hanif Abdurraqib</b></p>  <p style="font-size: x-small;">Poet, Essayist, &amp; Cultural Critic</p> |



