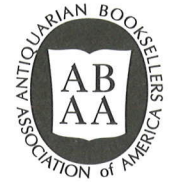




# The ABAA NEWSLETTER



VOLUME FIFTEEN, NUMBER 4

ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

SUMMER 2004

INSIDE: *Export & Import Regulations*. . . . . PAGE 12

## A First-Time Exhibitor at Olympia

by Tom Congalton

Between the Covers Rare Books exhibited for the first time in the U.K. at the June 2004 Olympia Book Fair in London. The jury is still out as to whether we will return any time soon. I had previously visited the fair in 2002 while serving as president of the ABAA, in part to participate in an informal meeting of national presidents convened by then ILAB President, Kay Craddock. This served as a perfect excuse to shop the fair, the London dealers, and the several PBFA fairs being held in conjunction with the big fair.

At that time the buying opportunities at these fairs were a bit of a disappointment to me. The books on offer in my chosen field of modern first editions were relatively uninspiring. Most of the U.K. dealers I visited didn't seem to carry very large stocks of modern firsts. Condition, which of course is important in all categories of the trade, is paramount in modern firsts, and many of those in the U.K. trade that were so craven as to handle those sorts of books, often seemed to treat condition as an afterthought. With some exceptions, there weren't a great deal of American first editions of any sort for sale.

This seemed especially so at the fairs, where presumably the dealers' hard experiences had dictated that selling any but the most obvious American high spots was probably a long shot, and such books would take up valuable real estate in their



Psychedelic poster designed by Jim Blashfield for the 19th ILAB Congress held in San Francisco in 1967. (See page 5.)

stands (the stands in America, like many of our waistlines, tend to be more capacious). Additionally the conversion rate of dollars to pounds presented another challenge, as it always does, although at that time not nearly an insurmountable one.

Nevertheless, I found a few nice books, my observations of the trade activity at the fairs were not unfavorable, and most importantly, I had several lengthy, pleasant, and bibulous meals with American and English colleagues. The pleasant part of this description does not extend, however to include a lunch at St. John's, a restaurant that specializes in organ meat

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## Ebb and Flow

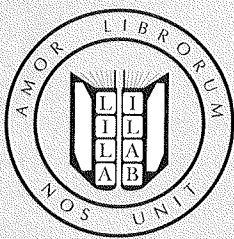
by Sarah Baldwin

At the Los Angeles book fair in February, I asked a California librarian if she planned to go to this year's RBMS pre-conference. "Oh, yes," she enthused, "It'll be a blast!" I had not thought of the preconference in those words, but, well, it would be my first, so what did I know.

Come June, I presented myself at the registration desk for the 2004 RBMS Preconference and picked up the black, zippered tote that awaited each attendee. Packed with catalogues supplied by Marilyn Braiterman, Randall House, Bill Reese, and other ABAA members, the bag weighed in at an impressive ten pounds. (Attendees remarked on the number and quality of the catalogues they received.)

RBMS, by the way, is the Rare Book and Manuscript Section of the American Library Association's American College and Research Libraries Division. RBMS librarians hold an annual conference that precedes the ALA conference proper—thus, "preconference." The ABAA for many years has supported the preconference by underwriting, in part, the opening night reception at which ABAA members may join librarians and others. This year's subject, "Ebb and Flow: The Migration of Collections to American Libraries," struck me as particularly interesting, and I decided to sign up for the conference itself as well as carry the ABAA flag at the reception. Anyone can register for the conference: collectors, book sellers, a British colleague or two. And I was not the only ABAA member there: Priscilla Juvelis, Howard Rooten-

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## ILAB Book Fairs

2004

**November 12–14**

Rome, Italy (ALAI)  
Palazzo Venezia

**November 19–21**

Boston, MA (ABAA)  
Hynes Convention Center

2005

**January 21–23**

Stuttgart, Germany (VDA)  
Württembergischer Kunstverein

**January 28–29**

Tokyo, Japan (ABAJ)  
Roppongi Academy Hills

**February 18–20**

San Francisco, CA (ABAA)  
Concourse Exhibition Centre

**March 4–6**

Zurich, Switzerland (VEBUKU)  
Art Museum Zurich

**March 10–13**

Milan, Italy (ALAI)  
Palazzo della Permanente

**April 28–May 1**

New York, NY (ABAA)  
Park Avenue Armory

**June 2–5**

London, England (ABA)  
Olympia Exhibition Center



THE 28TH ANNUAL  
**BOSTON INTERNATIONAL  
ANTIQUARIAN BOOK FAIR**

**November 19–21, 2004**

HYNES CONVENTION CENTER  
900 BOYLSTON STREET

Opening Night, Friday, 5 to 9 pm  
Saturday 12 to 7 pm • Sunday, 12 to 5 pm

*Rare, collectable, and antiquarian books,  
modern first editions, maps, and autographs for  
the serious collector and the curious browser*



Sponsored by the Antiquarian Booksellers'  
Association of America



Now in its twenty-eighth year, the Boston International Antiquarian Book Fair is one of the oldest antiquarian book fairs in the country; this year over 135 dealers will gather at the Hynes Convention Center to exhibit and sell rare, collectable, and antiquarian books, modern first editions, and much, much more.

Although books headline the show, the fair features a broad spectrum of rare objects including photographs, manuscripts, maps, and autographs. Whether your interest ranges from Africana to art deco, or women's literature to golf, the Boston book fair offers more than 500 years of many of the world's finest, most rare works on paper for view and purchase. It is the perfect marketplace for that one of a kind gift for the holidays.

The sixth annual New England Print Fair will be returning alongside the book fair at the Hynes, featuring works on paper from Renaissance to modern times. As an added attraction to the fairs this year, we will be featuring a roster of seminars/demonstrations on subjects such as bookbinding, restoring and conserving your prints, and how to shop a book fair—as well as a printmaking exhibition. Appraisals of your own books will be held both Saturday and Sunday.

The Boston International Antiquarian Book Fair is not just for bibliophiles," says Ken Gloss, New England Book Fair Chair. "The weekend attracts everyone from sports fanatics to Hollywood memorabilia collectors to interior designers. and with the seminars this year, newcomers can gain an immediate education."

Ticket prices are \$15 for Opening Night and are good throughout the weekend and \$8 each for Saturday and Sunday. All tickets gain you access to the Book Fair, Print Fair, and Activities.

Tickets are available at the door or in advance by calling 617-266-6540.

# ABAA and ILAB Efforts Thwart Thieves

The following is a narrative of events surrounding a theft from Bromer Booksellers on August 10, 2004, and the apprehension of the suspected thief, which occurred about a month later.

by Philip Salmon

While odd behavior is not necessarily an indicator of criminal proclivity, the man who had paid us several visits over the course of three years was memorable in this regard. During one visit, he presented my former assistant, Alexis, with a small fabric flower in a vase, which he produced from the plastic shopping bag that he always had with him. And because he usually had some book to offer, I did not think it strange for him to be looking to sell a first edition of *East of Eden* with a signature card pasted to the front endpaper. A quick investigation showed that no one was missing it, and our odd fellow, through his pattern of visits, had established some tenuous credibility with us. Thus, our guard was

down when he asked to be paid in cash, because, he explained, he was traveling.

As it turned out, though, the Steinbeck was stolen, and after being alerted to this possibility by Steve Pepple at Buddenbrooks, I checked the showcase where I had seen him browsing the previous day and found three slender Joyce titles missing. A quick review of inventory revealed another Joyce title gone: the damage consisted of two copies of the signed, limited *Anna Livia Plurabelle* and two copies of *Chamber Music*. The Steinbeck had been lifted from Ursus, and in conversations with Peter Kraus, we discovered that our thief, who had been using the name Robert Brown while in Boston, had sold Ursus a copy of one of the *Anna Livias* in July, only then, his name was Daniel Morgan, and he had to be paid in cash because he was traveling from Scotland. When he left the fake flower for my former assistant, he also took something for himself.

I mentioned the episode about two weeks later to Alexis, who had instantly

tossed the flower and vase in the garbage after its giver had left that day. Not long after I told her about the theft, she rushed into the office to tell me that she had seen the thief near the entrance to the Boston Public Library. Mr. Brown was still in town. I grabbed our digital camera and made a sweep of the library's main building and courtyard, but to no avail.

The following week, she called me from the street to tell me that our man was standing in front of Lord & Taylor's on Boylston Street, engaged in conversation. Again, I grabbed the camera and ran downstairs, hoping to forego the appointment I still had to make with police sketch artists in order to get a likeness of the alleged Mr. Brown. He was waving to someone and walking toward the library when I arrived. I crossed Boylston Street and followed him as he entered the library and made his way through the courtyard and into Novel, the café in the

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## Colorado Seminar from the Eyes of a Novice

by Susan Dixon

One fine Wednesday in June Rob Rulon-Miller invited me to attend the Colorado Springs Out-of-Print and Antiquarian Book Market Seminar. He suggested that it would be a great opportunity for me to become more acquainted with some of the past ABAA officers and meet with others members who were on the faculty, not to mention attending the lectures and learning more about the challenges new booksellers face. He went on to make the seminar sound adventurous with the allure of climbing Pike's Peak. I bit and booked my ticket to Colorado Springs.

I arrived on the Sunday of the seminar after a long flight from New York that lacked any substantial food. A cheeseburger and a nap later, I was off to the campus to register and pick up a binder filled with lecture material and

bookselling resources. Little did I know that nap was the last little taste of repose I would have until the next Saturday morning. At registration I met Kathy Lindeman, the coordinator of the Seminar and a woman who has a solution for any problem. I introduced myself to a couple of participants and we all became a bit nervous when we noticed that each day started at 8:30am. The sessions ended at about 6:00pm, with some going on until 10:00pm. Mmm. No time for climbing a mountain or perhaps a visit to the springs and spa.

At the reception that first evening, I met the faculty, which included ABAA members Michael Ginsberg (the director), Ed Glaser, Mary Francis Ciletti of Aamstar Books, John Townsend, Jennifer Larson, and Jeff Marks, as well as Lois Harvey, a rare bookseller and organizer

of the Denver Book Fair, and Rob; Jim Canary, the conservator at the Lilly Library and book binder; and Dan De Simone, a former ABAA member who is currently Curator, Lessing J. Rosenwald Collection of The Library of Congress. Michael made the opening remarks and referred to the seminar as "Boot Camp for Booksellers." This was an especially amusing moniker as I later discovered Michael's fondness for shoes. The ever-charming Ed Glaser introduced this year's recipients of scholarships from the Elisabeth Woodburn Fund: Ken Palko from Books and Bidder of Cleveland, Ohio, and Janet Chapman of Las Vegas, New Mexico. All participants were asked to introduce themselves and explain their reasons for attending. Many of our mem-

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# Dixon

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bers have remarked that the average age of a bookseller, and of our members in particular, must be near fifty. At this seminar, I observed that at least a third of the participants were under age forty, and there were even a few under thirty.

The next morning the seminar commenced, and we covered topics ranging from a faculty-led discussion on bibliographic references and resources, to a hands-on exhibit of leathers, bindings, and papers organized by Jennifer. Later in the exhibit Jeff discussed the importance of examining dust jackets to ensure they are not facsimile or married to their books. The session ended with a discussion on the ever-seductive topic of fakes and forgeries, which captivated everyone. We couldn't wait to hear more on Friday.

The next two days were spent learning how to catalogue and price books. In this case, it was a refresher course for me, as I had previously worked for Helen Younger at Aleph-Bet Books for a year and a half; there was a catch, however: I had dealt mostly with children's

and illustrated books. Handling books by L. Frank Baum and Johnny Gruelle made me nostalgic, but cataloguing a later Venetian printing of de Solis' *History of the Conquest of Mexico* was a bit more tedious and nerve-wracking. At this point we were divided into smaller groups, and I attended two sessions led by Dan and then Lois. An interesting mix of personalities with varied backgrounds in bookselling led to some heated, yet good-natured debates about prices and condition between the participants. It was not unlike moments I've witnessed at book fairs.

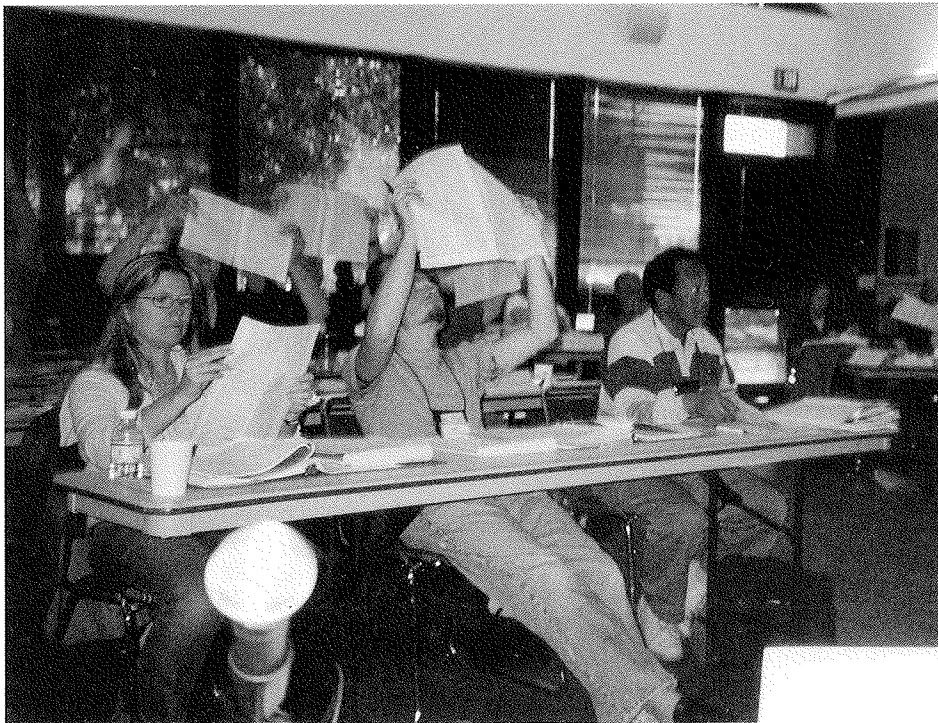
John Townsend lectured on technology for booksellers and the role of the Internet in bookselling and the challenges it has created. It has often been mentioned that there are very few young faces to be seen at book fairs, and I have begun to wonder if perhaps we have really lost our younger collector base. Perhaps they are utilizing the Internet for their purchases, which may limit their fair attendance. I made a note to investigate the possibility.

Wednesday night offered Jim Canary's conservation and preservation demonstration. The audience gasped in

horror as he separated hinges and tore away the bindings of books (all modern editions with no value) to reveal the guts of the book, and then passed around intricately constructed bug-traps housing insects that pose a great threat to books and documents. Until that point most of us thought of "disaster preparedness" as a sound bite from Tom Ridge, but the soft-spoken Canary revealed otherwise.

A highlight of the seminar was breaking bread with the faculty each night and hearing stories of finding treasures among trash, literally. The first night, Rob and I talked ABAA business over a glass of wine at the reception. The next two evenings, I had a raucous good time with Michael and Ed. On Tuesday, we had dinner at Steaksmith before joining the rest of the group on an excursion to Mary Ciletti's store, Hooked on Books. There, amongst the stacks of literature, I became enamored of the vintage 1980s romance paperbacks with glossy covers and titles like *She's the Sheriff* and *Baby Makes Three*. On Wednesday we visited the much beloved Joe's Crab Shack, where the waitresses stop once every half hour to line dance to disco hits. Any misbehavior by Ed or Michael was quickly met with sassiness from the wait staff, making it an obvious place to take a book dealer to dinner. On Thursday the faculty, two participants who had been high-bidders at the auction demonstration, and I were treated to a multi-course feast with wine and a reading of some of Jim Ciletti's poems. On the drive over we passed Wahsatch Avenue, which prompted Ed and Michael to break into a hearty rendition of "The Wabash Cannonball." And this was before anyone had wine.

At the close of seminar it was surprisingly difficult to part from my new group of friends comprised of both faculty and participants. I left wanting to help the fledgling booksellers and have discussed with several members the notion of creating a mentoring program within the ABAA for burgeoning booksellers. It was a long and information-saturated week, and I was glad to skip mountain climbing and a trip to the springs.



Students at this year's Colorado Springs Out-of-Print and Antiquarian Book Market Seminar examine printed documents under the guidance of former ABAA member Dan De Simone, now curator at the Lessing J. Rosenwald Collection at the Library of Congress.

# William P. Wreden: A Joint Show

*The Book Club of California hosted the exhibition, William P. Wreden: A Joint Show. A Psychedelic Keepsake & The Overland Journey of Joseph Francel, at their headquarters in San Francisco, August 2–October 8, 2004.*

by Bo Wreden

Dancers Margot Fonteyn and Rudolf Nureyev made headlines for their visit to the Haight-Ashbury during San Francisco's Summer of Love the same day in July 1967 that *San Francisco Chronicle* art critic Thomas Albright wrote about a press conference held at the Moore Galleries on Sutter Street to promote "The Joint Show," the first gallery exhibition of San Francisco's five major psychedelic poster artists: Kelly, Victor Moscoso, Stanley Mouse, Rick Griffin, and Wes Wilson. Most of the questions directed to the artists were greeted either with laughter or artists' questions asked back to the reporters in attendance. At length, though, Wes Wilson did make a statement that "Printers are a very important part of psychedelic poster art." Victor Moscoso added, "The medium is a printing medium; you get lots of ideas from printers."<sup>1</sup>

I attended the opening of "The Joint Show" several days after the press conference, but in my button-down Brooks Brothers clothes and with a haircut that met National Guard regulations I was much too square to establish any rapport with the longhaired artists. I wanted to commission a psychedelic poster, but soon learned, with the advent of their first gallery exhibition, that the major artists' prices far surpassed my budget. I did, however, acquire a set of the posters they created specially for the show as well as the keepsake oversized reproduction of a Zig-Zag cigarette paper pack which enclosed photographic portraits and biographical information on the artists and also a few postcard examples of their work for the Avalon and the Fillmore. Eventually, through lithographers Neal, Stratford, and Kerr, I commissioned a poster from a twenty-one-year-

old artist, Jim Blashfield, who also designed posters for the Fillmore, whose lettering was in Wes Wilson's style, and whose price was within my budget.

"If you're going to San Francisco, be sure to wear some flowers in your hair." So John Phillips advised in the lyrics to his song, *San Francisco*.<sup>2</sup> It is doubtful that any of the 250-some delegates to the Nineteenth International League of Antiquarian Booksellers Congress, which took place at the St. Francis Hotel in September 1967, wore flowers in their hair, let alone found time to visit the Haight-Ashbury, the Avalon, or the Fillmore during their busy official and social schedule in the Bay Area. Upon their registration on 15 September in our Post Street shop upstairs across from the St. Francis, however, they did receive a full-size specially commissioned full-color keepsake poster with the motto of the League, *Amor librorum nos unit*, featured in green letters across the top!

Aside from incorporating text, which we provided, we gave Jim Blashfield a free hand in the design of the poster. Recently, in conversation, he recollected as a member of the National Guard at the time that much of the focus of his art was on "innocence and complicity in the horrors of war." Below the ILAB motto a pink sun blazes across a red sky and an Orphan Annie-like character in a green army fatigue shirt holding a green dog stands before a blue horizon and above an Aladdin's lamp. A red hand reaches out from a long arm extending along the right side to the bottom of the poster. On the left a small figure, glasses in hand and head bowed, stands at the foot of a magenta staircase which climbs behind the green profile of an Indian chief from whose mouth a stream of red and yellow pills descends.

Sol Malkin, editor and publisher of *AB Bookman's Weekly*, described it as "the big hit" of the Congress, although "at first bewildering" to many delegates. Subsequently he reproduced it, "unfortunately only in black-and-white," on the cover of *AB* and deciphered the psyche-

delic text for those who could not. He also credited bookman Karl Zamboni for his inspiration and my parents for their support of our unique keepsake and advised readers that additional copies were available upon request.<sup>3</sup>

We had several requests and sent copies as well to collectors and librarians on our mailing list. The poster was again reproduced in black and white in the 22 December 1967 issue of *Borsenblatt für den Deutschen Buchhandel*. Cordial thank-you notes came from Herbert Cahoon of the Pierpont Morgan Library; Frederick Goff, Chief of the Rare Book Division of the Library of Congress; and Frank Francis, Director of the British Museum. One handwritten note even came all the way from a collector in Katmandu. Walter S. Merwin of Buffalo, New York, wrote he found it "stimulating, dramatic, and exciting." He added he had it "hanging in our den flanked by a Rowlandson and an old French hunting scene. Each seems to gain from the other."

It was that type of synergy that we attempted to create the following year in publishing a fine press, first book limited edition of a little-known overland narrative of a Czech pioneer, Joseph Francel. With the inspiration and support of Karl Zamboni and my parents, I began working with Francel's diary, originally translated by his son, Fred, and edited by Rose Rosicky for a scarce Bohemian-American journal, *Bratrsky Vestnik*, earlier in the century. The diary describes his travels from Wisconsin to the California gold fields in 1854. He does not find his fortune, though, and returns from beautiful, unfortunate California to become known as the first Czech pioneer of Nebraska. At first, we thought to have an introduction written from the viewpoint of a Nebraska historian, but eventually asked novelist-poet Richard Brautigan to write a literary introduction for us. In June 1968 I wrote to him that we were interested in "a contemporary literary interpretation of the phenomena of pioneer overland travel,

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# Wreden

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the keeping of overland diaries, and the validity of their subsequent publication” relating specifically to Franel’s work. We contacted Jack Stauffacher of the Greenwood Press, who had printed other work for my father, to design the book for us. We also wrote Jim Blashfield asking if he would illustrate it, but he declined, citing concerns about his National Guard obligations. Jack Stauffacher then suggested we check Galeria Carl Van der Voort, not far from his printing office, where we discovered a Berkeley filmmaker and artist, Patricia Oberhaus, who provided us with a series of line drawings for the book. Although the book is copyrighted and dated 1968, the publication party to “celebrate Joseph Franel who cared for his beer and other liquors too” took place at our Post Street shop on 6 January 1969.

Author Kay Boyle, whose papers my father helped appraise and sell, wrote a lengthy and favorable review for the *San Francisco Chronicle*. Several other reviews followed hers, mostly favorable to our new departure in publishing. Dale L. Morgan, in a *California Historical Society Quarterly* review, however, took exception to the fact that the original translator and editor “who did all the labor of scholarship” were not credited on the title page. They were credited in a note following the text. Henrietta Shutt, in *Fraternal Herald*, *Bratsky Vestnik*, strongly objected to some of Richard Brautigan’s “way out language” in his introduction. The edition of 540 copies was probably too large; it did not sell out. It did receive a 1969 Award of Merit from the Rounce & Coffin Club and, over the years, has appreciated in value.

<sup>1</sup> *San Francisco Chronicle*. July 12, 1967. P. 45.

<sup>2</sup> *San Francisco*. Words and music by John Phillips. Copyright 1967, 1970 by MCA Music Publishing.

<sup>3</sup> *AB Bookman’s Weekly*. October 16, 1967. Pp. 1297 ff.

*For their assistance with this essay and the related exhibition, I wish to thank Jim Blashfield, Adela Roatcap, Ann Whipple, and both Margaret Kimball and Roberto Trujillo, who provided me with access to the William P. Wreden Books & Manuscripts Archive in the Stanford University Libraries, Department of Special Collections. All quotations, not otherwise attributed, come from correspondence and other papers in the Wreden Archive.*

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# Thieves

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corner of the library’s McKim building. Seeing that he was preparing to sit down, I went to the doorway in the hope of getting a quick picture, but the camera batteries died. I ran back to the office to call the police and get a film camera, but by the time I returned, he was gone.

Feeling frustrated, I returned to the office. I was just finishing lunch when I got the call from Brian at Peter Stern’s, who announced, simply, “Brown’s here. How soon can you come over?” I asked him to try and hold him while I called the detective and 911, then I ran out to the subway.

My arrival there coincided with that of the uniformed police who responded, and they were able to detain Mr. Brown, who was on his way out. I then stated my case at the prompting of the uniformed officers and a detective from the precinct, who arrived shortly after I did. Brown, of course, would not answer my charges, specifically that he sold us the stolen *East of Eden* and that he had stolen property from us. He was asked to produce

identification, which consisted of a U.S. passport issued out of Guatemala. He was carrying the signature plastic shopping bag, not unlike the one he had during his visit in August; it did not, however, contain much of anything.

*The following is an account of the theft and recovery of items in the collection of the State and University Library of Lower Saxony located in Goettingen, Germany.*

**by Steven Temple, ILAB Security Chair**

On June, 16, 2004, Dr. Joachim Migl, Librarian of the Niedersaechsische Staats- und Universitaetsbibliothek reported the theft of several important seventeenth- and eighteenth-century travel narratives and natural history books to the ILAB Security Committee, which posted details of the missing items on the stolen books list at [www.ilab-lila.com](http://www.ilab-lila.com). In less than a month, the thief was apprehended and arrested, and the library recovered all of its stolen works, which are valued at between \$175,000 and \$200,000.

This successful recovery happened thanks to ILAB bookseller Julius Steiner of

A. Asher and Co. in the Netherlands and to the fast and effective action of the ABA, which included the cooperation of member Tom Biro of Collectable Books in London, Scotland Yard, and the German police.

Dr. Migl, aware and grateful for the measures undertaken by ILAB members in helping his institution, wrote the following to ABA headquarters:

*Today I am pleased to let you know that the book thief who offered you antiquarian books from our collections was caught by the local police department... We received all volumes, although we had to realize that some of them were badly damaged by the thief’s attempt to erase our ownership marks with chemicals or a razor.*

*We are grateful to you for immediately notifying us about the offers that the thief sent you via email. It was this above all which allowed the police to pinpoint the thief’s address in this city and swiftly arrest him. It was quite remarkable for my staff to realize how well the information on the theft was spread through the ILAB database at [www.ilab-lila.com](http://www.ilab-lila.com), which seems to be a*

*highly recommendable source of information for antiquarian book dealers and librarians alike.*

*Finally, here's a tale from the ABAA's intrepid Security Chair that he entitles The Red Jaguar Mormon Theft Ring, or the ABAA's Security Chair's Darkest Hour.*

**by Ken Sanders**

It had been the typical late August doldrums at my shop in Salt Lake City, so I was initially elated by the sale of four nineteenth-century Mormon books for \$5,500 in early September as a break in the summer's drought. The young twenty-something male acquiring the books stated that he and his father had an LDS investment site online for selling high-end Mormon rarities to low-end collectibles. In this instance, Ryan, the son, would make the initial contact and select the rare book to be purchased; then his "father" would call in the credit card to pay for the item, and Ryan would return to pick it up and sign for it. I guess I should have realized then that this sale was going to be trouble when the kid told me his "father" was an LDS Stake President! Not to mention the kid was an arrogant young punk, and I disliked him immediately. I thought I had done everything right: I obtained the cardholder's name as it appeared on the card, the billing address of the cardholder, and the three-digit security code from the back of the card. I ran the sale and it was approved. The "father" asked me to keep "his" Discover card on file for future purchases. Ryan Timmons, my book thief, simply adopted the last name of the cardholder, the male voice on the telephone, who was impersonating the real Discover cardholder.

The first purchase was for two 1874 Books of Mormon for \$1,000 each on September 2, 2004. "Dad" called the following day and said they had done pretty well with the first two, and inquired about a third 1874 Book of Mormon and asked for it at the same price. I agreed and charged it to the same Discover card. The "son," Ryan Timmons, returned later that day and signed for and picked up the book. After the long Labor Day weekend,

Ryan began phoning asking for other rare Books of Mormon. I informed him of an 1854 copy that I was willing to sell to them for \$2,500. "Dad" called and said they had a buyer at \$2,900, but would I take \$2,300. I refused and said the \$2,500 was firm. "Dad" asked that it be charged to his Discover card once again, and Ryan came in late that day and signed for and picked the Book of Mormon up.

Two days later we received a call from another SLC area bookseller asking if we had lost an 1854 Book of Mormon. We replied that we had sold one, but no, we had not lost one. But by now, I was beginning to be troubled. The following day, yet another bookseller called, furious over approximately \$1,000 worth of charge backs he had received from Visa. A stolen credit card was involved. After comparing notes, it became painfully obvious that Ryan Timmons was involved in both cases, and I had been taken for \$5,500.

As the security chair for the ABAA, I am accustomed to educating others on how to spot fraud and not become victims of Internet book scams and stolen credit card purchases online. My open shop in downtown Salt Lake City is now seven years old, and in all that time, other than the usual amount of shoplifting, I have only lost \$11 to a bad check and have never before been the victim of credit card fraud. I was the one busting the credit card crooks, after all, and in one memorable case, sent one book thief, John Charles Gilkey, to prison for three years! This was the biblio-detective's darkest hour! What to do?

We called Discover card immediately and alerted them to the possible fraud and asked them to call the cardholder immediately. Some three weeks later, we now have paperwork from them wherein their cardholder is disputing the charges, of course. It was clear to me by now, even though technically I had no proof of any fraud, that I was soon to be out the \$5,500. We began calling other shops in the area, describing Ryan and his methods. In addition to the \$1,000 loss from Utah Book, Sam Weller's had also lost \$4,500 to Ryan Timmons and his credit card frauds, although initially they were

unaware of it until our call. The total theft was over \$10,000 and mounting. All that week I kept thinking that Ryan would be back into my shop to "purchase" yet another book. If and when he returned to my shop, he would not be leaving—at least not without a police escort.

A West Valley bookstore called and informed us that Ryan was bringing them three 1874 Books of Mormon to sell to them. We informed them of the stolen credit card scam and asked that they keep the books and detain Ryan, if and when he showed up with them, and to alert the police and us. Ryan arrived, the bookseller confronted him and told him the books were stolen from me; Ryan departed, and neither the bookshop nor the mall security were willing to detain him. West Valley police still have my three Books of Mormon, but Ryan the book thief had disappeared, and I didn't know how to find him. I was furious, because now Ryan knew we were onto him and would not be returning to my shop.

On a tip from another bookseller, I began searching eBay for my stolen books. Immediately my 1874 Book of Mormon turned up from an eBay PowerSeller in Kearns, Utah, in the southwest portion of Salt Lake Valley. Thinking I had found Ryan the book thief, I called the individual at home and confronted him in the strongest manner possible. He denied being the thief but did admit to knowing Ryan, and purchasing my stolen book and others from him. He came to my shop the following morning and gave me two phone numbers and two addresses for Ryan; one of the numbers for Ryan's girlfriend, and the other Ryan's cell phone number. I asked the man to call both Ryan and the girlfriend and leave a message that he wished to purchase my 1854 Book of Mormon, or any other books from Ryan. Within minutes, while the eBay buyer was still in my shop, Ryan had returned the phone call and agreed to meet my Judas goat at a grocery store parking lot on the west side of town, later that afternoon. Ryan informed the eBay buyer that he would be driving a red Jaguar.

**continued on next page**

## Thieves

continued from previous page

I immediately called the Salt Lake City Police Department and reported my Books of Mormon stolen, and got a case number assigned. Shortly thereafter, Officer Lin Miller came to the shop to take my statement and investigate the case. It took a while to get all the information across; all of the stolen books and book-sellers involved. It helped that Officer Miller had been involved in one of my previous cases, "A Tale of the Purloined Christ," and had been involved in the arrest of the thief who stole a painting of Christ from my shop a year and a half ago. Officer Miller gave me his cell phone number and agreed to plant some undercover cops on the stakeout at the grocery store parking lot, where Ryan the book thief was to appear, a couple of hours hence. He also admonished me not to go anywhere near the grocery store, for fear of spooking the book thief. Reluctantly, I agreed to do so. Meanwhile I called the eBayer back and informed him that I would not be there but that the police would be and to go through with the arranged meeting. At 3:30pm, the eBayer called me excitedly from his cell phone inside his car and reported that Ryan had spotted a cop and started running and that the police were taking him down at gunpoint at that very minute! I then could hear Officer Miller's voice as

he approached the eBayer's car and I immediately hung up and raced to the grocery store (obeying all speed limits and traffic laws, of course).

A shiny new red Jaguar was askew in the parking lot, surrounded by police cars and police officers. I waited on the sidelines until Officer Miller spotted me and escorted me over to his squad car, where Ryan the book thief was handcuffed in the passenger side and shaking and sobbing uncontrollably. I identified Ryan as my Book of Mormon thief, and he looked up and recognized me. Officer Miller was called away by another cop and I was left alone with my Book of Mormon thief. I began asking him questions, starting with where he had sold my 1854 Book of Mormon, and followed that by asking him where he had sold the two books from Sam Weller's. I subsequently obtained my 1854 Book of Mormon from the West Valley bookseller that Ryan had sold it to (Ryan had been telling the truth; at least in this one instance); but on the Weller books, he replied he didn't know what had become of them; that another guy in his ring had sold them; that there were a total of fifteen people involved in their theft ring.

All five of the stolen books from Sam Weller's and Utah Book, and one of mine (the book that led me to Ryan) had all been sold, or offered on eBay, by the eBay PowerSeller, the man who helped arrange the sting operation on Ryan Timmons. The other bookshops are in the process of try-

ing to obtain them back from the individuals who purchased the stolen goods on eBay. Ryan Timmons remains in jail, facing multiple felony counts. And he has multiple prior outstanding warrants for his arrest. It is alleged that Ryan and his associates are involved in an OxyContin drug gang. His associates currently remain unidentified and at large. Ryan Timmons lives at an upscale address in the southeastern suburb of Holladay, Utah. I have recovered the most valuable of my four books, and the other three are in the custody of the police and I will presumably get them back, eventually. Unfortunately, the thefts haven't stopped there. So far at least one additional rare Mormon book, sold by the aforementioned PowerSeller on eBay, has been discovered to have been stolen by Ryan and his associates, again with stolen credit cards. Presumably other cases will come to light. The Red Jaguar Gang appears to have stumbled into stealing rare Mormon books beginning in mid-August of 2004. By September 15, 2004, as of Ryan Timmon's arrest, the thefts seem to have stopped. But the case is ongoing and more books and more thieves may yet be uncovered. The red Jaguar was rented from Hertz. Ryan Timmons had over \$1,000 cash in his wallet when apprehended. Ryan Timmon's rare Mormon book thefts may well have gone undetected for months, but he made the mistake of walking into the wrong bookshop on the right day, or maybe it's vice versa. ■

## Baldwin

continued from front page

berg, Cynthia Buffington, and David Szewczyk, veterans of a number of past (and probably future) conferences, also were present.

The opening night reception took place at Yale University's Sterling Memorial Library. For those who have not experienced the library, it is worth a visit. Built in the nineteenth century in the form of a Gothic cathedral with a soaring nave, the library gave an aura of grandeur to the noisy and crowded kick-

off. Saying hello to friends and colleagues could be interspersed with viewing an exhibition of Joseph Reed's imaginative alphabet books and other creations in the Library's "Art of the Book—and More" exhibition displayed in glass cases that ran from one end of the nave to the other. Margaret Nichols, the RBMS Chair, welcomed everyone and asked ABAA members to introduce themselves. David Lilburne, despite an outbreak of poison ivy, had come down from New York. Mary Gilliam was there from Charlottesville. Tucker and Lin Respass had planned to be there too, until car trouble waylaid them along the

Route 95 corridor. Michael Ginsberg, Sharon McBlain, and Nick Aretakis from William Reese Company also represented the Association. I had a chance to offer the ABAA's good wishes and to introduce our co-Executive Directors, Liane Wade and Susan Dixon. The pre-conference had begun in style.

The preconference itself offers a full two-and-a-half days of tightly scheduled plenary sessions, panels, short papers, and seminars. Some focused on what Mary Gilliam calls "nuts and bolts," such as the seminar, "Using the TEI for Early Printed Books: An Encoding Guide and Reference." Huh? On the other hand,



Tom Staley talked about the Harry Ransom Humanities Research Center at the University of Texas, Austin, and how the HRC's collections and collecting mission had evolved and changed. Tom's high-octane energy lent vivid contrast to the low-key manner of his fellow speaker, Anthony Rota, of the venerable English firm Bertram Rota. Mr. Rota talked anecdotally about the various trans-Atlantic migrations his firm had initiated over the years. One story, which elicited a mass groan from listeners, was an account of tracking down a V. S. Naipaul collection to a warehouse, only to discover that warehouse workers mistakenly had destroyed it the previous week! G – r – o – a – n. Claudia Funke of Columbia's Avery Library made mounting an exhibition sound fun—not easy, but fun. Delivered at breathtaking speed and with her typical élan, Funke's talk was a good look into the issues confronting a curator and, from a bookseller's view (after all, they need something to exhibit), informative. Her emphatic advice to fellow curators? "Do not let the best get in the way of the good." John Pull, webmaster for the Library of Congress web site, discussed how to build better and more flexible web sites. If this strikes you as a rather dreary and likely too technical topic, wait until you hear John. Every chair and convenient leaning spot was taken as John explained the virtues of semantic markup, using words instead of cumbersome HTML code, to create a web page and how easily semantic markup lends itself to revision so that a page can be franchised. A web page constructed for the ABAA Boston book fair, for example, could have dates, location, etc. readily changed and reused for another ABAA book fair. He recommended Steve Krug's *Don't Make Me Think* and Jeffrey Zeldman's *Designing with Web Standards*. I wish every member of the Internet Committee could have been there.

One panel addressed the issue of "Hidden Collections"—all those books and boxes of manuscripts yet to be catalogued, or tersely catalogued as "Sylvia Plath: Fourteen boxes of manuscripts, printers' proofs, and letters." The ACRL

has a task force in place that has started to compile an informal census of uncatalogued holdings in institutions throughout the United States. For researchers, scholars, and booksellers such a census will be illuminating. Of course, hidden collections effect a library's purchase decisions, but since such collections are not recorded in OCLC or in the library's catalogue of holdings, their impact cannot be gauged. It is the kind of issue not immediately apparent to booksellers, yet it has enormous implications for us. The preconference offered lighter intellectual fare as well. You could join a tour of the Lewis Walpole Library or visit the Mark Twain House in Hartford. Workshops and open houses were scheduled, too. The Yale Center for British Art, housed in a handsome Louis Kahn building, allowed ten participants and a guide to tour the landmark exhibit entitled "Ocean Flowers." Built around the cyanotypes of Anna Atkins, "the first to create a book of botanical illustrations made exclusively with a photographic technique," the exhibit canvassed an array of botanical photographs, drawings, watercolors, chromolithographs, and nature prints produced in Britain during the nineteenth century. Visually ravishing. Then we had the good luck to be taken to the Rare Books workroom: a long, high-ceiling room, with a double row of carefully shaded windows, furnished with one work table after another down its center and closed shelving along the interior wall. One library truck held Kelmscott Press titles to be included in an upcoming William Morris exhibit. "All in their original bindings," murmured one librarian. "Yes, all of ours are," responded the YCBA curator. Then she brought out a Caxton, also to be in the exhibit, and a fifteenth-century map tracing Francis Drake's circumnavigation of the globe. (Curator Elisabeth Fairman thought Drake, a skilled self-promoter, likely had commissioned the map.) And she displayed other recent acquisitions: a nineteenth-century paint box with oils for painting on glass, with the original bottles and brushes still present; a British schoolboy's painted cardboard figures of British soldiers,

accurate as to regimental colors and uniforms (hundreds of them), etc.

Then there were all those good restaurants to enjoy — Zinc, Scoozi, Zaroka, Miso, and more.

A blast? Perhaps that is not the right adjective. Invigorating, thought provoking, eye opening, and—that most abused of all adjectives—*interesting* perhaps are more appropriate.

Discussions are under way, incidentally, with 2005 Program Chair Eric Holzenberg regarding possible ABAA member participation. We hope, too, that in the future RBMS will send, as a matter of course, a list of each preconference's attendees to ABAA sponsors and perhaps make it possible for ABAA sponsors to attend a dinner during the preconference. More information on RBMS and the preconferences can be found at <http://www.rbms.nd.edu/>.

The 2005 RBMS Preconference will be held in St. Louis, Missouri, from Tuesday, June 21, through Friday, June 24, and is entitled "Bridging the Gap: Education and Special Collections." Try it. You might like it. ■



### *The ABAA Newsletter*

welcomes letters, articles,  
and photographs from  
all of our readers.

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# Congalton

continued from front page

and offal, and which Peter Stern insisted that I partake of in company of several London dealers perhaps an hour or so after I arrived from a sleepless and unpleasant night flight. In this publication, in his article on the culinary delights of London, Mr. Stern waxes eloquently about the splendid and multifarious shades of green this experience induced in me. That lunch aside, I had a lovely time, and eventually determined to do the London Olympia Fair as soon as it became practical.

Stern had warned me that, as my own observations might suggest, London, its dealers, and book collectors might not be the most hospitable venue for my mixture of modern American literature, detective fiction, science fiction, and most especially, baseball and African-American books, but really, how bad could it be? As these books were not much in supply here, perhaps the English collector needed only the opportunity to be exposed to such delights. After all, I frequently sold books, even American books, to customers in the U.K., and certainly some of these customers might make an appearance.

Two months before Olympia, our experience exhibiting at the New York Book Fair had been a rousing success, as apparently it had been for most of the other exhibitors. Perhaps all of the prices for our expensive books had been justified by the whopping prices brought by the Neville sale at Christie's right before the New York fair.

This vibrancy in the rare book market would certainly translate to London and, as occasionally one or another British colleague would mention the Olympia fair as being of the same order of magnitude as New York, surely something good was bound to come of exhibiting there. And finally, in an admirable display of logical ju-jitsu, it occurred to me that the formerly challenging, but now chillingly muscular pound might actually redound to my advantage, making my own stock, priced as it was in paltry dollars, excessively attractive to dealers and collectors alike. Why not give it a shot?

Mr. Stern, despite his misgivings as to my chances of success, along with Paul Rassam, who usually shares a stand with Peter at the fair, generously allowed me to have my name pulled together with theirs in the lottery, and we opened up the two stands to make what Peter referred to as "a mini-mega booth" (here parenthetically let me say, I much prefer the American term "booth" to the U.K. "stand," as the later reminds me too much of "Custer's Last Stand," an event which came increasingly and morbidly to mind as the fair progressed, or rather, did not).

Wednesday morning's set-up began promisingly, and I could have no quarrel with the organization of the fair, which seemed to be smoothly and efficiently run. To the credit of the book fair committee members, ABA officers, and director were all obviously engaged and solicitous of our comfort and welfare. The stands were as neatly and correctly in order as could be expected, and the workman designated to deliver trunks, fiddle with the electricity, and arrange the glass cases, were generally pleasant and helpful. Having been on the New York Book Fair Committee for the past dozen years I was more than aware of the amount of labor and the difficulty required before the event to make everything look easy to the arriving exhibitors.

However, my first impression of the set-up day on Wednesday, and one that was never contradicted during the course of the fair was its curious lack of adrenaline. According to Tom's Second Rule of Book Fairs: "the success or failure of a book fair (and particularly a pre-fair), as in any other environment, is directly predicated on the proper mix of prey to predator", thus dealers eager to buy books for customers or for stock quickly seek out those eager to sell, deals are consummated, and often the success or failure of a fair is determined long before the first visitors scuttle into the queue on opening day.

Obviously, at this level of the book trade we all encompass elements of both prey and predator to one degree or another. Unlike New York, where dozens of dealers circled the room nervously, scurrying into booths in a feeding frenzy, sometimes reselling their purchases a few moments later and then resuming the

prowl, the observed pace of commerce at the Olympia set-up seemed nearly somnambulant. A few dealers were the subjects of modest scrums, but these were relatively few and far between, with the results of these tussles seemingly preordained. For the first time in my book fair experience there didn't seem to be either prey or predator in evidence. Some of these observations could be attributed to my inexperience with the venue, and the machinations that evolved at a level beyond my bewildered gaze, but in general I think they are accurate.

In fields related to mine, Maggs Brothers displayed books from the collection of Alan Clodd which stimulated some interest. These items were apparently new to the market, and were thus subject to a no discount policy. Few however could refuse a discount as charmingly as Ed Maggs, and what little sting remained was negated a few days later when a Maggs' assistant passed along the name of an American institution that had tried to purchase the more expensive of the two books that I had bought from them.

While I bought other books on the floor, they were, for the most part, relatively inexpensive titles. And rightly so; few if any could be described as "thrilling." This, by way of a digression, is a bookselling term too seldom used, with the possible exception of the Beverly Hill bookseller Bibliotopus, whose catalogue terms of sale include the line, "All books are guaranteed to be thrilling, any book may be returned for insufficient thrill."

My own pre-fair sales, or more accurately "sale," consisted of a single volume of essays by the literary English travel writer Robert Byron, thus sizably depleting my available stock of English books on display. While not stunningly expensive, I was happy enough with the sale, having lugged the book around since I was in short pants. The English dealers that purchased it were certainly more likely to find a ready audience for that book than I.

After Wednesday's set-up concluded, the ABA sponsored a reception for dealers at Bloomsbury Auctions on Maddox Street hosted by Bernard J. Shapero and his charming wife, Emma Lewis, the editor of *Rare Book Review*. The reception was very

well attended, and carefully positioning myself beneath an air conditioning duct, ingested as much sparkling wine, and as many quail eggs as seemed in keeping with propriety, all the time gossiping shamelessly about our colleagues with other American dealers. Here let me introduce Tom's Third Rule of Book Fairs: "Anyone you gossip about at a book fair is invariably standing right behind you," but mercifully that rule did not seem to apply to book fair receptions that evening.

I spent much of the reception chatting with Natalie Bauman and Corinne Weeks of Bauman Rare Books, my near neighbors from Philadelphia, who were especially handy, applying their highly developed book scouting skills to ferretting out the generous but inevitably—when a large gathering of booksellers is offered anything comestible for free—dwindling supplies of wine.

One ABA officer informed us that the American contingent at the fair had dwindled over the past several years from about a third of the exhibitors (or roughly fifty) to about fifteen at this year's fair. I cannot vouch for the accuracy of those figures, but it seemed like a striking comment on American participation in the fair.

After a lovely dinner with my wife, Heidi, and Kevin Johnson of Royal Books, across the street from the auction house at the amusingly named Noble Rot, and an earlier than usual retirement, we were rested and ready to greet the hordes queued up for opening day of the book fair.

We are still waiting.

The crowds were not ample, nor did they seem particularly engaged. On opening day I recorded my second sale, of an inexpensive A.A. Milne book, to a non-exhibiting London dealer, thus further depleting my meager stock of English books. Most strikingly perhaps was the seeming lack of interest or even curiosity from the browsers, and although the interest and sales seemed more pronounced for the books of my stand mates, whose books were more in keeping with what I was led to believe would be saleable, it could only be described as marginally so.

The next day, Friday, brought the Commonwealth Fair, where I was stand-

ing in line awaiting the opening when Heidi recorded our best, last, and only sale to a retail customer, a collector, previously unknown to us, who bought an American (!) detective novel for just shy of 2000 pounds.

Even wildly successful book fairs have their fair share of long stretches of inactivity and boredom, but there is nothing quite as tedious as wiling away the hours on a Saturday and Sunday when absolutely nothing sells. Luckily, our mini-mega booth allowed us the luxury of setting up one of our tables so four could sit reasonably comfortably, if no one came into the booth, which mercifully they mostly did not. The cheerful demeanors, and arid humors of Messrs. Stern and Rassam helped to keep us all reasonably lively, and perambulating booksellers or the occasional (or alleged) lone collector would periodically occupy the spare seat and hold court, so the experience was perhaps more pleasant than it might otherwise have been. Most of these dealers reported flat sales, but Rick Gekoski, who compared the appearance of our happy gathering to a painting on velvet of card-playing canines, apparently sold one very expensive book, several lesser volumes, and seemed reasonably happy.

Having a full complement of dealers, we could alternate stints at the stand, and allow the others to further scout the fair, go out for leisurely lunches, or take a turn around the adjoining antique fair.

The antique fair seemed to move at an equally leisurely pace, and a couple of antique dealers of my acquaintance reported slow sales and almost a total lack of American collectors who apparently usually made up an important component in their overall sales. In the book fair I could identify only three Americans that I knew to be serious collectors; two were there on purpose; the third had arrived in London coincidentally, and had been dispatched to the show by his wife, so that he wouldn't hamper her own shopping efforts on Bond Street. Apparently the exchange rate wasn't bothering her.

As the fair limped to a close, we packed up quickly and trotted off for a

nice curry on the High Street. Twenty-four hours later we would return to the gentle landscapes of New Jersey, officially nicknamed—and often derisively referred to as—the "Garden State."

Was the fair a failure? I can really only answer for myself. Looking on the bright side, my carefully accumulated stock was still largely intact, and unlike at many American fairs, it hadn't undergone the wear and tear that comes from the handling of the stock. I hadn't incurred any onerous tax obligations resulting from excessive sales. I had done a brisk trade in the free catalogues that I brought along, to the point that all but a few that I had hidden away were gone by Friday. When I finally gave up these last few that I had been hoarding in anticipation of the great new customers I was going to meet, and put them out as well, they were quickly snapped up. And unlike American book fairs where, like the last cookie on a plate, no one ever, ever takes the very last catalogue, not a single catalogue had to be abandoned or shipped back home.

I've exhibited at hundreds of fairs, both great and small (here I should note that all but a few of them were in the U.S.), and I've concluded that the success or failure of one's fair experience isn't always so simple as a quick tally of the sales might indicate. And thus, finally, we come to Tom's First—and most important, as the order of primacy should indicate—Rule of Book Fairs: "If you can't sell your way out of a fair, buy your way out of a fair; if you can't buy your way out of a fair, drink your way out of a fair."

By at least one of those standards, the fair was at least a modest success. Added to that, upon returning home, I managed to quickly sell a few of the books that I had bought at the fair, and I even received an after-fair order from one of the catalogue collectors!

Will I be back in 2005? As an unremitting optimist, and a cheerful visitor to the land of the stiff upper lip, I wouldn't be a bit surprised if you'll see me set up again next year, ever expectant, hopeful, and ready to pursue commerce. ■

# Compendium of Export and Import Regulations in the Countries United in The International League of Antiquarian Booksellers (ILAB)

*The following is a preliminary draft, edited for brevity for The ABAA Newsletter and for the general needs of ABAA booksellers. The complete text is available on the members only section of [www.ilab-lila.com](http://www.ilab-lila.com).*

## AUSTRALIA / NEW ZEALAND

### Import and Export Regulations

The following are guidelines, only, for the import/export of books into Australia, and booksellers are advised to make their own enquiries as to the current validity of these opinions offered.

All items imported into Australia attract a tax or GST of 10%.

All items (except for a very few specified) sold in Australia must show a price inclusive of the GST.

Generally, if items are imported by sea or air cargo with a value of less than A\$250 (including freight), they are released direct to the consignee without imposition of GST.

If imported through the postal services, this figure is increased to A\$1000.

In practice, it has been found that books (including postal charges) with a declared value of less than A\$300 are delivered through our postal service to consignees without interference by Customs Services, and obviating a trip to the airport. (In Australia, Customs are normally situated at airports, some hours' drive from capital cities. If a cheap book is held for payment of GST by customs, the following charges may make the overseas purchase unprofitable: Payment of customs agent fee, payment of GST @ 10%, plus the time and cost of driving to the airport.)

Where freight services are used, it has been found that the Australian Customs Service may direct the parcel automatically to a customs agent who charges a fee for his services, plus GST applicable. Parcels can be personally cleared by consignees at very little cost if the correct codes are used in completing the required forms, but this again generally requires a trip to the local airport.

Where large amounts of books are imported for the purpose of exhibition at fairs, they will attract the imposition of GST (currently 10%), but there are a number of ways of importation to minimize or escape this cost.

◆ Import the books (together with a detailed list of titles and prices) after completion of a form under Section 162 of the customs act and pay the 10% on the total. On export this form must be re-presented detailing the items not re-exported and GST will be charged only on the portion sold. This action could be time consuming.

◆ Apply at your local Chamber of Commerce, or at such office in your own country that issues Carnets. In Australia, this happens to be The Victorian Employer's Chamber of Commerce and Industry, which handles Carnets Australia-wide. Apply for an ATA Carnet or "Admission Temporaire." Pay a fee to the respective Chamber of Commerce and the temporary Carnet charge which is designed to cover the total (10%) expected import charge. Present the Carnet on arrival to clear goods, and again on export. Your C of C will retain the charges applicable to books not re-exported, and refund the 10% on the balance.

◆ Import the books under an ATA Carnet and re-export the total imported, thus only paying the C of C fee.

Having taken orders at the fair (less GST), mail the book back (enclosing invoice with declared value) to each client, who may or may not have to pay the GST depending on declared value.

This seems to be the way that book fairs worldwide are being run.

(It is well to check that you actually use the postal service of your country to return the book, and not the freight service associated with the postal department. (See first three paragraphs above.)

The above covers books ONLY, and other regulations may cover prints, maps, and art.

There are three other laws that affect the import/export of books in Australia:

◆ Books that are bound using certain animal products, such as ivory, or tortoise shell may well be seized as prohibited imports, and are subject to regulations laid down by Environment Australia.

◆ Items that constitute part of Australia's Protected Cultural Heritage, such as early documents, diaries and maps are divided into two categories, with those in Category A being totally banned from export. Those in Category B require a permit on Export, and are controlled by The Minister for Communication, Information, Technology and the Arts.

◆ It is forbidden to hold or deal in Estrays in Australia. Estrays are Public Records no longer in the control of the Records Office.

## AUSTRIA

### Import

Books, manuscripts, maps, and prints free of duty but subject to Value Added

Tax (VAT) currently 10%, except manuscripts and autographs which are liable to Value Added Tax at 20%.

## BELGIUM

### Import

- ◆ Books: subject to current rates of Value Added Tax (VAT) of 6%
- ◆ Manuscripts, loose maps and prints: idem at 21%.

## CANADA

The following information is taken from <http://www.cra-arc.gc.ca/menu-e.html>

### Temporary Importation Programs

Under these programs:

- ◆ goods you temporarily import for a trade show can enter duty-free;
- ◆ goods you temporarily export to the United States for warranty repair can enter duty- and tax-free; and
- ◆ goods you temporarily import to use in an emergency can enter duty-free. (You have to export any goods not consumed or destroyed during the emergency when they are no longer required.)

### Temporary Exportation Programs

The Canadian Goods Abroad program allows for the partial or full relief from payment of duties on goods that you export for repairs, additions, or work done abroad and that are later returned to Canada, as long as you meet specific conditions.

## DENMARK

### Import

Books, manuscripts, maps, and prints: free of duty but subject to Value Added Tax (VAT) of 25%, if material comes from outside the EU.

Denmark has two VAT systems for transactions within the EU.:

- ◆ If supplied with a VAT-registration number, the seller deducts his/her coun-

try's VAT and supplies the goods VAT-free. The buyer (if reselling) then adds 25% VAT to the selling price. This VAT can be deducted when selling to a VAT-registered firm or outside the EU.

- ◆ "Used-VAT," where 25% VAT is put on your profit. This VAT cannot be deducted when selling to a VAT-registered firm or outside the EU.

## FRANCE

### Export Regulations

#### I. Export within the EU

All merchandise under a certain price level can be freely traded within the EU. The levels are:

Category 2 (b). Water-colours, gouache and pastel: 15 000 Euros

Category 5. Engravings, etchings, serigraphs, lithographs, posters, postcards: 15 000 Euros

Category 7. Photographs, films and negatives: 15 000 Euros

Category 8. Incunabula, manuscripts (including maps, musical scores): 0 Euro (meaning cannot be freely traded at all)

Category 9. Books over 100 years old.: 50 000 Euros

Category 10. Printed maps, over 200 years old: 15 000 Euros

Category 11. Archives over 50 years old: 0 Euro

Any object priced above the levels mentioned needs a certificate to be able to leave the country. The certificate is delivered by:

- ◆ The French National Archives for historical or scientific documents
- ◆ The "Direction du Livre" for artistic or literary documents

#### II. Export outside the EU

All sales outside the EU need to be authorised by the Customs, whatever the value.

If the value of a good is under 760 Euros, an invoice (3 copies) can be shown, together with the good, at a Customs office.

However, if a good which does not need a certificate is going to be sent by mail, it is allowed, in order to simplify formalities, to do as follows:

- ◆ If the value is under 380 Euros fill in a green C1 label and stick it on the parcel
- ◆ If the value is between 381 and 7620 Euros, fill in a C2/CP3 postal form (and enclose 5 copies of the invoice on the parcel), or use private companies like DHL, FedEx, TNT, UPS, etc. who do all the Customs formalities.
- ◆ If the value is above 7620 Euros, one needs a certificate as well as the Customs authorisation. In very rare cases, a European Union certificate will be asked for, on top of the French one.

Please note that all items listed in the categories 8 and 11 above, still need certificates to be able to leave the country.

### VAT

The VAT rate on books is 5.5% and all other documents 19.6%. In France, VAT paid by the customer (whichever country he resides in, and even if he has a VAT number) cannot be refunded because we deal in secondhand merchandise. In French fiscal law, VAT cannot be deducted from secondhand merchandise.

**IMPORTANT:** Buyers who leave the country with the books they have bought, ought to have the corresponding invoices, as a customs officer is incapable of setting a value on a book and might therefore confiscate the goods until they have been authenticated by an expert.

## GERMANY

### Export

In general there are no limitations.

continued on next page

# Export/Import

continued from previous page

Works of art which are considered to be indispensable for the German cultural heritage have been placed on a list or index entitled "Verzeichnis national wertvollen Kulturgutes" and "Verzeichnis national wertvoller Archive." Works on this list can not be exported without permission (which has happened 5 times in the last 30 years).

In case of doubt one should contact:

Referat K 24  
Der Beauftragte der Bundesregierung für  
Kultur und Medien  
Herrn Ministerialrat Trautmann  
Graurheindorfer Straße 198  
D- 53117 Bonn  
Tel.: 01888-681-3504  
Fax: 01888-681-53504

VAT in Germany is 7%.

## Import

VAT in Germany is 7%.

## GREAT BRITAIN

### Export Regulations

A European Union (EU) Export Licence is required for the export out of the EU of cultural goods valued at or above the limits specified below. The limits effective from 1st September 2002 are shown in brackets.

A UK Export Licence is required for the export out of the UK of cultural goods valued at or above the limits specified below, and for the export out of the EU of cultural goods valued at or above the UK limit but below the EU limit specified for that class of goods.

**Note:** Following the adoption of the Euro as currency for most member states of the EU, the financial thresholds for export of cultural goods outside the EU introduced on 1st April 1993 will be lowered on 1st September 2002 to those shown below in

brackets. The Department of Culture, Media and Sport is still considering what changes, if any, to make to UK thresholds.

### Incunabula:

- ◆ A UK Export Licence is needed for items valued at or above £39,600.
- ◆ An EU Export Licence is needed for items of any value.

Manuscripts and documents more than 50 years old, including maps and musical scores, singly or collections:

- ◆ A UK Export Licence is needed for items of any value.
- ◆ An EU Export Licence is needed for items of any value.
- ◆ Books which are more than 50 years old but less than 100 years old:
- ◆ A UK Export Licence is needed for items valued at or above £39,600.
- ◆ An EU Export Licence may be required for items valued at or above £39,600 (£30,400 after 1st September 02) (there seems to be room for negotiation over the definition of books in this age group as cultural goods).

Books which are more than 100 years old:

- ◆ A UK Export Licence is needed for items valued at or above £39,600.
- ◆ An EU Export Licence is required for items valued at or above £39,600 (£30,400 after 1st September 02).

Books which are a collection more than 100 years old:

- ◆ A UK Export Licence may be needed for collections valued at or above £39,600 (there seems to be room for negotiation over the definition of "collection" where books are concerned).
- ◆ An EU Export Licence is required for collections valued at or above £39,600 (£30,400 after 1st September 02).

Archives, and any elements thereof, of any kind, on any medium, which are more than 50 years old:

- ◆ A UK Export Licence is needed for items of any value.
- ◆ An EU Export Licence is needed for items of any value.

Printed maps more than 50 years old but less than 200 years old:

- ◆ A UK Export Licence is needed for items valued at or above £39,600.
- ◆ An EU Export Licence is not needed for items of any value.

Printed maps more than 200 years old:

- ◆ A UK Export Licence is needed for items valued at or above £39,600
- ◆ An EU Export Licence is required for items valued at or above £11,900 (£9,100 after 1st September 02).

Original engravings, prints, serigraphs and lithographs, and their respective plates, and original posters, more than 50 years old:

- ◆ A UK Export Licence is needed for items valued at or above £39,600
- ◆ An EU Export Licence is required for items valued at or above £11,900 (£9,100 after 1st September 02).

Photographs, films and negatives thereof, which are more than 50 years old:

- ◆ A UK Export Licence is needed for items valued at or above £6,000.
- ◆ An EU Export Licence is required for items valued at or above £11,900 (£9,100 after 1st September 02).

Architectural, scientific and engineering drawings produced by hand, more than 50 years old:

- ◆ A UK Export Licence is needed for items of any value.
- ◆ An EU Export Licence is required for items valued at or above £11,900 (£9,100 after 1st September 02).

### Import Regulations

- ◆ Books, and manuscripts, autograph letters, maps, and prints bound in the form of books, are free of duty.

◆ All autograph letters, manuscripts (with the exception of music manuscripts), maps and prints not bound and presented in the form of books are subject to VAT.

## ITALY

### Export

VAT for sales in Italy is 4% for books and maps, 20% on prints and watercolours

Exportation to EEC or extra EEC: In practice, any book or any print more than 100 years old needs an export licence (not only incunables or manuscripts).

In fact, many of the local authorities apply the contents of the *enclosure A* (limits of some 14.000 euros for maps, 28.000 euros for watercolours, 46.000 euros for books printed after 1500) only to goods illegally taken away or stolen which have to be returned to the original country, and not to the goods to be exported, as the European law would impose.

The ALAI has asked the authorities to solve this controversy and to suggest clearly to the local offices an unvarying way of behaving, unsuccessfully for the moment.

### Import

VAT for sales in Italy is 4% for books and maps, 20% on prints and watercolours

Importation from EEC countries: no customs control, no VAT is applied.

Importation from extra EEC countries: severe customs controls, 10% tax on books, 20% tax on prints.

## JAPAN

### Export

◆ Books, manuscripts, maps and prints. Generally free of Duty.

### Import

◆ Books, manuscripts, maps, and prints. Generally free of Duty with occasional exceptions.

◆ Material over 100 years Duty free.  
◆ Bindings in which precious metal has been used are liable to a Duty of 10%-20% dependent on the amount of metal used.

The import or export of material liable to have an injurious effect on public morals is forbidden by law. This is at the discretion of the Customs Officer.

## THE NETHERLANDS

1. VAT for books is 6% in the Netherlands, 19% on prints.

2. Everybody within the EC pays the VAT except when one has a VAT number. This VAT number is not available for private buyers: VAT numbers are available for businesses and a number of institutions.

3. ALL sales within the Netherlands are subject to 6% VAT: if the buyer has a VAT number he pays 6% to the seller and reclaims the 6% from the finance ministry while the seller cashes the VAT and transfers it to the finance ministry.

4. There is an EC regulation which allows to have the VAT included in the price: VAT is calculated on the profit margin (hence the label 'Margin Regulation') of the sale. Each object thus bought must be individually traceable through your records. If one chooses this option VAT is included in the price and may not be shown or mentioned on the invoice (for obvious reasons: in such a case any one can figure out how much profit you are making and it would open up all sorts of discussions the seller would wish to avoid). In this case a buyer from outside the EC pays the VAT as well and has no way of reclaiming the VAT. This EC regulation is a choice: even when one buys from private persons one may choose to have a price and add the 6% VAT over the full price, so that it can be deducted (or not added) if sales are made outside the EC or within the EC to buyers with a VAT number.

To make things complicated: a combination of several regulations is permitted but subject to certain restrictions. Although the Margin Regulation exists as a EC regulation it is not executed in all EC countries.

5. When sales are made outside the EC we do not charge VAT. Officially we have to prove sales are made outside the VAT but everybody understands that that is quite difficult: lawyers have pointed out that receiving a cheque from the Library of Congress still does not prove that we actually did ship a book to the Library of Congress. Hence there exists a compromise: if you have received payment from outside the EC and your financial administration is impeccable the tax department will accept that as prove of sale outside the EC.

Obviously: if your prices include VAT it should be deducted: almost all dealers in the EC mention whether or not their prices include VAT or not so that buyers know whether or not it will be added or deducted.

6. When we import books from outside the EC we are subject to paying VAT at the border, but very often books arrive here at your door as a small parcel without them having been stopped at the border and without them having been charged. If we get charged we can reclaim the VAT but again, only if you have a VAT number.

Some of the Official categories for export to a non-EU country:

- ◆ Incunabula and manuscripts, including maps and musical scores, singly or in collections, more than 50 years old and no longer in the possession of the maker: Value limit in guilders: none (export license always needed).
- ◆ Books more than 100 years old, singly or in collections: Value limit in guilders: 110,000 (above a license is needed).
- ◆ Printed maps more than 200 years old: value limit in guilders: 33,000

continued on next page

# Export/Import

continued from previous page

## NORWAY

### Export

Books, manuscripts, maps, and prints are in general free to export and also free of Duty and other charges. However, an Export licence (from The National Library) might be required for items more than 100 years old if they are of special importance to the Norwegian Cultural Heritage, i.e. if they are printed or written in Norway.

### Import

- ◆ Books are free of Duty and also Value Added Tax if not sold to a dealer who is going to resell them.
- ◆ A dealer has to pay a 24% VAT at time of entry. This is later deductible because books in Norway are not subject to VAT.
- ◆ Books imported to private collectors are free of Duty and VAT as well.

Manuscripts, maps, and prints more than 100 years old (antiques) are subject to a reduced VAT rate of 4.8%. All other objects have the standard rate of 24% VAT.

## SPAIN

### Export

- ◆ Books, Manuscripts, autographs, maps etc. if you want to export them and they are over 100 years old you need a permit of the minister of culture, they can give it to you, say no, or buy it themselves. In any case you have a 16% VAT.
- ◆ Books, manuscripts etc. less than 100 years do not need a permission and have only 4% VAT

### Import

For the import of books within the EU there is no VAT, if the value is over € 3000,- you have to declare it at the bank of Spain. For import of outside the EU it is the same VAT as for export.

## SWEDEN

### Export

- ◆ Permission to export is required for: All Swedish manuscripts before 1650.
- ◆ Swedish manuscripts older than 50 years and worth more than SEK 2000.
- ◆ Swedish books (including incunabula) printed before 1600.
- ◆ Swedish books older than 100 years and worth more than SEK 10 000.
- ◆ Non-Swedish books that has been in the country for more than 100 years and are worth more than SEK 10 000.
- ◆ Swedish printed maps older than 100 years and worth more than SEK 10 000.
- ◆ Non-Swedish printed maps that have been in the country for more than 100 years and are worth more than SEK 10 000.

## SWITZERLAND

### Export

Books, manuscripts, maps, and prints are free of Duty.

### Import

- ◆ Books are free of Duty.

- ◆ Manuscripts, Maps and Prints are subject to a Sales Tax of either 2.4% or 7.6%

## UNITED STATES OF AMERICA

### Export

Books, manuscripts, maps, Prints, Drawings, and other works of art may be freely exported.

### Import

- ◆ Books, Manuscripts, Maps, Prints, Drawings, and Works of Art – excepting only foreign printings of books in the English language which are copyrighted in the United States and which may not be imported – may enter the United States free of duty.
- ◆ United States Customs Regulations require examination and formal entry of any shipment valued at US\$250 or more.
- ◆ Frequently formal entry requires the assistance of a broker who will charge a fee and may entail delay in clearance of shipments.

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

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



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



# Books, Briefly Noted

● ***Bound To Be The Best: The Club Bindery.*** By Thomas G. Boss and Martin Antonetti. Boston: Thomas G. Boss Fine Books, 2004. Quarto, 137 pages, illustrated, clothbound. Edition limited to 550 copies printed on Monadnock Dulcet paper, with design and typography by Jerry Kelly. \$195.00

Published to coincide with The Grolier Club exhibition "Bound To Be The Best: The Club Bindery," taking place from September 14, 2004 to November 20, 2004, this exhibition catalogue contains twenty-eight full-page color plates, of which four are tipped-in, and forty-six full-page black and white plates of fine bindings crafted by The Club Bindery, The Rowfant Bindery, The Booklover's Shop, and The French Binders. There are fifty-nine descriptions of books exhibited at The Grolier Club show, along with informative material and photographs relating to binding tools and brass plate dies in addition to indices of author, title, and exhibition history. A thoroughly researched essay on the history of the Club Bindery and its later incarnations by former Grolier club and present Smith College Librarian Martin Antonetti leads off the catalogue. This book represents the only major treatment of the finest hand bindery ever to exist in the United States. An indispensable book for all those interested in fine bindings, book-binding history and the development of American bookmaking.

● ***Lasting Impressions: The Grolier Club Library.*** By Eric Holzenberg and J. Fernando Peña. New York: Grolier Club, 2004. Quarto, 205 pages, illustrated, clothbound. \$50.00

A mouthwatering catalogue of the Club's extraordinary collections on the art and history of the book, bibliography, and the history of book collecting. Holzenberg's essay, "History of the Library," is followed by 200 entries of Bibliography

(Liberty of the Press, bookselling, book auctions, private libraries), Book Collecting, Curious Books, Bibliomania, Illuminated Manuscripts and Calligraphy, Typography (history of printing, type specimens, paper, private presses), the processes and examples of Illustration, Bookbinding, Miniature Books, Bookplates, Medals, Prints, Broad-sides, Archives, and Ephemera. Here are the very first bibliography (1494), an ALS from Thomas Jefferson to his Parisian bookseller, the first edition of Homer printed by Aldus and bound and illuminated for Jean Grolier, a 240-volume catalogue of the library at Althorp housed in its mahogany traveling chest; Frederic Goudy's designs, matrices, and punches for the Village Press; fine printing from Tory to Rogers, eighteenth-century trade cards, early bindings, and designer bindings. Perhaps most impressive of all is the fact that the Grolier Club Library acquired most of these treasures as gifts from Club members—beginning with the founders (the Bruce family of type founders, the Hoe printing press family, Samuel Putnam Avery, the engraver and collector of prints), and continuing to this day. The catalogue has a Preface by William Helfand and an index.

● ***A Dictionary of Bookplates of Irish Medical Doctors with Short Biographies.*** By Edward A. Martin MD. Dublin: De Búrca, 2003. pp. xiv, 160. ISBN 0946130398 \$35

Illustrated with nearly 300 examples of bookplates and corresponding biographies of the medical doctors who commissioned them. A useful work for those selling antiquarian medical books, not only for identifying provenance, but also for the biographical information, some of it not otherwise readily available. The author studied medicine at Trinity College, Dublin and subsequently became a consultant neurologist at St. Vincent's Hospital, Dublin, and for many years has

been a member of The Bookplate Society. The book is available from our Irish colleague, De Búrca Books, Cloona-gashel, 27 Priory Drive, Blackrock, Co., Dublin, Ireland. Phone: 01-288-2159; fax 01-283-4080; email

● ***The Western Pursuit of the American Dream. Selections from the Collection of Kenneth W. Rendell.*** Natick, MA: Historical Publications, 2004. pp. x, 358. ISBN 0806199547 \$39.95

Lavishly illustrated, this book is based on an exhibition of Rendell's collection at the National Heritage Museum 2004-05, in Lexington, MA. In his preface he explains what it was about the American west that moved him to collect, beginning with the early influences of Roy Rogers, Gene Autry, and Hopalong Cassidy, extending through his various trips in the American west, camping, driving to Alaska and the Yukon, his Montana trip with Steve Ambrose following the route forged by Lewis and Clark, and his ride west from Council Bluffs, Iowa to Sacramento in Edward Harriman's private railroad car, also in the company of Ambrose. The nail in the coffin, so to speak, was his purchasing from Mike Ginsburg for \$300 a copy of Alexander Mackenzie's *Voyage*, London, 1801, Wagner-Camp, no. 1.

Rendell's collection includes some extraordinary treasures, and not just books and manuscripts. Other exhibited artifacts include prints, photographs, maps, coins, medals, stamps and covers, jewelry, trunks, yokes, pipes, hides, knives, guns and powder horns, pioneer and Native American clothing, saddles, spurs, snowshoes, original art, gold nuggets, and three stagecoaches. If you can't make the exhibit – or even if you can't—this book is a fine record of all sorts of Western Americana worthy of a place in any library.

continued on next page

# Members in the News

**Stuart Bennett**, author of the recent and well-received *Trade Bookbinding in the British Isles, 1660–1800* (reviewed in the last issue of the *Newsletter*), has taking his show on the road.

On September 29, 2004, Bennett presented his important new discoveries about the chronology and development of publisher's bookbindings in the UK to an audience at the University of Pennsylvania's Van Pelt-Dietrich Library in Philadelphia. On October 2, 2004, he was in New Castle, Delaware, signing books as part of Oak Knoll Books' *Oak Knoll Fest XI*.

Don't despair if you couldn't make it to Philadelphia or New Castle. Bennett will also be speaking at Indiana University's Lilly Library as part of its *History of the Book Seminar*. His presentation, which is free and open to the public, is slated for Tuesday, November 16, 2004, from 4:00–5:30pm in the Lilly Library Lounge.

This year's annual **Maury A. Bromsen** Lecture in Humanistic Bibliography, held in May at the Boston Public Library, featured Dr. Peter Gay speaking on *Eating People is Wrong: Thoughts on Liberalism*. Dr. Gay, who fled Nazi Germany in 1941, is regarded as one of the world's pre-eminent historians, has

held several distinguished endowed chairs in European intellectual history, and has received numerous prizes for his books, including the National Book Award in 1967.

Dr. Gary Boyd Roberts, the Senior Research Scholar of the New England Historic Genealogical Society, had much praise for Bromsen and his "long sponsorship of an annual 'event on the calendar' that brings together many Boston area scholars, literary figures, intellectuals, and patrons who may otherwise seldom see each other. In addition to august speakers, the lecture's social and gathering function is also a major service to BPL, the city, and the participants and audience. You may not realize how many talented people annually assemble, interact, and renew contact at your series."

Members of our association who have some flexibility in their autumn travels will want to be in Berkeley at the Faculty Club at noon on October 21, when **Peter Howard** will address the assembled hordes on "William Saroyan, Heroin and Ethics: 'The Sad Tale of an Archive Broken.'"

Peter is well-known for his bashfulness about revealing his vast learning and expressing his opinions, but I believe that this subject will help him overcome his

natural reticence. It is an affair which friends of The Bear regard as unprincipled grave-robbing, while adherents of the Junior University regard it as preemptive liberation.

I certainly intend to be there. (The discourse, by the way, is sponsored by the Bancroft Library.)

—Jeffrey Thomas

**Ken Karmiolo** recently established an endowment at the Center for 17th- & 18th-Century Studies and the William Andrews Clark Memorial Library to fund an annual lecture on the history of the book trade, with an emphasis on England and Europe in the seventeenth and eighteenth centuries. The lectures will be called *The Kenneth Karmiolo Lecture Series on the History of the Book Trade*, and the first one will take place in the spring of 2005. Increasing interest among scholars in the history of the book, and the Clark's growing collection of materials relating to the collecting, publishing, and dissemination of books in the early modern period, make this lecture series particularly appropriate.

—The Center & Clark Newsletter  
(Number 43, Spring 2004) ■

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## Briefly Noted

continued from previous page

● **Winslow Homer and the Pictorial Press**. By David Tatham. Syracuse University Press, 2003. Octavo, 272pp., illustrated, clothbound. \$39.95.

*Winslow Homer and the Pictorial Press* treats the famous American artist's drawings for weekly magazines from 1857 through 1875. Winslow Homer's more than 200 wood-engraved magazine illustrations powerfully record and inter-

pret American life of the era. They strongly influenced American culture and esthetics.

David Tatham is Professor Emeritus of Fine Arts at Syracuse University. He was curator of the well-received Homer exhibition at the New Britain Museum of American Art and has authored numerous works on paintings and graphic arts in nineteenth-century America. Tatham received the Ewell L. Newman Award, which is sponsored by the American Historical Print Collectors Society. The prize is given annually to one new title that is judged to have been the best in enhanc-

ing the understanding of prints as part of the history and culture of North America.

The jury lauded Tatham's scholarly depth in discussing this important topic and his fresh insights about Homer's development as an artist. The book includes a comprehensive checklist of Homer's magazine illustrations, an indispensable reference for collectors of his images. This year's AHPCS award jury was chaired by Michael McCue of Asheville, NC, and included Jonathan Flaccus, Jourdan Houston, Rosemarie Tovell and William Huntington. ■

# In Memoriam

## **Bernard Breslauer New York , New York**

Longtime ABAA member and distinguished early manuscripts dealer Bernard Breslauer died in Manhattan on August 14, 2004. He was 86.

The Berlin-born antiquarian was the only son of the prominent European bookseller Martin Breslauer. Before joining his father in the trade at the age of 17, he interned in Florence. The family fled Nazi Germany in the mid-1930s, settling in London.

Martin died shortly thereafter as a result of the war. Much of the firm's inventory was liquidated to fund the escape. Bernard began to reestablish the firm, cataloguing on the weekends, while being an active member of the Auxiliary Military Pioneer Corps, which he joined to avoid internment.

He immigrated to New York in 1977. Already a respected dealer, he regained prominence in 1978, when he purchased a Gutenberg Bible for the Württemberg Bibliothek of Stuttgart for a then-record 2.2 million dollars at Christie's. He became a major player in the rare-book world as an expert in bindings of the Middle Ages and the Renaissance, also speaking several languages fluently. Breslauer was known for his love of verse and made a point to read the poetry of his beloved Goethe, Schiller, Heine, Dante, Baudelaire, and many English poets on a daily basis. His sharp memory allowed him the ability to recite long passages.

Breslauer gained membership in the ABAA in 1978 through the sponsorship of H.P. Kraus and Lathrop Harper. He authored many scholarly books and several books about books, producing more than 100 catalogues during his time in New York. In 1992, The Pierpont Morgan Library launched an exhibition of his collection of manuscript illuminations. This collection was considered to be the largest such collection in private hands. Many of his manuscript leaves are housed in the Getty Museum in Los Angeles.

Several of our members have fond memories of Breslauer. Ken Karmiole was seated next to him during his first ILAB Congress in London in the early 1960s. Noted for his wit and humor, Breslauer was also extremely erudite and treated the neophyte Karmiole with much kindness, despite his great knowledge and lengthier career in the antiquarian and rare book world.

Bruce McKittrick recalls a visit to Breslauer's Fifth Avenue apartment. He noticed a small photograph of a very young Bernard in *hochwasserhosen* inscribed "Bernd" in a child's hand. He called the man by his birth name, and maintained a friendship with him from then on.

The trade has lost a member from a bygone era of bookselling, and he will be missed. Breslauer had no immediate family. At press time, Christie's was organizing the sale of his *Bibliotheca Bibliographica Breslaueriana*, which will take place in late fall 2004 or early spring 2005 in New York City.

## **William Matheson Chevy Chase, Maryland**

J. William Matheson, influential rare book librarian as well as a longtime ABAA member, died on June 17, 2004, after a long battle with colon cancer. He was 77 years old.

Born in Montreal, Matheson grew up in Everett, Washington. He attended the University of Washington in Seattle, earning not only his master's degree in library science, but also bachelor's and master's degrees in English. He continued his graduate work in English at the University of Chicago.

Following a brief early stint at the Library of Congress, Matheson was awarded a fellowship at Indiana University's Lilly Library in 1961. The following year, he took the position of Rare Books Librarian at Washington University in St. Louis, Missouri.

In 1971, Matheson rejoined the Library of Congress as assistant to Frederick Goff, then chief of the rare books

division. The following year, he succeeded Goff as director of the Rare Book and Special Collections Division, where he remained until his retirement in 1987.

During his tenure at the Library of Congress, Matheson deftly parlayed his wide-ranging knowledge of literature, printing, bookbinding, illustration, and connoisseurship to organizing and enriching the more than 800,000 items under his care. Among his greatest achievements was the acquisition of the Lessing J. Rosenwald Collection for the Library in 1980.

Throughout his career as a librarian, Matheson sought out books for his personal collection, primarily works of modern poetry and literature, bibliography and books about books, and private press and illustrated books. When he retired from the Library of Congress in 1987, used his personal library of 30,000 volumes to begin a second career as a rare books dealer, first in Baltimore, then in Chevy Chase, Maryland.

In addition to his work as a librarian and dealer, he authored many publications, was an active member of several professional associations, and consulted on collection development.

Matheson is survived by his wife of 44 years, Nina, of Chevy Chase, and his brother, Hugh, of Everett, Washington.

*My thanks to all my colleagues for their kind expressions of sympathy and for the flowers from Headquarters.*

*Bill did not want any kind of a service or memorial. For those who have asked, however, I have suggested a contribution to their own favorite charity, to the ABAA Benevolent Fund, to the Grolier Club Library Fund, or to buy that book they have always wanted to own. While I have a scarcely detectable fraction of his knowledge and expertise, we agreed that I should carry on the business, as there is a great deal of unfinished business at hand.*

*I am immensely proud and happy to have had a part in Bill's life and work.*

—Nina Matheson ■

## New Members

Please join *The ABAA Newsletter* and the ABAA Board of Governors in welcoming the following new members accepted at the Governors' Meeting by telephone in August 2004:

**Andre Dumont**, Dumont Maps & Prints of the West, 314 McKenzie St., Santa Fe, NM 87504; P.O. Box 10250, Santa Fe, NM 87504. phone: 505-988-1076 fax: 505-986-6114 email: info@dumont-books.com

**Julia S. Jordan**, Blue Ridge Books, Box 36, Orlean, VA 20128; phone: 540-364-4595; fax: 540-364-9770; email: brbooks@erols.com

**Reed Orenstein**, Reed Orenstein Rare Books, 19 East 95th Street, Suite 1E, New York, NY 10028; phone: 212-369-0101; fax: 212.831-0298; email: orders@reedrarebooks.com; website: www.reedrarebooks.com

**William H. Schaberg**, Athena Rare Books, 424 Riverside Dr., Fairfield, CT 06824; phone: 203-254-3125; fax: 203-254-3518; email: schaberg@aol.com

**Raymond Moreland Sutton, Jr.**, Raymond M. Sutton, Jr., Co., 430 Main St.,

Williamsburg, KY 40769; phone: 606-549-3464; fax: 606-549-3469; email: suttonbks@2geton.net; website: www.suttonbooks.com

**Garrett Herschel Scott, II**, Garrett Scott, Bookseller, P.O. Box 4561, Ann Arbor, MI 48106; phone: 734-741-8605; fax 734-741-8606; email: gscott@GSB-books.com; website: www.gsbbooks.com

**Sheldon L. Tarakan**, Visible Ink Incorporated, P.O. Box 474, Roslyn Heights, NY 11577; phone: 516-621-2445; fax: 516-484-7154; email: slt@visink.com; website: www.visink.com

### ASSOCIATE MEMBERSHIPS

**Mitchell Pendleton**, Bennett Gilbert, Los Angeles, CA.

### EMERITUS MEMBERSHIPS

**Robert J. Barry**, C. A. Stonehill, Inc., New Haven, CT.

**Louis Collins**, Louis Collins Books, Seattle, WA.

**Ursula C. Davidson**, Ursula C. Davidson Books, San Rafael, CA. ■

**The deadline for submissions to the next *Newsletter* is**

**December 6, 2004**

**Send your contributions to:**  
**ABAA Newsletter**  
**400 Summit Avenue**  
**Saint Paul, MN 55102**  
**FAX: 651-290-0646**  
**EMAIL: newsletter@abaa.org**



## *The ABAA Newsletter*

(ISSN 1070-7000X)

is published quarterly under the auspices of the Publications Committee of The Antiquarian Booksellers' Association of America  
20 West 44th Street, Fourth Floor  
New York, NY 10036-6604.  
PHONE: 212-944-8291  
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Annual postpaid subscriptions are \$20.00 domestic; \$25.00 Canada and Mexico; and \$32.00 overseas.

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**EMAIL: newsletter@abaa.org**

## Membership Updates

**Bohling Rare Book Company** has a new address, phone, and email: PO Box 956, Portage, MI 49081; phone: 269-324-8033; email: bohlingbook@scglobal.net

**Gotham Book Mart & Gallery** has a new address and an email correction: 16 East 46th Street, New York, NY 10017; email: gothambookmart@verizon.net

**Barbara Grigor-Taylor, Cavendish Rare Books**, has a new address and phone numbers: 19 Chesthunte Road, London N17 7PU, United Kingdom; ■

phone and fax: 0208-808-4595; mobile: 07903-682-862.

**J & J House Booksellers** has a new email address: j-jhouse@verizon.net

**M & M Books** has a new fax number: 631-368-07681.

**George Ritzlin Maps & Books** has a new address, phone, and fax numbers: 1937 Central Street, Evanston, IL 60201; phone: 847-328-1966; fax: 847-328-2644. ■