



A. DEAN LARSEN

**Book Collecting
Conference**



March 18-19, 2010

L. TOM PERRY SPECIAL COLLECTIONS
HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY





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Table of Contents



7	Welcome
10	Schedule
	Pre-Conference Workshops
14	Exposed Spine Link Stitch Sewn Binding
22	Discovery of Photography
	Conference Seminars
28	Starting Small: Collecting Miniature Books
36	Early Imprints of George Q. Cannon & Sons
42	Lampblack, Lead, and Letterpress: Latter-day Saint Printing in Liverpool 1840-1900
50	Collecting from Other Saints: The Literature of Schismatic Mormonism
56	Collecting Fine Art by Collecting Fine Books: Artwork in Fine Printing
66	Noble Fragments: Collecting Leaf Books
72	Oh, for the Love of Letters! Collecting Mormon Correspondance
80	Correspondance
82	A. Dean Larsen Memorial and Biography
86	Presenter Biographies



Welcome



Dear Conference Attendees:

On behalf of the Harold B. Lee Library and the L. Tom Perry Special Collections we welcome you to the Seventh Annual A. Dean Larsen Book Collecting Conference. We are thrilled that you chose to be with us. There are so many choices for our time each week and we express our appreciation to you for being here. As the world moves more and more into a digital world, how wonderful it is for us to celebrate the culture of the written and printed word. That is not to say that we shun the new world view. On the contrary, we embrace it as a means of disseminating our primary sources, and assisting in the research process. To us the digital expression of information is a wonderful tool that we add to our arsenal of educational assets. But during this day together we will focus on the tangible not the virtual.

With this conference we honor the legacy of A. Dean Larsen, Associate University Library for Collection Development in our library for more than 30 years. He dedicated his life to building the collections that we now have in the Harold B. Lee Library. We also recognize Jean M. Larsen, Dean's wife, who has established an endowment specifically directed to support this conference. Her endowment allows us to charge \$35.00 for the registration instead of the \$70.00 we had to charge a few years ago.

So, thank you for choosing to be with us. You have selected four of seven different seminars offered this year. We know that some of you have also elected to attend one of the pre-conference workshops. We thank Tom Wells and Judy Sommerfeldt for their willingness to prepare for these workshops.

As you experience this year's Book Collecting Conference, please feel free to give

us suggestions for next year's conference. We are committed to not only offering new exciting seminars each year, but we also commit to incorporate your suggestions and improve our conference. We sincerely hope that you will enjoy your time with us. At the end of the day we trust that you will feel enlightened concerning the subject matter and uplifted with the opportunity you had to make a tangible connection to the past.

A handwritten signature in black ink that reads "Scott H. Duvall". The signature is written in a cursive style with a large initial 'S'.

Scott H. Duvall
Associate University Librarian
Harold B. Lee Library

Conference Schedule



Pre-Conference Thursday, March 18th

- 9⁰⁰_{AM} - 11³⁰_{AM} Introduction and first half of workshop
- 11⁴⁵_{AM} - 12⁴⁵_{PM} Lunch (on your own)
- 12³⁰_{PM} - 5⁰⁰_{PM} Second half of workshop



Conference Friday, March 19th

- 8⁰⁰_{AM} - 8³⁰_{AM} Registration, light breakfast
- 8³⁰_{AM} - 9⁰⁰_{AM} Welcome and Instructions
- 9⁰⁰_{AM} - 10¹⁵_{AM} First Seminar
- 10¹⁵_{AM} - 10³⁰_{AM} Break
- 10³⁰_{AM} - 11⁴⁵_{AM} Second Seminar
- 12⁰⁰_{PM} - 1¹⁵_{PM} Lunch and Luncheon Speaker
- 1³⁰_{PM} - 2⁴⁵_{PM} Third Seminar
- 2⁴⁵_{PM} - 3⁰⁰_{PM} Break
- 3⁰⁰_{PM} - 4¹⁵_{PM} Fourth Seminar
- 4¹⁵_{PM} - 4⁴⁵_{PM} Informal reception





Pre-Conference Seminars





Exposed Spine Link Stitch Sewn Binding

Judy Sommerfeldt



The Coptic binding is one of the most beautiful and versatile of all the bindings and has many historic and modern variations. In this workshop a brief history of this important binding will be presented. Participants will then use traditional bookbinding techniques to make an exposed spine book with a link stitch sewn binding based on the Coptic binding. The sewing on the spine will be done with four rows of traditional chain stitch sewing (two at the head of the book and two at the tail) and a pair of holes in the middle of the spine where another linking stitch known as “French sewing” will be used. Beads may be added to the linking stitches at the mid-point of the spine. The cover papers will be decorated using a technique known as “Sink Art” (see below). These unique papers, combined with the beautiful sewing patterns, and personal choices in colored thread and beads, will result in books that are each one-of-a-kind works of art.

Coptic Binding

The Coptic binding was developed by the Copts, a group of early Christians in Egypt, and dates from as early as the 2nd century until the 11th century. It is the earliest known binding of the codex format and was a major influence in subsequent book binding structures.

Historically Coptic bindings were characterized by one or more signatures of papyrus, parchment, or paper sewn through their folds and, in the case of multiple

signatures, sewn together with chain stitch linkings across the exposed spine. Multi-section Coptic bindings had boards made of papyrus cartonnage or wood attached with leather thongs or with the sewing. Headbands, when used, extended onto the boards. Because the Coptic stitch was so easy, functional, and beautiful, it was adapted by cultures throughout northern Africa and around the Mediterranean and became the dominant binding in the region for the much of the medieval period. A Coptic influence can be seen in the medieval bindings of Western Europe as well.

Through the years the Coptic binding was adopted and altered by many different



cultures. Today because of the beauty of its exposed sewing, its ability to lay flat or open 360°, and the endless choices for text and cover materials, modern variations of the Coptic structure are popular among book artists. The Coptic chain or linking stitch in its various forms can be sewn with single or multiple needles and the covers can be made with hard or soft materials.

Spine decorations such as beads are a modern addition to the exposed spine book. Historically, however, the use of round-headed nails, small silver crosses, or elaborate jeweled plaques dates back to the 12th century. Later 16th century stationery bindings sometimes had silver buttons added to the tacketed sewing on the spine.

Sink Art

The use of painted or decorated papers in bookbinding has a long and rich history. Suminagashi meaning “spilled ink” is a Japanese method of decorating paper dating back to the 12th century and pre-dating traditional marbling. By using sumi ink dropped in water artists created beautiful organic patterns on the surface of the paper. Inspired by the beauty of suminagashi marbling, noted calligrapher and multi-media artist Dick Beasley developed the use of what he called “sink art.” He found that the process of applying various waterproof inks on watercolor paper, bringing it to the sink, and running water over the piece made interesting, uncontrolled color flow similar to suminagashi’s organic patterns on which lettering could be applied. Beasley’s unique, highly creative work has inspired many artists to adapt the use of “sink art” to their own artistic realms.

In this workshop participants will cover their book boards with paper decorated with “sink art”. Gestural strokes will be made on Arches text wove paper using a variety of tools and black sumi ink. The paper will be held over a sink and the ink will be flooded off of the paper with water. The decorated paper will be allowed to dry before it is applied to the boards.



Bibliography

Golden, Alisa. *Painted paper: Techniques & Projects for Handmade Books & Cards*, New York: Sterling Publishing Co., Inc., 2008.

Greenfield, Jane. *ABC of Bookbinding*, Delaware: Oak Knoll Press, 2002.

LaPlantz, Shereen. *The Art & Craft of Handmade Books*, New York: Lark Books, 2001.

Melvin, Judy. *Art Expose: A Collection of Techniques for Creative Expression*, Pennsylvania: Judy Melvin, 2008.

Moote, Cheryl, *Books with Girth*, Ontario: At Your Ease Publications, 2005.

Smith, Keith A. Non-adhesive Binding Vol. 1: Books Without Paste or Glue, New York: keith smith BOOKS, 1999.

Smith, Keith A. Non-adhesive Binding Vol. 3: Exposed Spine Sewings, New York: keith smith BOOKS, 2002.

Tourtillott, Suzanne J.E., 500 Handmade Books: Inspiring Interpretations of a Timeless Form, New York: Lark Books, 2008.

Suppliers and Useful Web Sites

Hollanders - www.hollanders.com

Bookbinding supplies, decorative paper, and instruction books.

John Neal Bookseller - www.johnnealbooks.com

Sumi ink, suminagashi kits, walnut ink, calligraphy supplies, bookbinding tools, and instruction books.

Talas - www.talas-nyc.com

Good source for bookbinding supplies: tools, papers, binders board, adhesives, threads, etc.

The Book Arts Web - www.philobiblon.com

This web site provides excellent background and instructional materials and tutorials on a variety of book related topics.

The Bonefolder an e-journal for book binders and book artists

www.philobiblon.com/bonelfolder/

This e-journal is free and has informative articles and instructions as well as pictures of books made by artists from all over the world.

Daniel Smith - www.danielsmith.com

Good source for most art supplies. Daniel Smith paints and other media are of a very high quality.





Discovery of Photography

Tom Wells



Journey back in time as you experience the science of photography firsthand. Under the direction of the Curator of Photographic Archives, you will learn the difference between the “printing out” and the “developing out” processes of making photographs. The fun really begins as you actually use these two processes to make your own memento of history. See how salt paper is prepared and made light-sensitive, then watch as the sun slowly prints out your selected image. Use a vintage glass plate negative to expose photographic paper in the darkroom and watch the magic as you develop out your photograph using chemical solutions. You will conclude your journey of discovery as you fix and finish your photographs to enjoy for years to come.

Salt Prints

The salt print is the earliest positive/negative photographic print process and was normally made by contact printing. A contact print is made by placing a negative in direct contact with the light-sensitive photographic paper, and placing the combination in the sun where the light would pass through the negative and expose the photographic paper, “printing out” the image. The result was a positive image of the negative. These early negatives were also made of paper and then waxed to make them more translucent. In later years, the paper negative was replaced by the clearer glass negative. The salt print process was developed in the year 1840 by an Englishman named William Henry Fox Talbot, and was called the Talbotype or calotype photographic process. The salt print paper was made by taking a piece of fine drawing paper and brushing on a coating of salt water, or floating it in the same, and then allowing the paper to dry. Once dry the “salted”

paper was then coated with (or allowed to float in) a solution of silver nitrate. This second coat, which had to be applied in the dark or under a safe light, was also allowed to dry. The combination of salt from the first step and the silver in the second step created the light-sensitive chemical silver chloride. This light-reactive silver salt formed inside the paper fibers, giving the salt print its soft, out-of-focus look. After the paper was printed, it had to be fixed; the unexposed silver salts had to be removed or the picture would eventually become just a dark piece of paper with no image. Fixing was done by soaking the picture in a solution of sodium hyposulphite, or “hypo” for short. The picture was then washed to remove any residual hypo. Once dried and mounted, the result was a beautiful salt print.

Glass Negatives and Photographic Paper

From the very beginning of the negative/positive photographic process, a clearer, cleaner alternative to the dense paper negative was sought. As early as 1834, Sir John Herschel suggested that glass be used because of its transparency, but there were always problems. Finding a way to get the light-sensitive salts to stick to the glass was just one of the obstacles. Albumen, collodion, and gelatin were all used with varying degrees of success. The most successful substance was gelatin. With gelatin as the binder for the light-sensitive salts, the glass negative could be prepared commercially, boxed, and ready for the photographer to place in the camera and expose. Once exposed it could wait days before being developed. An added bonus was that the gelatin glass negatives were more sensitive to light, allowing for shorter exposure times. Gelatin glass plate negatives were used by the hundreds of thousands from their invention in 1878 until they were replaced by plastic film in the 1880s.

Photographic paper also evolved with the use of albumen, collodion, and gelatin as binders for the light-sensitive salts. The photographic paper became smoother, whiter, and more sensitive to light, eventually making it possible to make a print larger than the negative. This evolution also saw photographs being made using chemical development to “develop out” the image on the exposed paper, a process much faster and less dependent on good weather than the “printing out” process of earlier papers. The much refined photographic papers of today still use gelatin as the binder of the light-sensitive salts.



Man Sitting on Bench at the Entrance to 21 Quai Bourbon, Paris. ca. 1851

This vintage salt paper negative and accompanying salt print is the work of Charles Negre a Parisian artist and pioneer photographer. Using the first photographic process to allow multiple positive prints from a negative he made this image of an assistant, photography student or fellow photographer sitting on a bench outside his Paris studio. The salt process was invented by Englishman, William Henry Fox Talbot. The paper negative which was waxed to increase its transparency was placed in contact with a light sensitized piece of paper and placed in direct sunlight until an image formed on the paper. The name "salt print" comes from the use of sodium chloride in making the light sensitive silver salt, silver chloride. The L. Tom Perry Special Collection's salt print and paper negative is a rare example of a vintage paper negative and a vintage print made from that negative. Over the hundred years since this process was used few paper negative with an accompanying vintage print have survived.

Notes



Conference Seminars





Starting Small: Collecting Miniature Books

Irene Adams



Why were miniature books made?

Travelers

As coach and train travel increased and more travelers went longer distances, smaller libraries were developed to take and read on the journey. This photo (on the following page) shows a 9-volume set of Shakespeare's works. In a more modern and extreme example, one miniature book, a commemorative of the work of Robert Goddard ("the Father of Space Flight") went to the moon with Buzz Aldrin and Apollo 11! Even today, many people buy lightweight paperbacks for airplane reading.



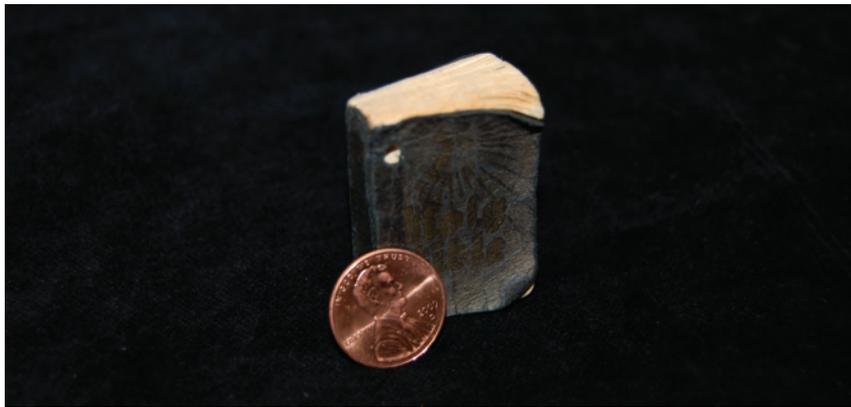
Children

What better way to encourage children to read than to provide them with their very own child-sized books? Though typically simple and colorful, as today, they were not necessarily written at a child's reading level but were often meant to be read to the child. Religious and civic groups of the nineteenth century produced small children's books with strong moral messages or explicit guidelines for right living. Bible stories and excerpts in small bindings were common and referred to as "thumb Bibles". Mid-twentieth century children remember the fun of finding little joke, riddle, and activity books in boxes of Cracker Jacks.



Doll Houses (see cover page)

Queen Mary of England was given a magnificent doll house in 1924. With work done by the best craftsmen of the time, no expense was spared to make this 1/12 scale house with working chandeliers, elevators, clocks, and toilets, as well as original miniature oil paintings. Beautifully bound blank miniature books were sent to the famous authors of the time, who hand wrote stories, poems, or signatures in them for this house. Most doll houses were less elaborate, like the furnishings in the display, but the same desire for detailed miniatures produced tiny books, magazines, and music to go with the furniture, using the same 1/12 scale (9" book = 3/4" miniature book).



Military

Like travelers, soldiers needed portability, but to an even greater degree, since everything was carried on their backs. This miniature New Testament was said to have been issued to WWII soldiers. It has a hole through which it can be attached to dog tags and kept close. But it is not merely symbolic: the worn leather and easy opening indicate it was well used. Union soldiers and slaves during the Civil War were given miniature copies of Lincoln's Emancipation Proclamation, the first publication of the proclamation in book form. Muslim soldiers fighting for the Allies in WWI were rewarded with beautiful miniature Korans in Arabic printed in Scotland.

Hidden/Forbidden Materials

Books of a political nature, especially those espousing illegal views, were perfect choices for miniaturization. They could be more easily smuggled, hidden, passed, and secretly read. Erotic or pornographic materials were miniaturized for the same reasons. Communist propaganda was commonly spread this way. While BYU has no examples of the Communist (or erotic) books, it does have commemorative political miniatures, including major speeches or biographies of political figures.



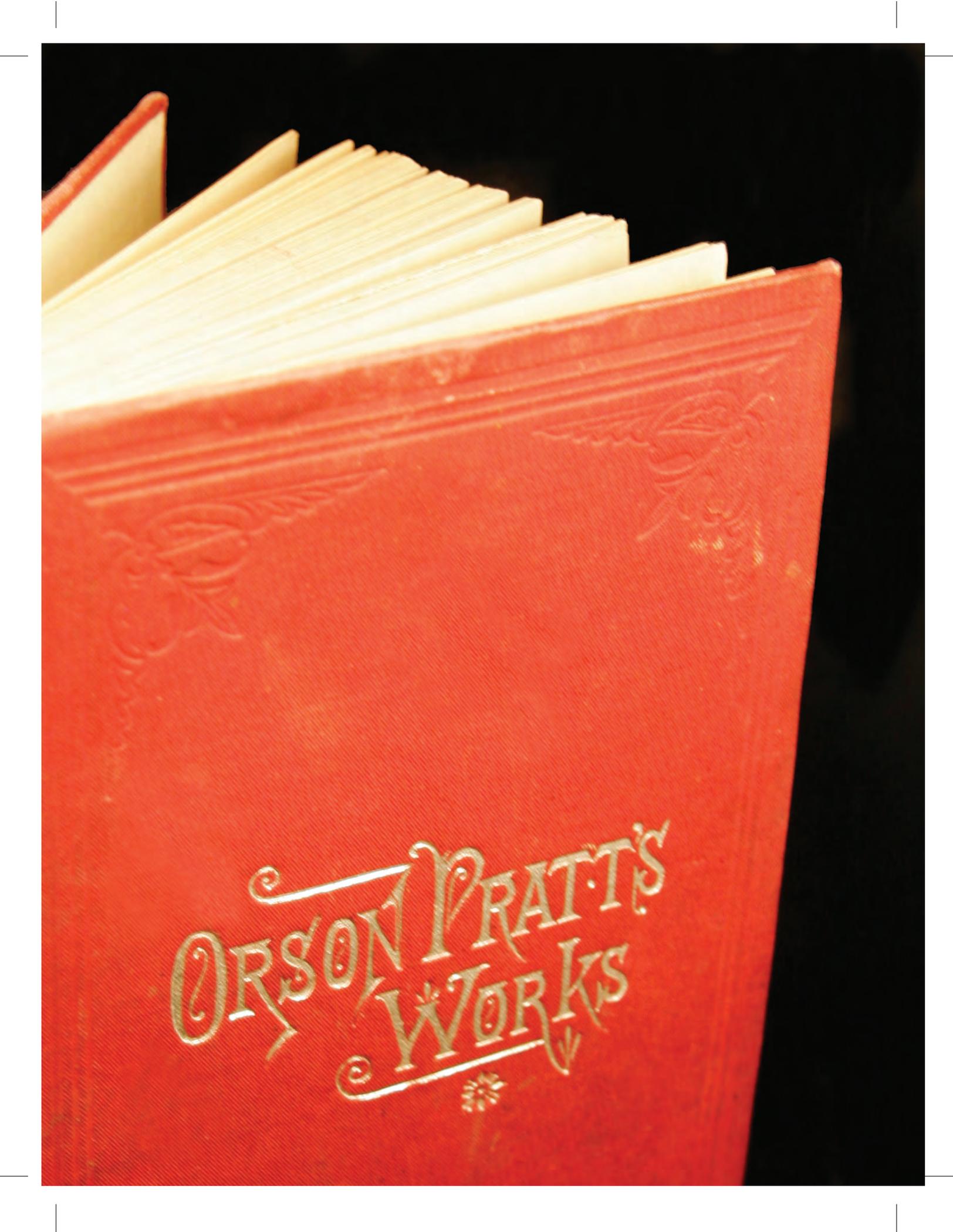


Fun and Challenge

The Guinness Book of World Records demonstrates human fascination with the longest, shortest, loudest, softest, fastest, slowest, biggest, and smallest of everything. Children seeing a new baby are drawn to the tiny fingernails. Tiny things fascinate, and the more functional and detailed, the more fascinating. Book publishers have been taken with the challenge to create books that are tiny, detailed, functional, and beautiful, though not necessarily all four at once. The results are as varied as the producers' artistic and technical skills and resources.

The speck above the “1974” on the large white page is a book: the column of words after “1974” is part of its text, which is just the word “book” in ten languages.





ORSON PRATT'S
WORKS

The image shows the front cover of a red book with gold-tooled text and decorative elements. The text "ORSON PRATT'S WORKS" is prominently displayed in a stylized, calligraphic font. Above the text, there are faint, embossed decorative flourishes. The book's pages are visible at the top, showing a yellowish tint. The background is black.

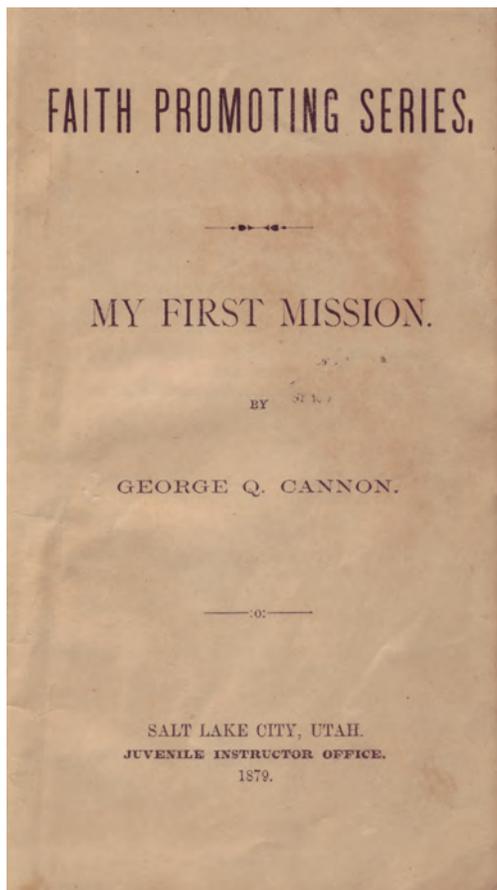
Early Imprints of George Q. Cannon & Sons

Peter Crawley

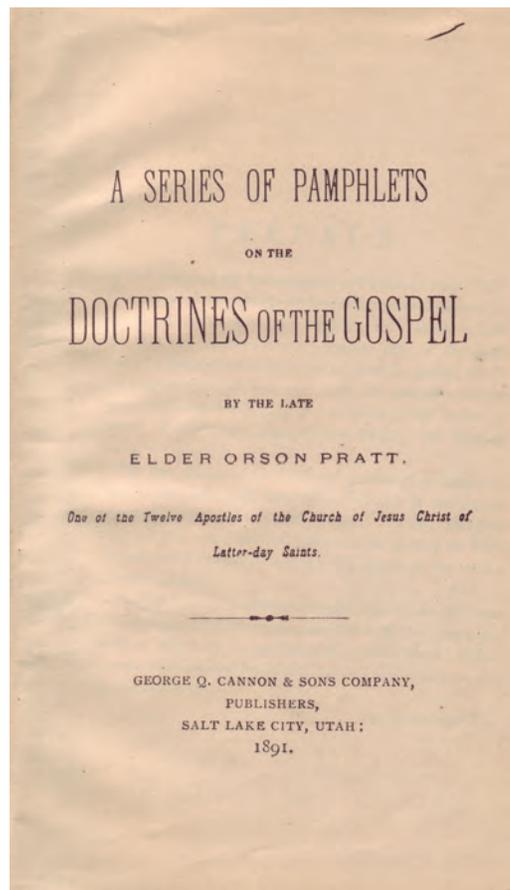


At the onset of the Utah War, a massive inventory of books and pamphlets in the Millennial Star office, a book debt of almost £7,000, the War, the Civil War, and the deaths of Parley Pratt and Orson Spencer all combined to bring about a dramatic decline in Mormon book publishing that lasted almost two decades. Flake-Draper, for example, has just 152 entries for the ten years 1858–67 that would fall within the scope of Crawley’s *A Descriptive Bibliography of the Mormon Church*—less than one-fifth of the 821 entries in vols. 2–3 of *A Descriptive Bibliography*, which cover the preceding ten years. Moreover, a third of these Flake-Draper entries are for printings of Danish or Swedish tracts that were first published before 1858.

A shift in momentum—and what might be viewed as the beginning of the renaissance of Mormon publishing—occurred in January 1866 when George Q. Cannon launched a new monthly periodical, the *Juvenile Instructor*, directed to the youth of the Church. That same year he opened a retail bookstore, George Q. Cannon & Sons, on the west side of Main Street, just south of South Temple. Eight years after he began the magazine, the *Juvenile Instructor* Office published a broadside *Original Songs & Music, Specially Prepared for a Grand Jubilee of Sunday School Children*, and over the rest of the century it published at least 128 of the entries in Flake-Draper, including such classics as the Faith Promoting Series, Orson F. Whitney’s *Life of Heber C. Kimball*, James A. Little’s *From Kirtland to Salt Lake City*, and Daniel W. Jones’s *Forty Years Among the Indians*.



Cannon, George Q. My first mission. Salt Lake City, Juvenile Instructor Office, 1879.



Pratt, Orson. A series of pamphlets on the doctrines of the gospel. Salt Lake City, George Q. Cannon & Sons Company, 1891.

In 1889 Cannon published the first of the series Circular of the General Board of Education over the imprint “From the press of George Q. Cannon & Sons Co., Cannon Printing House.” During the fifteen years to follow, Geo. Q. Cannon & Sons published at least 79 of the entries in Flake-Draper, including editions of the Book of Mormon, Doctrine and Covenants, Pearl of Great Price, and the hymnal; editions of Orson Pratt’s Works, Parley Pratt’s Key to Theology, Orson Spencer’s Letters, and Franklin D. Richards’s Compendium; James S. Brown’s Life of a Pioneer, B. H. Roberts’s Life of John Taylor, and Orson F. Whitney’s History of Utah.

This seminar will discuss the roles of the Juvenile Instructor Office and George Q.

JUVENILE INSTRUCTOR.

"BUT WITH ALL THY GETTING
GET UNDERSTANDING."



THERE IS NO EXCELLENCE
WITHOUT LABOR.

VOL. 2. GREAT SALT LAKE CITY, JANUARY 1, 1867. NO. 1.

THE HORSE'S PETITION.—A story is told, in ancient books, of a king who had a bell put up, so that any one who was injured by another, might ring it, when the king assembled the wise men that justice might be done. From long use, the lower end of the rope was worn away, and a piece of wild vine fastened on to lengthen it. It so happened that a knight had a noble horse, which had served him long and well, but having grown old and useless, was meanly and cruelly turned out on the common to take care of himself. Driven by hunger, the horse began biting at the vine, when the bell rang out loud and clear, and lo! the wise men assembled, and finding that it was a half-starved horse that was sounding the call, and thus asking for justice, though he knew it not, examined into his case, and decreed that the knight whom he had served in his youth, should feed and care for him in his old age! And the king confirmed the decree, adding to it a heavy fine if the knight neglected his duty to the faithful animal.—*Selected.*

HOW TO BE LOVED.—What makes everybody love you so?" asked a fond father of his little daughter, only six years of age, as he took her up in his arms and kissed her. "I don't know, indeed, papa," she answered sweetly, "unless it is because I love everybody."

THE DISOBEDIENT PROPHET.



A LITTLE boy, who sat listening to some gentlemen conversing at his father's table, heard one of them quote the well-known line: "An honest man's the noblest work of God," when he said, that he didn't believe it, for his mother was better than any man that ever was made.

NOT long after the rebellion of the Ten Tribes against Rehoboam, the son of Solomon, Jeroboam, who had been chosen by the rebels to be their king, became alarmed for the safety of his kingdom. Solomon had built the House of the Lord at Jerusalem, and the people had been in the habit of going there from all parts of the kingdom to offer sacrifices unto the Lord and to worship Him. The city of Jerusalem, where the House of the Lord stood, was in the kingdom of Rehoboam, it being the chief city of the tribe of Judah, to which tribe Rehoboam, and his father Solomon and grandfather David, belonged. Jeroboam, knowing that the people

The Juvenile Instructor. A semi-monthly illustrated paper. Great Salt Lake City, Utah Territory, Published by George Q. Cannon. Volume 2, no. 1, January 1, 1867.



THE
BOOK OF MORMON:

AN ACCOUNT WRITTEN BY

THE HAND OF MORMON,

UPON

Plates taken from the Plates of Nephi.

Wherefore it is an abridgment of the record of the people of Nephi, and also of the Lamanites; written to the Lamanites who are a remnant of the house of Israel; and also to Jew and Gentile: written by way of commandment, and also by the Spirit of prophecy and of revelation. Written and sealed up, and hid up unto the Lord, that they might not be destroyed; to come forth by the gift and power of God unto the interpretation thereof: sealed by the hand of Moroni, and hid up unto the Lord, to come forth in due time by the way of Gentile; the interpretation thereof by the gift of God.

An abridgment taken from the Book of Ether also; which is a record of the people of Jared; who were scattered at the time the Lord confounded the language of the people when they were building a tower to get to heaven; which is to shew unto the remnant of the House of Israel what great things the Lord hath done for their fathers; and that they may know the covenants of the Lord, that they are not cast off forever; and also to the convincing of the Jew and Gentile that JESUS is the CHRIST, the ETERNAL GOD, manifesting himself unto all nations. And now if there are faults, they are the mistakes of men: wherefore condemn not the things of God, that ye may be found spotless at the judgment-seat of Christ.

TRANSLATED BY JOSEPH SMITH, JUN.

DIVISION INTO CHAPTERS AND VERSES, WITH REFERENCES,

BY ORSON PRATT, SEN.

ELECTROTYPE EDITION.

LIVERPOOL:

Lampblack, Lead, and Letterpress: Latter-day Saint Printing in Liverpool 1840-1900

Larry Draper



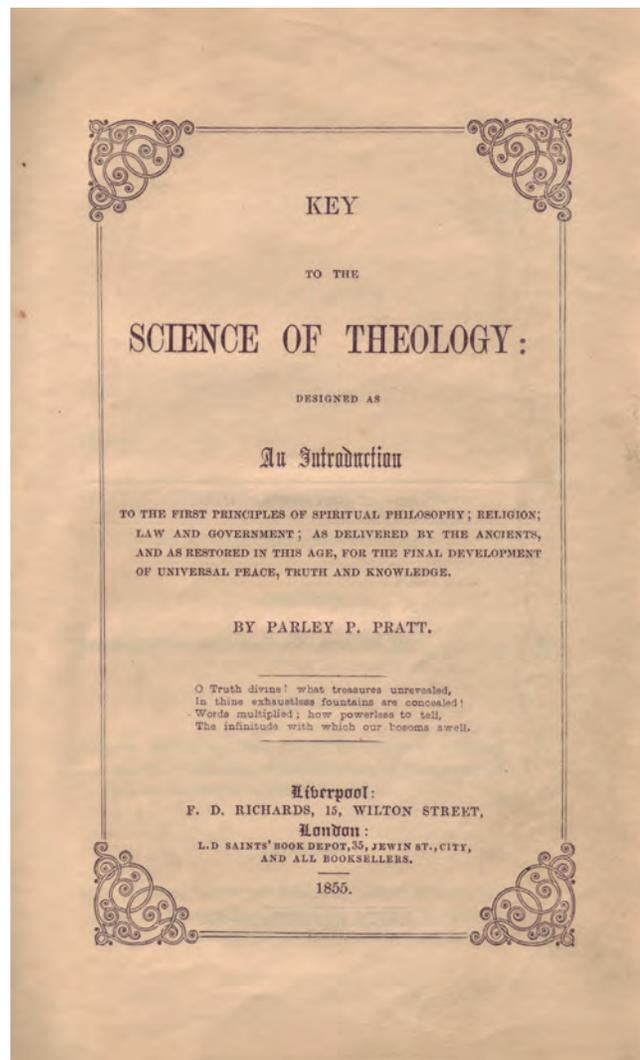
Not surprisingly, the first decade of Mormon publishing was dominated by works produced in America. There were only two publications printed in the United Kingdom before 1840: the broadside *A striking and remarkable vision . . .* [D&C 76] printed in Preston in 1838 and Orson Hyde's *A timely warning to the people of England . . .* printed in Manchester in 1839.

It was not until the prophet Joseph Smith expanded the reach of Mormonism outside of North America that printing in the UK became necessary. Mormon missionary work in the UK began with the call of two members of the quorum of the twelve apostles (Heber C. Kimball and Orson Hyde) to serve in England during the summer of 1837. Kimball and Hyde, accompanied by two others, Willard Richards (who later became a member of the Twelve) and John Goodson, disembarked from their ocean crossing in Liverpool on July 19th 1837. But without even preaching one sermon in Liverpool they set off for Preston where they sought out the family of James Fielding who had heard of Mormonism from his brother Joseph and his two sisters through letters written from Canada. Before long the missionaries were enjoying remarkable success, baptizing many in and around Preston.

The second wave of apostle missionaries to the British Isles arrived in Liverpool in early January 1840; the first baptisms occurred just one month later on February 4th. Liverpool, the chief seaport in England was a shipping hub of international significance. Even in 1840 it was an old and industrial city with a population near

one-quarter million. Thus, Liverpool was a perfect setting for Mormons to produce Latter-day Saint literature in the form printed books, pamphlets, and broadsides.

In the fifteen years following the introduction of Mormonism into the United Kingdom (1837–1852) about 330 items were published by Mormons in support of the church. This represents nearly half of all church publishing for that time period. And of those items published in the UK, more than one-third (114) were printed in Liverpool. These include editions of the scriptures and hymnals



Pratt, Parley P. Key to the science of theology. Liverpool, 1855.

published by the church, as well as books or pamphlets authored by the Pratt brothers, Orson Hyde, Franklin D. Richards, Lorenzo Snow, Orson Spencer, and others.

Liverpool was a prominent center of church publishing at least until the death of Brigham Young in 1877. This seminar will examine a selection of Mormon titles published in Liverpool during the 19th century, including those most rare and significant to the history of Mormonism



Selected Bibliographic Sources

Crawley, Peter. A descriptive bibliography of the Mormon Church. Volume One 1830–1847. Provo, Utah, Religious Studies Center, Brigham Young University, 1997.

----- . A descriptive bibliography of the Mormon Church. Volume Two 1848–1852. Provo, Utah, Religious Studies Center, Brigham Young University, 2005.

Crawley, Peter and David J. Whittaker. Mormon imprints in Great Britain and the empire. An exhibition in the Harold B. Lee Library in celebration of the 150th anniversary of the Church of Jesus Christ of Latter-day Saints in the British Isles. Provo, Utah, 1987.

Flake, Chad J. and Larry W. Draper. A Mormon bibliography, 1830-1930. Books pamphlets, periodicals and broadsides relating to the first century of Mormonism. Second edition, revised and enlarged. Provo, Utah: Brigham Young University, Religious Studies Center, 2004.

Whittaker, David J. "Early Mormon pamphleteering." PhD. thesis, Brigham Young University, 1982.

Examples of Liverpool imprints that may be discussed in this seminar.

Cannon, George Q. Writings from the "Western Standard." Liverpool, 1864

Journal of Discourses, 1854-1886, Liverpool, 26 volumes.

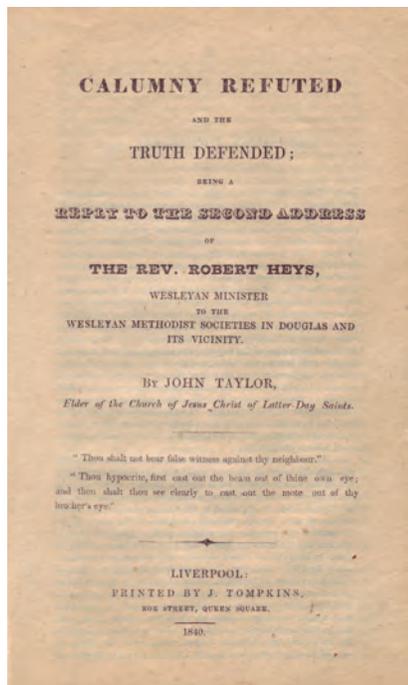
Millennial Star. Published first in Manchester but by 1842 (volume 3) it was being printed in Liverpool.

Pratt, Orson.

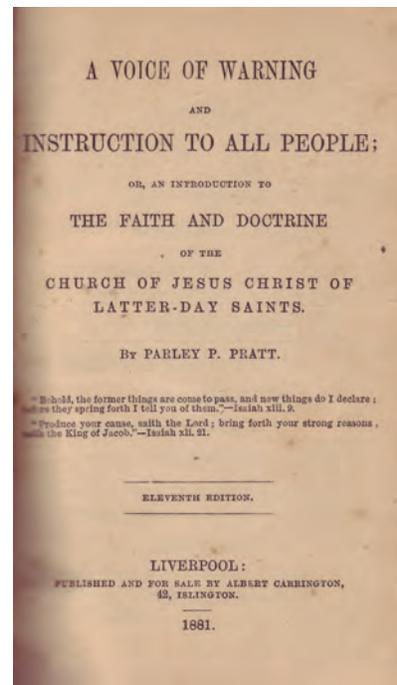
The Seer, reprint. Originally published in Washington, DC then later reprinted in Liverpool.

A series of pamphlets, 1851, 1852

[Tracts] Eight separately published pamphlets, 1856-57.



Taylor, John. Calumny Refuted and the truth defended. Liverpool, 1840



Pratt, Parley P. A voice of warning. Liverpool, 1881.

Pratt, Parley

Voice of warning, first published in New York in 1837. By 1852 the seventh edition was published in Liverpool. Also in 1854, 1866, 1871, 1881, 1887, 1889, 1891, 1898, 1902, 1909.

Key to the science of theology. Published first in Liverpool, 1855, 1863, 1877, 1883.

Richards, Franklin D. A compendium of the faith and doctrines of the Church of Jesus Christ of Latter-day Saints. Liverpool, 1857.

Scriptures

Book of Mormon, Liverpool, 1841, 1849, 1852, 1854 (2 editions), 1866, 1879, 1881, 1883, 1888, 1889, 1898, 1900, 1903, 1906, 1909, 1912, 1920.

Doctrine and Covenants, Liverpool, 1845, 1849, 1852, 1854, 1866, 1869, 1879, 1882, 1884, 1891, 1898, 1903, 1906, 1909, 1912, 1917, 1920.

Pearl of Great Price, Liverpool 1851, 1879, 1882, 1902, 1903, 1906, 1909, 1912, 1917, 1920.

Spencer, Orson. [Spencer's letters]. Letters exhibiting the most prominent doctrines of the Church of Jesus Christ of Latter-day Saints. Liverpool, 1848, 1852, 1866, 1879.

Taylor, John.

Calumny Refuted and the truth defended . . . Liverpool, 1840

Truth Defended and Methodism weighted in the balance and found wanting . . . , Liverpool, [1840]



Collecting from Other Saints: The Literature of Schismatic Mormonism

Mike Hunter



Schisms have been a part of Mormon history since the early 1830s. Over 400 distinct churches trace their origins back to the prophetic visions of Joseph Smith. In expressing varied interpretations of Joseph's visions, schisms within Mormonism have produced a diverse body of literature, including pamphlets, broadsides, newspapers, and books. Many have added to Joseph's revelations with their own revelations and scriptures. This seminar will examine publications from three distinct periods of schismatic development: The Pre-Martyrdom Period, 1830-1844, The "Fragmentation Period," 1844-1860, and The Post-Fragmentation Period, 1860-present. These rare publications tell the story of some little-known, yet fascinating, religious groups.

Pre-martyrdom Period: 1830-1844

Beginning with Wycam Clark and Northrop Sweet's Pure Church of Christ in 1831 and closing with William Law, Charles Foster, and Francis Higbee's True Church of Jesus Christ of Latter Day Saints, we will examine a few of the surviving documents from this early schismatic period, including Oliver Olney's *Spiritual Wifery at Nauvoo Exposed* (St. Louis 1845) and Law, Foster, and Higbee's only issue of *The Nauvoo Expositor* (Nauvoo 1844).

Fragmentation Period (Succession Crisis) 1844-1860

Following Joseph Smith's death in 1844, many dynamic individuals came forward to claim the top leadership position in the Church. There was no scriptural precedent for successorship, and many individuals claimed a right to the top



The publication of the Nauvoo Expositor on June 7, 1844 by members of the True Church of Jesus Christ of Latter Day Saints (organized Spring 1844) set off a chain of events leading to the murder of Joseph Smith, Jr.

position based on the office they held at the time of Joseph's death or based on claims of special revelation. In this seminar, we will discuss James J. Strang, Sidney Rigdon, William Smith, Lyman Wight, William E. McLellin, John Whitmer, and Alpheus Cutler.

We will examine documents such as James J. Strang's A Defence of the Claims of James J. Strang (1846) and A Collection of Hymns, For Use of all Saints (published by Lyman Wight's Texas group in 1847). We will also look at newspapers such as Sidney Rigdon's Latter Day Saints' Messenger and Advocate (Pittsburgh 1844), and William E. McLellin's Ensign of Liberty (Kirtland 1847).



The Voree Plates were a set of three small metal plates allegedly discovered by James J. Strang in 1845 in Voree (near present Burlington) Wisconsin. Strang asserted that this discovery of a long-lost record of an ancient American ruler, Rajah Manchou of Vorito, supported his claims to be the true successor of Joseph Smith, Jr. This broadside of the plates is often found tipped into James J. Strang's *The Prophetic Controversy* (1856) and *The Revelations of James J. Strang* (1885).

Post-Fragmentation Period: 1860-present

This period of schismatic history is dominated by the reordering of schisms created after the death of Joseph Smith. We will consider Sidney Rigdon's Church of Jesus Christ of the Children of Zion (1863), Joseph Morris's Church of Jesus Christ of Latter Day Saints or Church of the First Born (1861), William Bickerton's The Church of Jesus Christ (1862), and David Whitmer's Church of Christ (1862).

We will also look at 20th century schismatic groups such as the fundamentalist movements of Lorin C. Wooley, Joseph W. Musser, and Rulon C. Allred.

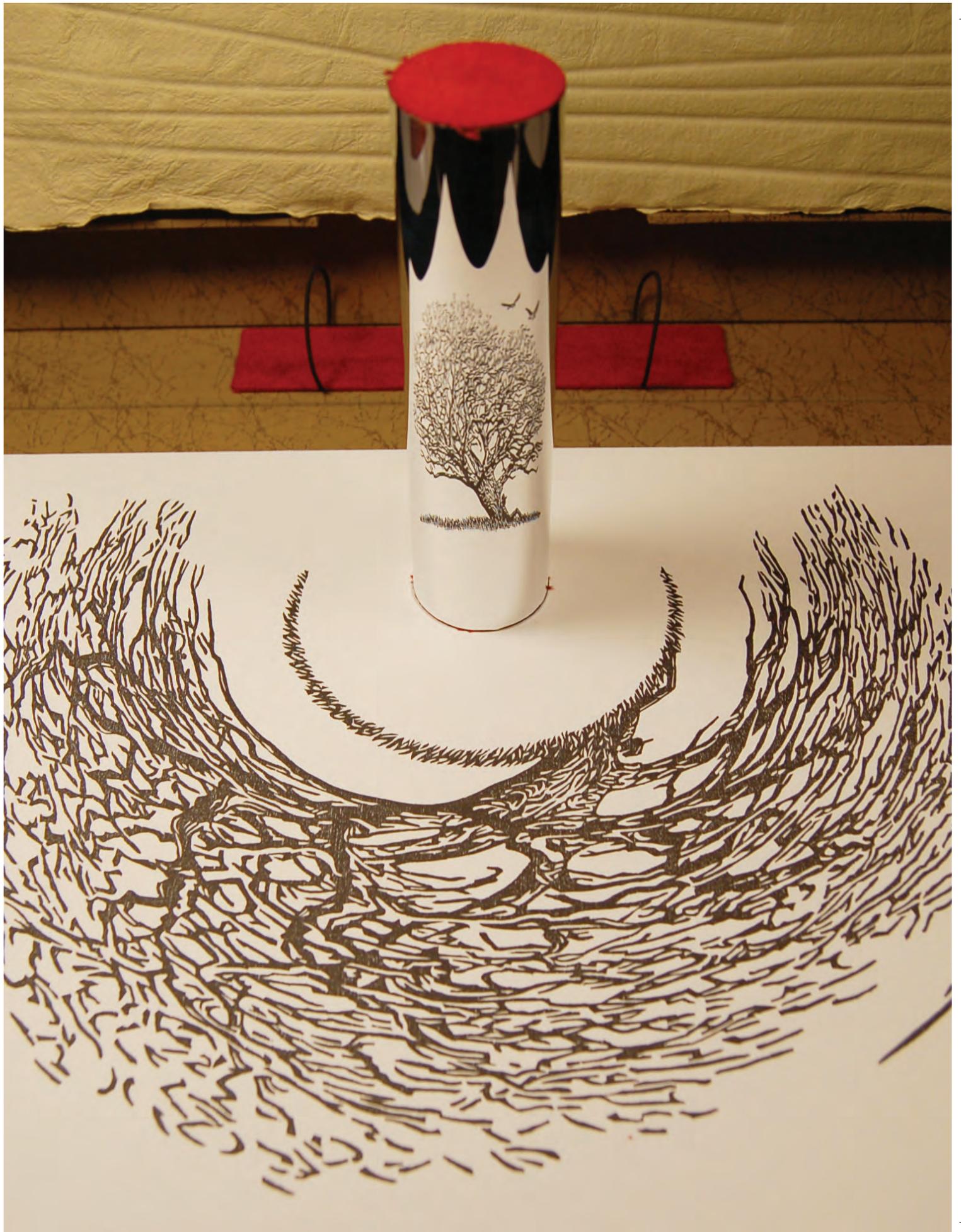
Documents from this period include: *The Spirit Prevails: Containing the Revelations, Articles, and Letters Written by Joseph Morris* (1886), *The Bickertonites' Welcome to the Church of Jesus Christ* (1990), John Whitmer's *The Book of Mormon or The Nephite Record* (1899), and Joseph W. Musser's *The New and Everlasting Covenant of Marriage: An Interpretation of Celestial Marriage, Plural Marriage, and Polygamy*.

Selected Readings

Hales, Brian C. *Modern Polygamy and Mormon Fundamentalism: The Generations After the Manifesto*. Salt Lake City, Utah: Greg Kofford Books, 2006.



Title page of the first issue of *Truth*, June 1935. In the mid-1930s, fundamentalists leaders such as John Y. Barlow and Joseph W. Musser sought to openly promote their pro-polygamy teachings through this monthly publication.



Collecting Fine Art by Collecting Fine Books: Artwork in Fine Printing

Robert Maxwell



As a part of its collecting focus in history of books and printing, the L. Tom Perry Special Collections collects the output of modern fine presses. Books produced by these presses are typified by high quality, hand workmanship, and they are often used as a vehicle for an artist's work. Methods of printing art will be discussed, including among others etching, engraving and lithography. The three types of printing, relief, intaglio, and planographic, will be summarized. The seminar will be illustrated by examples from the Library's collection.

Unlike other types of rare books, it is still possible to acquire modern fine printing, hot off the press, for reasonable prices. Easy-to-use Internet collecting and bibliographical sources will be demonstrated. Included will be an overview of the L. Tom Perry Special Collections fine printing collection and a discussion of how to access the collection.



Venice Visited. The Old School Press, Hinton Charterhouse, Bath, 1999.

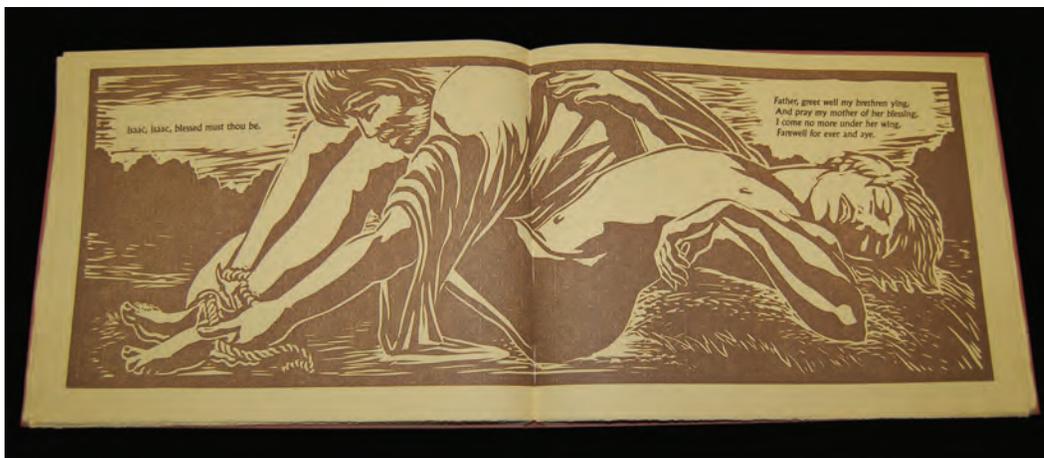
Using the Harold B. Lee Library and L. Tom Perry Special Collections

For information about how to use the Lee Library to learn about book arts, use the Library's "History and Art of the Book" Guide:

http://guides.lib.byu.edu/book_history . For specific information about art in books, including how to find specific art forms in the Library's collections, go to the "History and Art of the Book" Guide and click on the "Art in Books" tab.

To find examples of books in the Library containing a particular artistic printing process do an art form search:

1. Go to the Library's catalog at catalog.lib.byu.edu
2. Click on "Alphabetic Search"
3. Enter a form term (see below)
4. Click on "genre/form"



Abraham and Isaac. Text from *The Chester Miracle Plays*. Images by J. Martin Pitts. The Old Stile Press, 1999.

Some form terms you can use include:

- Aquatints
- Color lithographs
- Color wood engravings
- Color woodcuts
- Mezzotints
- Photogravures
- Pochoir
- Progressive proofs

- Copper engravings
- Drypoints
- Engravings
- Etchings (Prints)
- Line engravings
- Linocuts
- Lithographs
- Relief prints
- Screen prints
- Steel engravings
- Stipple engravings
- Wood engravings
- Woodcuts

To learn about these art forms, do a subject search:

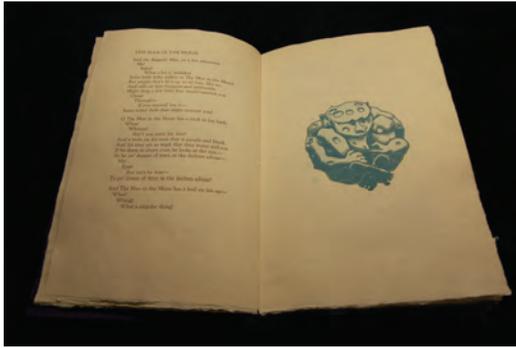
1. Go to the Library's catalog at catalog.lib.byu.edu
2. Click on "Alphabetic Search"
3. Enter a subject term (see below)
4. Click on "subject"

Some subject terms you can use include

- Aquatint
- Block printing
- Engraving
- Etching
- Dry-point
- Linoleum block-printing
- Lithography
- Mezzotint engraving
- Photogravure
- Relief printing
- Screen process printing
- Seriography
- Stencil work
- Stipple engraving
- Wood-engraving

To find out about the artists do the same search using a an artist's name (last name first) or one of the following terms:

- Engravers
- Etchers
- Lithographers
- Stipple engravers
- Wood-engravers



Fantasy & Nonsense by James Whitcomb Riley.
Illustrations by Berrot H. Hubrecht. Tryst Press
Provo, 2001.



Direction of the Road by Ursula K. Le Guin.
Woodcut by Aaron Johnson. Foolscap Press:
Santa Cruz, 2007

Useful Websites for Collecting Art in Books

General sites

Fine Press Book Association

<http://www.fpba.com>

Organization formed by individuals interested in the art of fine printing; publishes journal *Parenthesis*. The FPBA is open to both British and Americans interested in fine printing, and the journal is published alternately by American and British fine printers.

The Book Arts Web

<http://www.philobiblon.com>

Includes links to dealers and printers.

American Printing History Association

<http://www.printinghistory.org/about/mission-history.php>

Organization dedicated to the study of the history of printing and related arts and crafts

Fellowship of American Bibliophilic Societies

<http://www.fabsbooks.org>

Links to societies of book collectors

Fine printers' home pages

Private Presses of the UK

<http://www.theoldschoolpress.com/ppuk/ppuk.htm>

Website maintained by Martyn Ould, proprietor of the Old School Press.
Features in-print books from 20 British fine presses and links to their websites.

Selection of American and Canadian Presses

Arion Press (San Francisco, Calif.)

<http://www.arionpress.com>

Barbarian Press (British Columbia)

<http://www.barbarianpress.com>

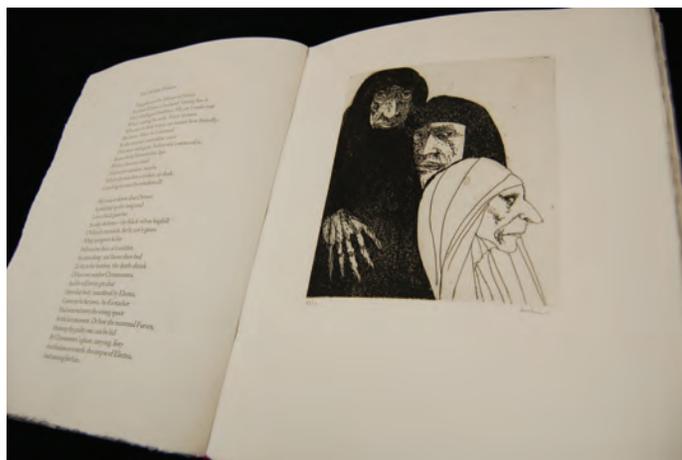
Green Cat Press (Salt Lake City, Utah)

<http://www.greencatpress.com>

Midnight Paper Sales (Stockholm, Wis.)

<http://www.midnightpapersales.com>

Imprint of wood engraver and fine printer Gaylord Schanilec



Howls & Whispers by Ted Hughes. Etchings by Leonard Baskin.
The Gehenna Press, 1998.

Scripps College Press (Claremont, Calif.)

<http://www.scrippscollege.edu/campus/press/index.php>

A “learning” press for students in the book arts program at Scripps College

Tryst Press (Provo, Utah)

<http://www.trystpress.com>

Owned by Provo, Utah fine printers Rob & Georgia Buchert

University of Iowa Center for the Book

<http://www.uiowa.edu/~ctrbook>

For a more comprehensive list of press and dealer websites, see

<http://www.fpba.com/membersites/showdata.php>.

Dealers' pages

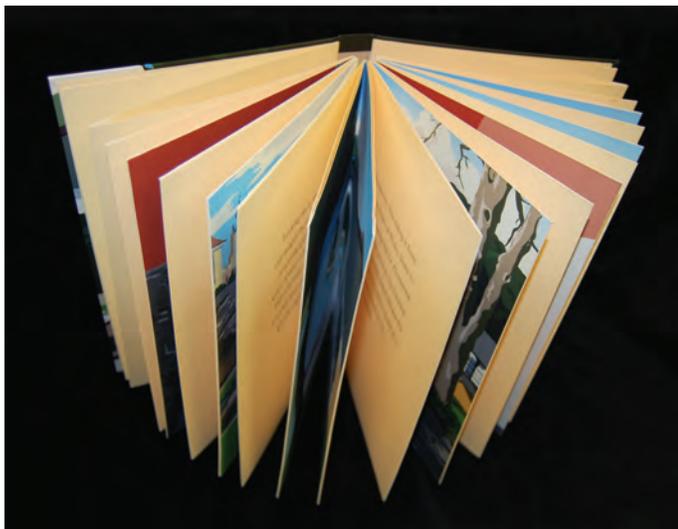
South Hall Building

1951 Hoover Court, Suite 205

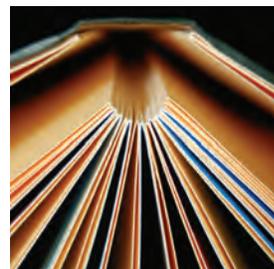
Birmingham, AL 35226-3606

(205) 824-2300

<http://www.vampandtramp.com/html/home.html>



Portmeirion by Robin Llywelyn. Images by Leslie Gerry. The Whittington Press, 2008.



Oak Knoll

310 Delaware Street

New Castle, DE 19720

(302) 328-7232

<http://www.oakknoll.com>

In addition to dealing in fine press books, Oak Knoll Press publishes books about book arts, including fine printing and the history of printing.

Advanced Book Exchange

<http://www.abebooks.com>

“Metasite” for finding dealers that have specific out of print fine press publications

Bibliography

Gascoigne, Bamber. *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink Jet*. 2nd ed. (New York: Thames and Hudson, 2004)
Humanities Reference NE 850 .G37 2004
A copy of the 1986 edition is in the main stacks at NE 850 .G37 1986

Griffiths, Antony. *Prints and printmaking: an introduction to the history and techniques* (Berkeley: University of California Press, 1996)
Lee Stacks NE 400 .G74 1996
Moser, Barry. *No Shortcuts: An Essay on Wood Engraving*. (Iowa City: University of Iowa Center for the Book, 2001.)
Rare Z 232 .Io9 2001 no.1

Schanilec, Gaylord. *My Colorful Career* (Newtown, Pa.: Bird & Bull Press, 1996)
Rare Z 232 .B532 1996 no.3



um talentis argenti: et talēto
genū; dicitur pharao necha
m filium isre pro iofia pate
ritū; nomē eius ioachim: por
tas tulit et duxit in egiptum.
m autē et aurū dedit ioachim
m cū indixisset ite pē singlos:
ceēt iuxta preceptū pharaonis.
quemq; iuxta viros suas rē
argentum quā aurū de pfo
daret pharaoni necha. Vigin
āno; erit ioachim cū regnare
et undecā ānū regnauit i iherlm.
m et zebida: filia phadaia
a. Et fecit malū corā domno:
a q̄ fecerāt ptes ei. **XXIII**
ei? ascendit nabuchodonosor
ilonis: et factus est ei ioachim
tribs ānis: et rursū rebellauit
rum. Immissiq; ei dñs larcun
culos moab. et larcunculos srie
imon: et immissit eos in iudā
deceit eam iuxta uerbum dñi
tus fuerat p secuos suos pro
Factum est autē hoc p uerbū
ca iudam ut auferret eum corā
et peccata manasse uniuersa q̄
propter sanguinē innoxū quē
ntū: et ob hāc ren uoluit dñs
iari. Reliqua autem sermōnū
n et uniuersa q̄ fecit: nonne hec
sunt in libro sermōnū dierum
iuda? Et dormiuit ioachim cū
us suis: et regnauit ioachim fi
us pro eo. Et ultra nō addidit
pti ut egrederetur de tēa sua. Tu
nim rex babilonis a riuo egipti
d fluum eufreatem omnia que
regis egipti. Decē et octo āno;
ioachim cum regnare cepisset: et

A NOBLE FRAGMENT
BEING A LEAF OF THE
Gutenberg Bible



WITH A
BIBLIOGRAPHICAL ESSAY BY
A. EDWARD NEWTON



NEW YORK
GABRIEL WELLS

1921

Noble Fragments: Collecting Leaf Books

Russ Taylor



What are “leaf books?” According to John Borden, David Magee (oh, bless that man!), and Duncan Olmsted, who compiled a check list of leaf books that was published in the Book Club of California *Quarterly News-Letter* a leaf book has a very limited definition:

“Every game has its rules, and the game of collecting ‘leaf books’ is no exception. What constitutes a ‘leaf book’? In our opinion, to qualify for this check list the leaf must be an original printed page or manuscript and must be accompanied by some explanatory text. Thus a Caxton or Gutenberg page, though it be bound or laid in a folder and so labeled on the cover would be inadmissible unless there is printed descriptive matter within.”



The Book of Mormon Leafbook



Mexican broadside Leafbook

To Christopher de Hamel, the creation and description of leaf books is much more complex. In *Disbound and Dispersed: The Leaf Book Considered*, a catalog of the Caxton Club's 2005 exhibition of leaf books, he writes:

“There are two themes in the pre-history of leaf books. The first is the practice of cutting up one book so that its pieces might be used to ornament or improve another book. The second is relic collecting. Both practices go back into the Middle Ages. There are numerous examples of fifteenth- and sixteenth-century devotional manuscripts with decoration supplied by pasting or binding in cuttings from earlier illuminated manuscripts or from early printed books with woodcuts or engravings.”

To de Hamel, these books are akin to Christian relics – fragments of the true cross, as it were. And BYU is a great place to be studying these artifacts. Of the approximately 230 leaf books listed by the Caxton Club in their exhibit catalog, the L. Tom Perry Special Collections owns more than half – a truly remarkable

accomplishment, and a tribute to the two men who worked tirelessly to create a world-class collection in the heart of the Rocky Mountains: Chad Flake and Dean Larsen.

This session will examine examples of the many splendid leaf books in our collection. The Caxton Club catalog, *Disbound and Dispersed*, is recommended as an easily acquired and highly readable source. Amazon has new and used copies available at affordable prices. And the illustrations are fabulous. Come join us as we pay homage to some of the great printers and remarkable books of history.

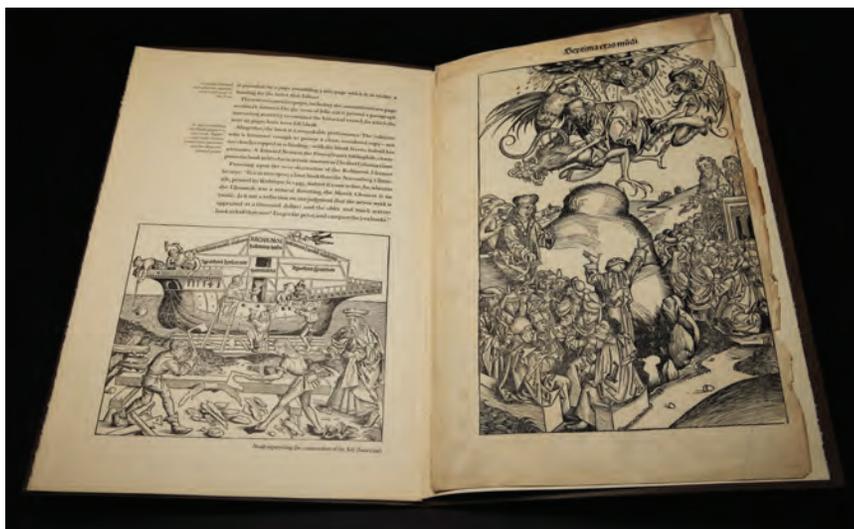


Sources

Book Club of California, *Quarterly News-Letter*, vol. 26 (Summer 1961), pp. 53-61 and (Fall 1961), pp. 75-84.

Ibid., p. 53.

Christopher de Hamel and Joel Silver, *Disbound and Dispersed: The Leaf Book Considered*, [Chicago]: The Caxton Club [2005], p. 6.



Nurnberg
Chronicle
Leafbook



AJ Steakey
to
Fannie Ajax
Center
Utah

Esell P.O.
Spartanburg Co.
S. C. Aug 4/87

My Dearest Friend,

Owing to
had to
finish
so I
before
high
from
few
any
I
to
and
get
us
th
w
p
h
no
no

You told me to write
as often as I could so here goes
There is no one on the face of the
earth
out that
letter
you as
ten as
I hope
and you
get
us
th
w
p
h
no
no

Utah



Miss Fannie Ajax
Center
Toole Co.

Oh, for the Love of Letters! Collecting Mormon Correspondence

Brad Westwood



The Motto of this seminar is *Littera Scripta Manet*, Latin for the “Written Word Remains,” taken from the motto of the Worshipful Company of Scriveners (scribes) of the City of London. This hands-on seminar is a primer for collecting and caring for personal correspondence. Prior to telegraphs, telephones, computers and the World Wide Web, the hand or typed writing letter was the best means available for communicating with both semi-local and distant parties. The act of letter writing could involve a dinner napkin and pencil stub, or the selection of stationery (fine papers, envelopes, etc.), writing tools (quills, fountain pens, ball point pens, typewriters, pencils and brushes) and postage (post marks, seals or adhesive stamps). The seminar will offer the tools, websites, and insights needed to collect, acquire, store and enjoy these wonderful artifacts.

There is also a second purpose for this seminar. Today with our love of emailing and blogging, the U.S Postal Service has largely become the province of bills, catalogs and advertisements; with hand written letters, written and received, becoming something of an anomaly. This seminar hopes to launch a counter attack by inciting or rekindling the letter writer in you.

A Beginner’s Basic Glossary Related to Letters, Correspondence, and Stationery, etc.

This glossary was constructed using the following sources:

(1) Bookpoi: A Guide for Identifying Rare and First Edition Books:

http://www.bookpoi.com/glossary_of_book_terms.html

- (2) Houstonbooks.com: <http://www.houstonbooks.com/glossary/>
(3) International Paper Knowledge Center:
<http://glossary.ippaper.com/default.asp?req=glossary/>
(4) Bookbinding and the Conservation of Books, a Dictionary of Descriptive Terminology: <http://palimpsest.stanford.edu/don/toc/toc1.html>
(5) Free Dictionary by Farlex <http://www.thefreedictionary.com/>

See also The Manuscript Society's criteria for describing manuscripts and documents at: <http://www.manuscript.org/criteria.html>.

Philography - The hobby of collecting autographs.

Stationery - writing materials - paper, pens, pencils, and envelopes.

Stationery wardrobe - a complete complement of stationary (calling card, monogrammed note cards and envelopes, party or social event invitations, letterhead paper and envelopes, etc., may also include writing utensils, pre 1950s men and women had different wardrobes).

Stationery Specs or Specifications - a complete description of the features of a product or stationery, such as type size and style, ink colors, paper type, quantity to be produced, and other special features.

Descriptive Terms

Autographed - Handwritten, typically by the author (as opposed to typed, or a copy from a printer, a press or a signature machine). It does not mean signed by the author, unless the description specifically indicated this. For further description see: <http://encyclopedia.thefreedictionary.com/autograph>

Autographed Letter (AL) - A handwritten letter.

Autographed Letter, Signed (ALS also signed, autographed letter S,AL or sal) - Autograph letter signed, letter handwritten by the person signing the letter as opposed to LS, which is a manuscript letter written by someone other than the signer.

Chain of Custody - Refers to sequence of owners of a document, rare book, collection, artifact, etc., demonstrated by the physical evidence, defensible testimony and associated documentation that proves a sequence of sales, transfers

and custody.

Holographic - Hand written, not printed, usually produced by the author of the work.

Inscribed Photograph Signed (IPS)- holographic writing on a photograph with a signature included.

Laid In - A letter or other sheet(s) inserted but not glued or sewn into a book.

Leaf (leaves) -- The single sheet of paper, consisting of two pages, one page being on the front or recto of the leaf, the other page being on the back or verso of the leaf.

Letter signed (LS) - A letter written by another, usually a secretary, but signed by the correspondent, as opposed to an ALS which is a letter written entirely in the hand of the correspondent.

Manuscript (ms, Ms or Mss) - The original text of an author's work, handwritten or typed. It is also an unpublished primary source usually housed in a library, archives and museum. Also refer to a book or document written before the invention of printing. The term manuscript encompasses a broad array of documents and records of numerous formats and types.

No Date (n.d. or nd)-- no date is on the top or in the body of the document .

Ephemera - From the Greek work "ephemeron," meaning something that is fragile, not made to last, something that will disappear quickly. Examples are - manifestos, broadsides, programs, magazines, paper toys, menus, tickets, playbills, etc.; often included with correspondence or in a portfolio of letters.

Portfolio - A portable case used to protect loose papers, plates, pamphlets, and the like. It usually consists of two boards with a wide cloth or paper joint forming the "spine."

Provenance - The creator or collector's source or order of a particular group of manuscripts (leafs, folder, boxes, etc.). It is usually associated with the person(s) or organization responsible for creating, assembling or altering a collection prior to be placed in an institution.

Recto - the front of a leaf (opposed to Verso).

Signed - Bearing the holographic name of, unless otherwise stated, the author.

Typed Letter (TL) - A letter written digitally via a mechanical or electronic machine that stamped a series of individual type on paper, invented circa 1870s, pervasively used in business and organizational correspondence after the 1890s.

Typed Letter, Signed (TLS/TLs/tls) - Typed letter signed, as opposed to ALS, a handwritten letter signed by the writer.

Typescript (TS or ts) - A typewritten copy of a work. It may be the author's original copy, a typewritten copy of the manuscript, or a typewritten copy done by a professional typist.

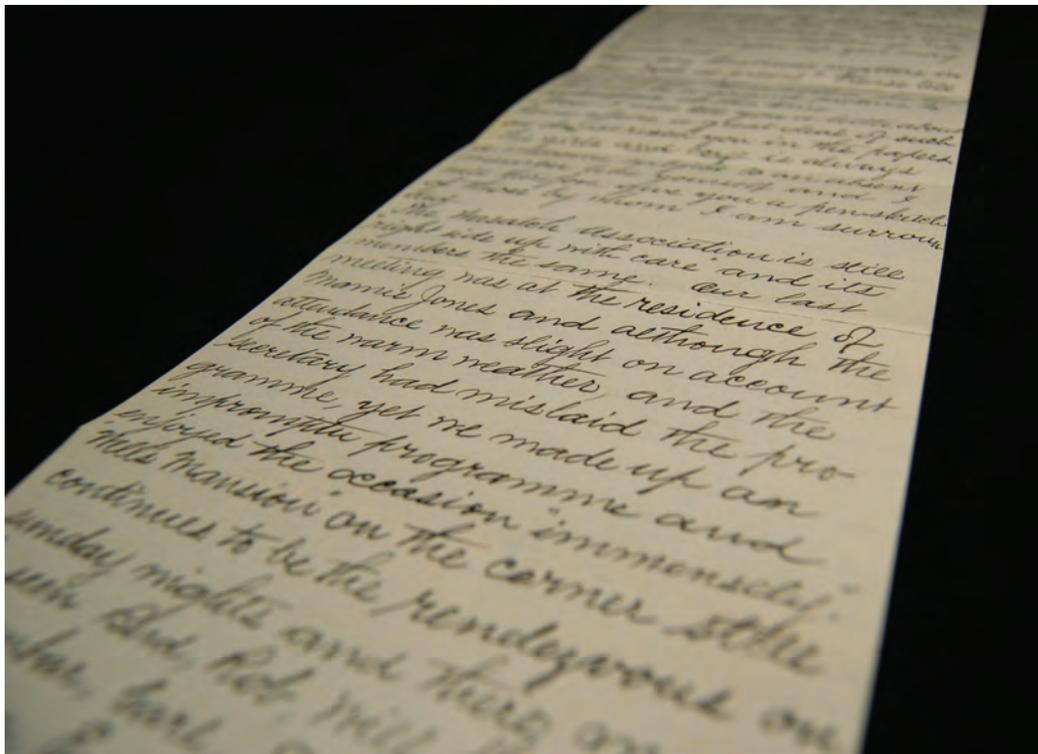
Verso - The back page of a leaf, the opposite of the front or recto page of a leaf.

Descriptive Terms Related to Condition

Browned - The severe discoloration of paper by poor storage and age.

Foxing - A pattern of spotting or speckling on paper usually brown or yellowish in tone and often more or less circular in shape. Its cause is not fully understood, but generally it is believed a slow process caused by microorganisms, enabled by impurities in the paper and storage conditions that are damp and warm enough to facilitate the process.

Water stain - Stain on leaves caused by water or other liquid; may cause discoloration and sometimes shrinking.



Terms Related to Printing, Illustrations and Writing

Calligraphy - Fancy penmanship used in inscriptions, diplomas, manuscripts, legal documents etc.

Engravings - An illustration or decoration printed from a metal plate or wood block.

Engraved Stationery (also called hand engraved) - stationery with finely detailed raised letters with slight indentation on the reverse side of the paper. A printing method using a plate, also called a die, with an image cut into its surface. The plate or die is a hardened metal engraving stamp used to print an inked image. A Printer may reserve a client's engraved plates for restocking stationery.

Emboss - The device (usually hand-operated but sometimes operated by air pressure) used for raising letters or a design on the surface of paper, usually for purposes of establishing ownership.

Embossing - The process of raising a surface pattern on paper by means of engraved cylinders or plates, generally employing both heat and pressure.

Intaglio - An illustration transferred to the paper from grooves incised into metal printing plates

Letterhead - a printed heading on stationery, offering the name and address of a organization or business concern (the masthead or the top section of a letter, often with the logo and the names of the principals of an organization).

Pictorial letterheads - a printed letterhead with a graphic or pictorial illustration, generally at the top of the sheet.

Letterpress - the process of printing from letters or individual type in relief, rather than from intaglio plates or planographically (lithography).

Lithograph or lithographic-- an illustration transferred from stone plates, zinc plates or various other plate material [litho=stone, graph=image].

Scribe - Someone well read, an exceptional writer, knowledgeable in grammar and writing conventions, who performs secretarial and administrative duties, e.g., taking dictation, editing dictation, copying documents and maintaining, indexing and caring for records. A scribe maybe be somewhat likes a ghost writer, also a notary public, confidant or counselor to the wealthy and powerful.

Stamping - An impressed mark, decoration, or lettering, not colored or gilded, usually appearing at the top of stationer.

Woodcut - Printing method by a matrix where the “raised” part of the matrix only is inked, and in turn pressed against the paper or fabric to transfer the inked image. Relief printing methods include: letterpress; woodcut; wood engraving; linoleum cut, etc.

Terms Related to Paper and Stationery

Deckle - A deckled edge is the rough and irregular edge of paper that has not been cut.

Device - Refers to a paper maker or printer’s mark or imprint seen in paper, such as a laid or web pattern, or letters or figures, or other “device,” worked in the wires of the surface (mold) or into the roll (machine made paper). Today the term can also be used to describe a publisher’s trademark or logo; also known as printer’s mark or colophon.

Envelope Lining Paper - Tissue paper used to line the inside of matching stationery envelopes. Used for decorative purposes.

India Paper - An extremely thin, yet relatively opaque paper.

Monograph (monogrammed) Stationary – traditionally three letters printed, stamped or embossed on stationery to signifying the first, middle and last name of the owner.

Laid Paper - A paper which shows thick and thin lines at right angles to each other, and produced by the weave of a machine-made paper, or, in the manufacture of handmade paper, by the mold.

Mold - The rectangular wooden frame over which the brass wires or a wire cloth is stretched and through which water drains away from the pulp fibers in the formation of a sheet of handmade paper.

Rag Paper - Paper that contains cotton rag fibers. Generally used for high quality stationery.

Rule - A continuous line, thick or thin, that is used in decorative printing or on three-ring binder student paper.

Watermark - A translucent and distinguishing letters, symbol or a design incorporated into a sheet of paper during its manufacturing. A true watermark is a contained alteration of the paper, and to the opacity of the paper, made while the paper is still wet. The marks can be seen in the finished sheet of paper when viewed by transmitted light.

Wove paper - A paper that has something of a cloth-like appearance, that has been

made on a fine-mesh mold which, when held to the light, shows no marks or lines. It has been the typical paper used in bookbinding since the early 19th century. The effect is produced in machine-made papers by the weave of the dandy roll. and in handmade papers by the wires of the mold.

Vellum - Paper that has vellum finish (smooth, creamy finish) that is relatively absorbent, making a good printing surface. Originally, vellum was produced from the skin of a newborn calf or kid, and regarded as a higher quality skin than parchment which might come from any number of animals.

Professional Organizations (for the trade and for the collector)

See the code of ethic sections to understand standards and expectations.

1) Antiquarian Booksellers Association of America (ABAA):

<http://www.abaa.org/books/abaa/index.html>

2) Antiquarian Booksellers Association (ABA): <http://www.aba.org.uk/>

3) International League of Antiquarian Booksellers (ILAB):

<http://www.ilab-lila.com/>

4) Professional Autograph Dealers Association (PADA). <http://www.padaweb.org/>

5) The Manuscript Society: <http://www.manuscript.org/> The society was established in 1948 as the National Society of Autograph Collectors.

Recommended Conservation Action

Notes: Do not over do, or over use, archival materials, as the cost may not justify the returns, especially with contemporary materials. Also, the most important action you can take for long-term preservation of paper materials are (in sequential value):

1) Eliminate or lessen fluctuating temperature and humidity. Do not place materials in storage units, attics, basements, sheds, near exterior walls, heating vents, etc., keep materials as close and as constant as possible to 50-65 degrees and humidity 30 to 50% (this is not necessarily institutional standards); at the very least place these materials where t/h are as constant as possible, such as an interior closet.

2) Eliminate or lessen light levels (natural or artificial), keep materials in the dark,

do not frame and display original materials, instead display facsimiles (that are clearly marked as such).

3) Store materials as far away as possible from any water sources, such as above or below pipes (in associated drawers or cupboards) or in areas below bathrooms or kitchens.

4) Keep materials flat or upright, held up erect, so the materials will not bend or fold.

5) Above all else, “do not harm” for the cause of history or preservation. Do not automatically remove, separate or break apart highly integral or associated materials (photos from papers or letters, highly from less acidic materials, or redistribute materials in a more “logical” order, etc.) because you believe the current arrangement may harm historical materials; instead use interleaving papers to separate, or place unstable materials in archival or Mylar folders, while keeping the original or previous order of the materials. Protect the sinuous and web like associations of historical evidence, no matter how seemingly remote they are. Consult your local professional archivist, curator or conservator for more advice beyond this oversimplified recommendation.

6) If you want to scrapbook materials, use only copies/facsimiles of historical materials; go back and read 1-5.

Recommended Supplies

Mylar folders

Archival folders and containers

Presentation folders

Portfolios, binders and scrapbooks

Recommended Suppliers of Archival Containers and Supplies:

Metal Edge West (Los Angeles, CA) <http://www.metaledgeinc.com/>

Light Impressions, Inc., (Santa Fe Springs, CA)

<http://www.lightimpressionsdirect.com/servlet/OnlineShopping>

Recommended Readings

Autograph Collector Magazine (Santa Ana, CA). Autograph Media Publication
<http://www.autographcollector.com/acm.htm>

Manuscripts (New York, N.Y.) The Manuscript Society's Quarterly (BYU library has the serial with stops and starts up to 2008, 1980 to present, indexed)
Call Number: Z 41 .A2 A925 1 Non-circulating Special Collections
Reference

Carter, John. ABC for Book Collectors (New Castle, DE, Oak Knoll Books, 1992).
6th ed. A classic in the field.

Peters, Jean, ed., The Bookman's Glossary (Ann Arbor MI: R. R. Bowker Company, 1975).

Rendell, Kenneth W. History Comes to Life: Collecting Historical Letters and Document. (Norman, OK: University of Oklahoma Press, 1995). Also Forging History: The Detection of Fake Letters and Documents (same publisher, 1994)

Berkeley, Edmund, ed., Autographs and Manuscripts: a Collector's Manual, in association with the Manuscript Society (New York: Charles Scribner's Sons, ca. 1978).

Recommended Stationers

Tabula Rasa Social Stationers (Salt Lake City, Utah)
<http://tabularasastationers.com/>

Crane & Company <http://www.crane.com/navHome.aspx>

Dempsey and Carroll <http://www.dempseyandcarroll.com/>

A. Dean Larsen

Memorial and Biography



The Harold B. Lee Library Book Collecting Conference is named in memory of A. Dean Larsen, retired Associate University Librarian at Brigham Young University, who passed away on May 29, 2002 after a long battle with cancer.

Dean Larsen worked at the BYU Library for 40 years and was principally responsible for the acquisition of over three million volumes during his career, adding not only to the

general collection, but building a world-class Special Collections as well. Under Dean's direction, the library reached prominence as one of the nation's finest research libraries. Dean worked closely with Chad Flake to acquire unique research materials that today form the core of Special Collections. Among the collections built by Dean and Chad are the History of Printing, Renaissance and Reformation, History of Science, British and American Literature, Victorian and 19th Century Social History, and Western and Mormon Americana. His personal interest in collecting rare books and manuscripts resulted in life-long friendships with librarians, collectors, curators, and book dealers around the world. Prior to his passing away, Larsen and his wife, Jean, donated to the Lee Library their personal collection of more than 1,800 books, pamphlets, maps, photographs, and postcards dealing with Yellowstone National Park and established an endowment for its continued growth.

A. Dean Larsen's life and career were centered on libraries, book collecting and BYU. For this reason the University is pleased to recognize Dean's many contributions by naming the Lee Library's Book Collecting Conference in his honor.

A. Dean Larsen was born August 23, 1930 in Vineyard, Utah, a rural farming and dairy community adjacent to Orem and Provo, Utah. He was the third of five children, two older brothers and two younger sisters, born to Vera Alice Austin and Ariel Ellis Larsen. His early years growing up on a farm and in a house without indoor plumbing required his performing daily chores of carrying water from the spring, providing kindling to start the fire in the old kitchen coal stove and the heater in the front room as well as keeping the coal buckets full.

During the war years in the 40's, a steel mill was constructed in Vineyard thus prompting the relocation of several families living in that area. When Dean was 14 years of age the Larsen family moved to Orem where they had purchased a small farm and a newly remodeled modern home. Also on the property was a large barn. With the move Dean's father started a hide and fur business, thus the barn had a double function of providing shelter for live stock and a spacious area for processing hides and furs.

Dean attended Lincoln High School in Orem where he was on the debate team, associate editor of the year book, president of FFA and a student assistant for a very inadequate school library. After graduating from high school he entered Brigham Young University, focusing his study on history and geography. Summers and evenings were spent buying and processing hides for his father. He interrupted his university study after his sophomore year to serve as a missionary for the Church of Jesus Christ of Latter-day Saints. Upon completion of this two year mission, he returned to his studies at BYU and obtained student employment in the University Library. From that time on, books and the library became an integral part of his life.

When he graduated from the university with a major in history, the Korean War was under way and he was drafted to serve in the army. After basic and specialized

training, he was assigned to the Central Intelligence Corp in Stuttgart, Germany. This assignment and location provided extensive opportunities during weekends and short leaves to experience travel throughout Europe. This opportunity imbued him with a lasting appreciation for the arts, museums, libraries, book shops, rare book dealers, etc.

Dean returned home from his tour of duty with the army in the fall of 1956 and was hired full-time at the BYU library with an agreement that he would be given summers off to pursue a Master of Library Science degree, at the University of Michigan. He completed his degree in August of 1960. The next year he was appointed director for collection development. The fruits of his ability and tireless efforts are now documented with the quality and quantity of books acquired during his tenure at the helm of acquisition for the Brigham Young University Harold B. Lee Library. Dean was also an avid collector of material for his personal library. One of his most extensive collections was his collection of Yellowstone materials. He also spent a great deal of time working on a general bibliography for Yellowstone material. Before his death, he was able to accrue information for more than 10,000 annotated entries.

From the beginning of his career he demonstrated what some have said is a gift or rare ability - a true "book sense". It is something analogous to height in a basketball player; it can't be acquired through training; you either have it or you don't. He was able to recognize not only the value of the acquisition, but also envision how it would contribute to the collections of the library.

Biographies



Adams, Irene

Irene Adams has been a Reference Librarian in Special Collections for four years, having also worked as a Reference Librarian in various college, public, and medical libraries. Her educational background includes Associate's degrees in Registered Nursing and History, Bachelor's degrees in Sociology and Psychology, and Master's degrees in Library and Information Sciences and in Sociology. She is currently completing a Bachelor's degree in Public History, which included producing an exhibit and supporting materials related to Miniature Books that was displayed at BYU in January 2009 and at Utah Valley University in February, 2009. In preparation for the exhibit and this presentation she also became a member of the Miniature Book Society and attended their Annual Conclave in November, 2008.

Crawley, Peter

Pete received a BS and Ph.D. in mathematics from Caltech and taught at the University of Washington, University of Minnesota, University of California, Berkley, and Caltech, before coming to BYU in 1971. He has been a serious collector of Mormon Americana for forty-five years and is the author of A Descriptive Bibliography of teh Mormon Church.

Draper, Larry

Larry is Curator of printed Americana and Mormonism at the L. Tom Perry Special Collections of the Harold B. Lee Library at Brigham Young University. He holds a BA in philosophy from California State University at Fresno, and MLS and MA in History, both from BYU. He worked for eighteen years at the LDS Church Historical Department, first as a manuscript cataloger, then from 1985 to 1997 as rare book librarian, He has held his present position at Brigham Young University since 1997.

Hunter, Mike

J. Michael Hunter is the Mormon Studies Librarian and Chair of the Religion and Family History Department at Brigham Young University's Harold B. Lee Library. He has published numerous articles in the field of Mormon Studies, is the author of two novels, and also a book about Mormon folklore and urban legends.

Maxwell, Robert

Robert L. Maxwell is a regular presenter at the A. Dean Larsen Book Collecting Conference. He is the Library's cataloger of fine press materials and also serves as chair of the Special Collections and Formats Catalog Department. He holds a Ph.D. in Classics from University of Toronto, and a J.D., M.A., and M.L.S. from Brigham Young University. He also received his B.A. from BYU in French and Latin.

Sommerfeldt, Judy

Judy is a graduate of BYU with a BA in English and a Minor in French. She also has a secondary education teaching certification. She is a former junior high school teacher, past president of the Utah Calligraphic Artists, and is currently teaching part-time in the Visual Arts Department at Brigham Young University.

Taylor, Russ

Russ has been Supervisor of Reference Service at the L. Tom Perry Special Collections of BYU's Harold B. Lee Library since 1999. In addition he is currently serving as the Chair of the Department of Special Collection. Prior professional work includes fifteen years as a corporate speechwriter, three years as assistant curator of Specila Collections at BYU and temporary positions as reference librarian at Mary Washington College (Fredericksburg, Virginia), Anoka-Ramsey Community College (Coon Rapids, Minnesota), and as a contract library cataloger for Advanced Information Consultants (Minneapolis, Minnesota). To round out his professional career, he has also worked as a bull whacker and an ox driver for the Minnesota State Historical Society at the Oliver Kelly Historic Farm in Elk River, Minnesota, and at "This Is The Place" Heritage Park in Salt Lake City, Utah.

Wells, Tom

Tom has been the Curator of Photographic Archives in the L. Tom Perry Special Collections of the Harold B. Lee library since 1993. He has taught and lectured widely. Tom holds BS and MLIS degrees from Brigham Young University, and has also received advanced training in historical photographic processes and photographic preservation from the George Eastman House and the Image Permanence Institute in Rochester, New York. Tom is equally at home behind the camera and in the darkroom as he is teaching groups interested in photography.

Westwood, Brad

Brad is the Head of Collection Development at the L.D.S. Church History Library. Prior to his move to the Church Library he served as the department chair or head of the L. Tom Perry Special Collections Library. In that capacity he had the responsibility of working across all collecting areas and with all of the department's curators, catalogers, conservators, reference staff and exhibition personnel. Along with Scott Duvall, Associate University Librarian for Special Collections and Donor Relations, Brad co-founded the A. Dean Larsen Book Collecting Conference. His subject specialties include modern manuscripts, the administration of cultural repositories (archives, rare book libraries and historical societies), architectural history and historic preservation. Brad's degrees are from BYU in American Studies (BA, 1985) and from the University of Pennsylvania in Historic Preservation (MS, 1994).





Project Coordinator	Tom Wells
Designer	Jami Peets
Photographers	Ashley Larsen, Jami Peets, Tom Wells
Printer	Hedgehog Solutions (Lindon, UT)
Publication Date	March 5, 2010

