

A. DEAN LARSEN

BOOK

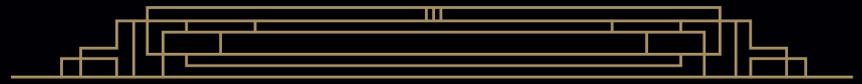
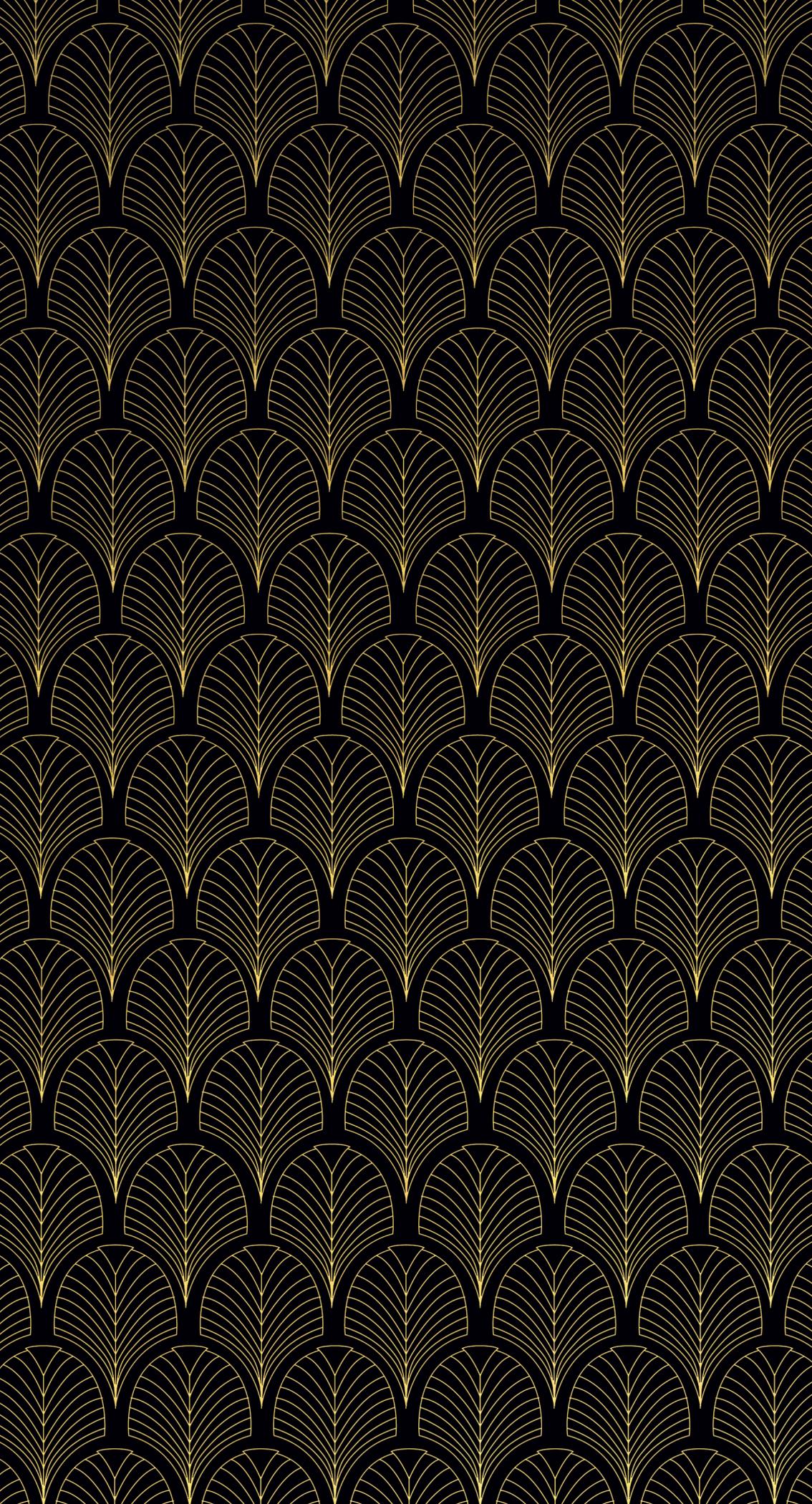
COLLECTING
CONFERENCE

L. TOM
PERRY

SPECIAL
COLLECTIONS

HAROLD B. LEE LIBRARY LEVEL 1

MARCH 21-22, 2019



A. DEAN LARSEN
BOOK
COLLECTING
CONFERENCE

MARCH 23-24, 2017



L. Tom Perry Special Collections
Harold B. Lee Library
Brigham Young University
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WELCOME

On behalf of the Harold B. Lee Library, welcome to the annual A. Dean Larsen Book Collecting Conference. The conference honors the legacy of A. Dean Larsen, Associate University Librarian for Collection Development at the Harold B. Lee Library for over 30 years. Dean was instrumental in building the collections of the Lee Library and of L. Tom Perry Special Collections, and the Book Collecting Conference is inspired by the strong relationships with book dealers, scholars, and collectors that Dean cultivated throughout his career. We hope that you will find a sense of community as you mingle with professional and amateur collectors, scholars, curators, and other book enthusiasts over the two days of seminars and workshops. We express our gratitude to Jean M. Larsen, Dean's wife, who established the endowment which supports the conference.

This year, we've assembled wide variety of seminar content, exploring the print legacy of significant events in Utah and LDS history, avenues for collecting sheet music, literature, and periodicals, and even how to care for your own collections. We hope you will discover something new to love about the world of books!

You may have noticed that the Book Collecting Conference has a new permanent web address, <http://adlbcc.byu.edu>. Look there for updates later this year when we begin to post information about the 2020 conference. As always, we welcome your feedback and suggestions for content for our future conferences.

Sincerely,

Maggie Gallup Kopp

Interim Associate University Librarian for Special Collections
Harold B. Lee Library

CONFERENCE SCHEDULE

PRE-CONFERENCE WORKSHOPS

THURSDAY, MARCH 23

9:00 am - 5:00 pm Sewn Boards Binding

9:00 am - 5:00 pm The Salt Print

CONFERENCE

FRIDAY, MARCH 24

8:00 am - 8:30 am Registration, Breakfast Snack
1130 HBLL (Special Collections Foyer)

8:30 am - 9:00 am Welcome

9:00 am - 10:15 am First Seminar

10:15 am - 10:30 am Break

10:30 am - 11:45 am Second Seminar

12:00 pm - 1:30 pm Lunch and Luncheon Speaker
3228 WSC

1:45 pm - 3:00 pm Third Seminar

3:00 pm - 3:15 pm Break

3:15 pm - 4:30 pm Fourth Seminar

4:30 pm - 5:00 pm Evaluation Submission



PRE-CONFERENCE
WORKSHOPS





SEWN BOARDS BINDING

Judy Sommerfeldt



The sewn boards binding was designed by book conservator and book arts educator Gary Frost as an example of using historical models/bindings as sources for conservation binding structures. The structure of the sewn boards binding follows in principle and basic form the features of the early Coptic and Ethiopian codex bindings of North Africa and later Islamic and Byzantine cultures.

Like its historic prototypes Frost's binding has unsupported sewing and squareless cover boards that are sewn directly to the sections. The covers are composed of folios of a thin ten or twenty point card that are sewn to the text block as the first and last sections. This creates a secure cover to text block attachment and creates a structure that opens easily and very flat providing a "full gutter reveal" (Frost, 2004) and pages that are easily scanned, copied, or inscribed.

The sewn boards design has established itself as a useful conservation binding and as a limited edition binding. The sewn boards binding is ideal for use as a photo book or sketch book. The construction allows for creative aesthetic in covering materials, spine treatments, and edge decorating techniques. The sewn boards binding is an excellent structure for beginning and experienced binders.

In the pre-conference workshop participants will construct a sewn boards book using common bookbinding tools, materials, techniques and principles.

Bibliography:

Frost, Gary, (<http://futureofthebook.com/return-of-the-sewn-board-binding-2/>), 2004.

<http://www.arts.ucsb.edu/faculty/reese/classes/artistsbooks/garyfrost-sewnboardsbinding.pdf>

Hamner, Karen, "Variations on the Drum Leaf and Sewn Boards Bindings," Guild of Book Workers Seminar on Standards of Excellence in Hand Bookbinding, October 26, 2013.

Hébert, Henry, Work of the Hand by Henry Hébert, "Sewn Board Binding", 2010.



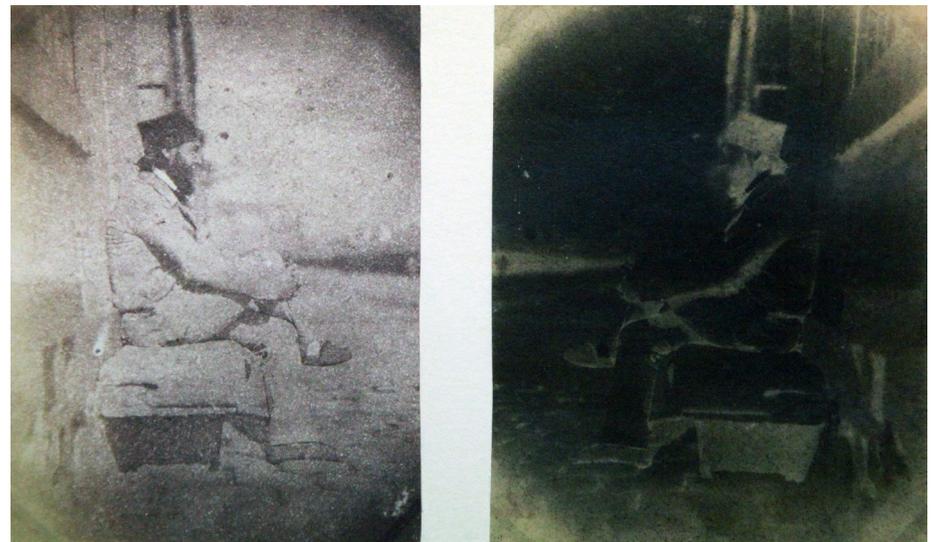
THE SALT PRINT

Tom Wells

The salt print was invented in 1840 by an Englishman named William Henry Fox Talbot and was the first photographic process which used a negative to make a final positive print. One of the benefits being many prints could be made from a single negative.

To make a print a negative was placed in direct contact with a light sensitive piece of paper and placed into a special printing frame. By placing the frame containing the negative and sensitized paper in the sun, sunlight would pass through the negative and expose the photographic paper beneath it, "printing out" the image. The result was a positive image of the negative. The first negatives were made of paper and then waxed to make them more translucent. In later years, paper was replaced by glass and eventually flexible film in making negatives.

The sensitized paper was made by taking a piece of high quality rag paper and brushing on a coating of salt water, or floating it on the same, and then allowing the paper to dry. Once dry, the "salted" paper was then coated with (or allowed to float on) a solution of silver nitrate. This second coating, which had to be applied in a darkened room, was also allowed to dry. The combination of chloride from the salt in the first step and the silver in the second step created the light-sensitive chemical silver chloride. This light-reactive silver-chloride held inside the absorbent paper fibers, giving the salt print a much softer look when compared with the contemporary daguerreotype.



After the paper was printed, it had to be prewashed, toned (if desired), fixed and then subjected to a final wash. The first washing of the print was done in a weak salt solution which removed any excess free silver left on the paper. Free silver is extra silver ions which did not combine with chloride



ions when the paper was coated. Next the print was toned in a bath of gold-chloride. This made the image more permanent by replacing some of the silver with gold. The toning also changed the color of the final print. Depending on how long the print remained in the toning solution the color would range from a warm brown to a cool gray brown. The fixing was done to remove the unexposed silver-chloride. The unexposed silver-chloride had to be removed or the picture would continue to react with light and become just a dark piece of paper with no image. Fixing was done by soaking the print in a solution of sodium hyposulfite, or “hypo” for short. The picture was then washed to remove any residual hypo. Once dried the print could be waxed or just mounted and framed as is. The result was a beautiful salt print.

Formulas

The prewash can be done in regular tap water if the water is chlorinated if not add a small amount of table salt to the water. Wash the print until the white silver-chloride no longer is given off from the paper.

Salting solution

1.5 grams of ammonium chloride (or pure sodium chloride)
1.5 to 2 grams gelatin
100 ml distilled water

Silver solution

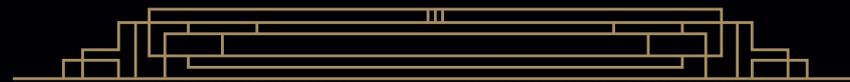
15 grams silver nitrate
100 ml distilled water

Fixing solution

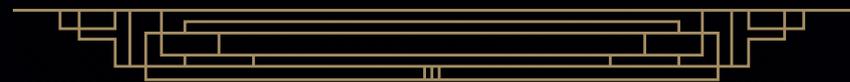
1000 ml of warm water
150 grams sodium thiosulfate (“hypo”)
2 grams sodium bicarbonate



Roger Fenton photograph (salt print) of the Crimean War



CONFERENCE
SEMINARS



Sacred Hymns

With a Fresh New Sound

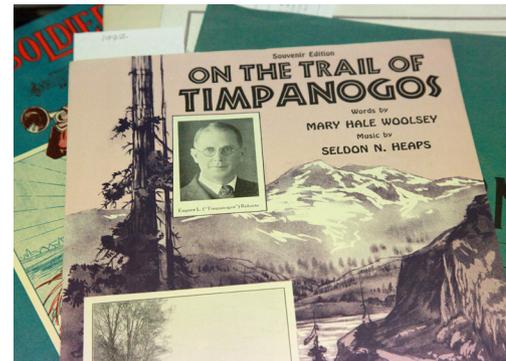
Volume 1

and Piano Solos

ed by Kay Hicks Ward

MUSIC PUBLISHING IN UTAH: A DECADE BY DECADE APPROACH

Janet Bradford



Publishing in Utah has been well documented. Bibliographies compiled by Chad Flake and others include the sacred music printed in hymnals sanctioned by the Church of Jesus Christ of Latter-day Saints. But what about popular music? What other types of

music were being marketed over the years? This seminar will review sheet music publishing in Utah from the earliest prints of the 1860s to the prolific output in markets today. Different types of music printing will be discussed along with viewing samples from a variety of publishers, decade by decade. An overview of composers, themes and customs will be illustrated.

Collecting strategies will be suggested.

Selected Chronological Listing of Music Publishers (located in Salt Lake City unless noted otherwise):

1869

E.L.T. Harrison

1870

Daynes & Sons

1880

Daynes & Coalter

Pedersen & Aldous

1890

Beesley Music Company

D.O Calder's Sons Co. (45-47 W First South Street)

1900

Deseret News Press

Fergus Coalter Music Co.

Middle States Press

Montgomery & White

Salt Lake Rotary Club

William C. Clive (116 No. State St)

1910

Carstensen & Anson Co.
 Chas. F. Zitting (Music Department, University of Utah)
 G. H. Schuster Music Co.
 John M Chamberlain
 Royalton Music Publishing Co.
 Seliladean Publishers

1920

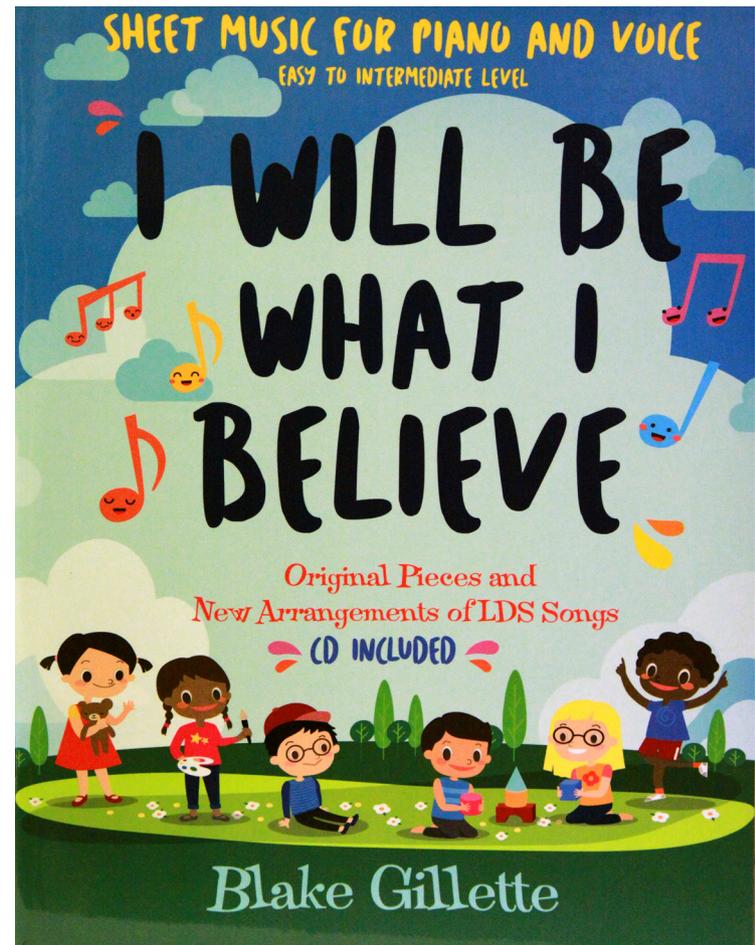
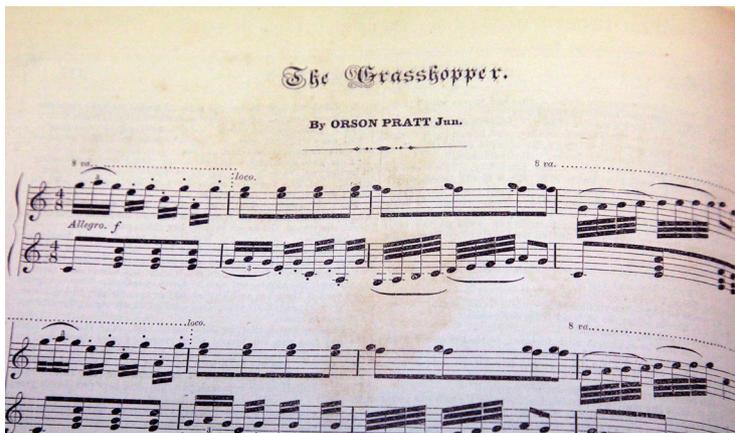
Alexander & Co.
 Favorette Taylor (2353 Nibrie Ave, Ogden)
 Hugh W. Dougall
 Ralph Cloninger Music Publishing Company
 Robison-Maltby Music Co (Ogden)
 Williams Pub. Co. (308 E. 3rd So. Provo)

1930

Ajax Music Co.
 Cross & Wings, Inc.
 Choir Publishing Co.
 Hanson Wigwam (Provo)
 Harrison R. Merrill & Charles J. Engar
 E. P. Simpson (369 So. 8th West St.)
 I. A. Hughes & Co. (307 Utah Savings & Trust Bldg.)
 L.P. Roberts
 Taggart--Woolsey--Brown, Inc. Music Publishers

1940

Beehive Music Publishers
 Columbia Music Company (Provo)
 Crandall (608 Templeton Bldg., SLC and Ogden)
 Crawford Gates (Music Department, Brigham Young University, Provo)
 Mary Halloran Soules
 Mirla Greenwood Thayne (893 East 3rd North, Provo)
 Pacific Publications
 Phyllis Oberhansley (White Rocks)
 Pioneer Music Press

**1950**

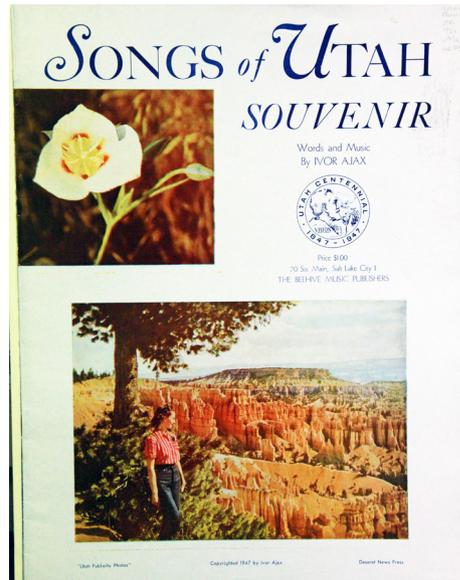
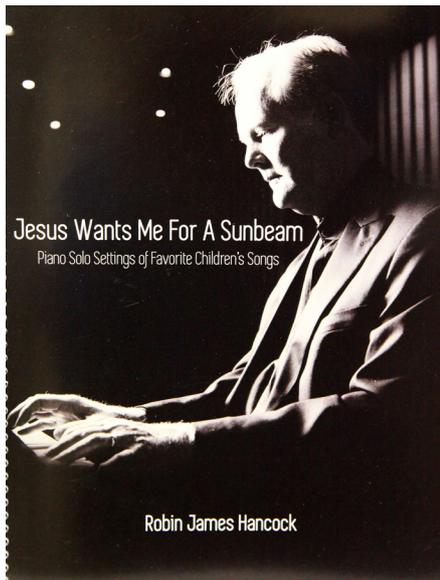
D. Clyde Lloyd
 Hart Bros. Music Publishers (2130 So. 11th East)
 Magnificent Music Co. (383 East 100 North, Orem)
 Wheelwright Press, Inc.

1960

Dayman Music Reproduction
 Elzina H. Smith (41 South 200 East, Provo)
 Lorraine S. Wilkinson
 Music Enterprises (Provo)

1970

Carl P. Dea (Magna)
 Cora N. Sheffield (St. George)
 Embryo Music
 Emily Spencer
 Fernwood Publications (SLC and Provo)
 Jackman Music
 Janice Kapp Perry (1590 West 1050 North, Provo)
 Musicart West (733 E 840 N Circle, Orem)
 National Music Publishers (2654 East 3120 South)
 Pioneer Music Press (973 So. West Temple)
 Prime Recordings (2245 North 800 East, Provo)



1980

Christian Asplund
 Brite Music Enterprises
 Elysium Music (68 E 600 S, Orem)
 Melba Colvin Perry
 WardOrganist.com
 Zion Publications (729 West 350 South, Orem)

1990

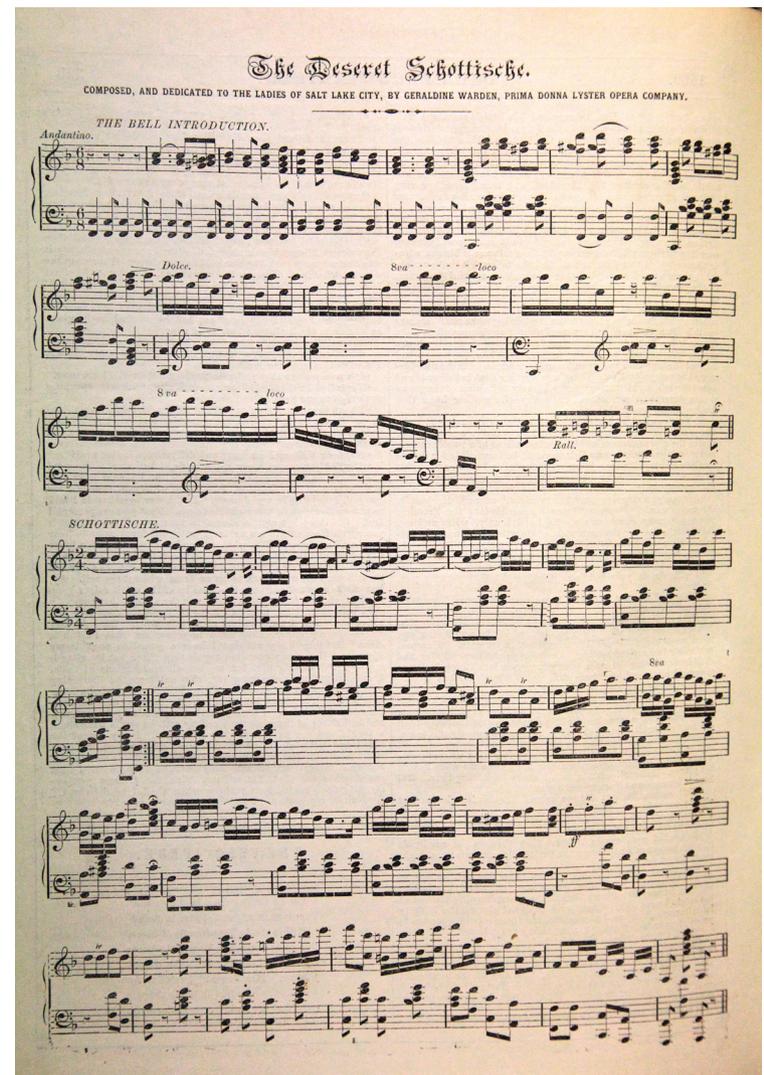
Deseret Book
 Eclipse Music
 HolySheetMusic.com
 JAG Harp
 JS Productions (Jon Schmidt)
 Lowemar Records
 Paul Cardall
 Tyler Castleton Music (Provo and Nashville, TN)
 Ward Winning Productions

2000

Excel Entertainment Group
 Gateway Music (372 E 700 N Kaysville)
 LDSMusicSource.com (Plum Publishing)
 Pinnacle Music Group
 Providence Music Publishing Company
 Royce Campbell Twitchell
 Shadow Mountain Records
 Sounds of Zion
 Todd McCabe Music
 Tonioli Music
 Treble V Music

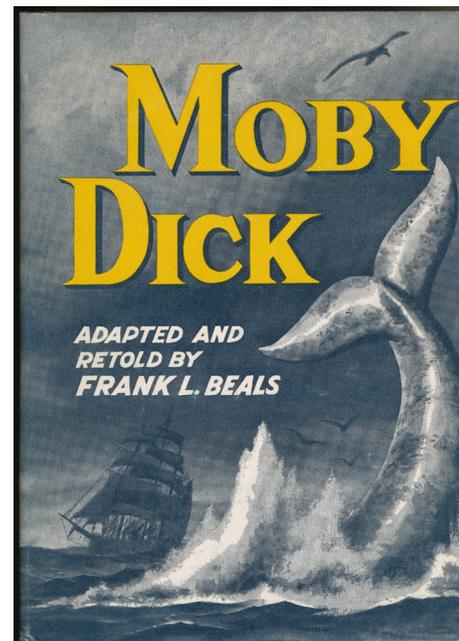
2010

BYU Music Publishing Group
 Cedar Fort
 David Tolk
 Diamond Aire Music
 HxMusic
 Kristen R. Bromley Music (Alpine)
 Liz Davis Maxfield (Provo)
 Mountainside Music and Creative Content
 Robin James Hancock
 Ronarte Publications
 Steven Sharp Nelson
 Stone Angel Music (Sandy)
 Windham Music Press



HERMAN MELVILLE AND THE AFTERLIFE OF MOBY-DICK

Maggie Gallup Kopp

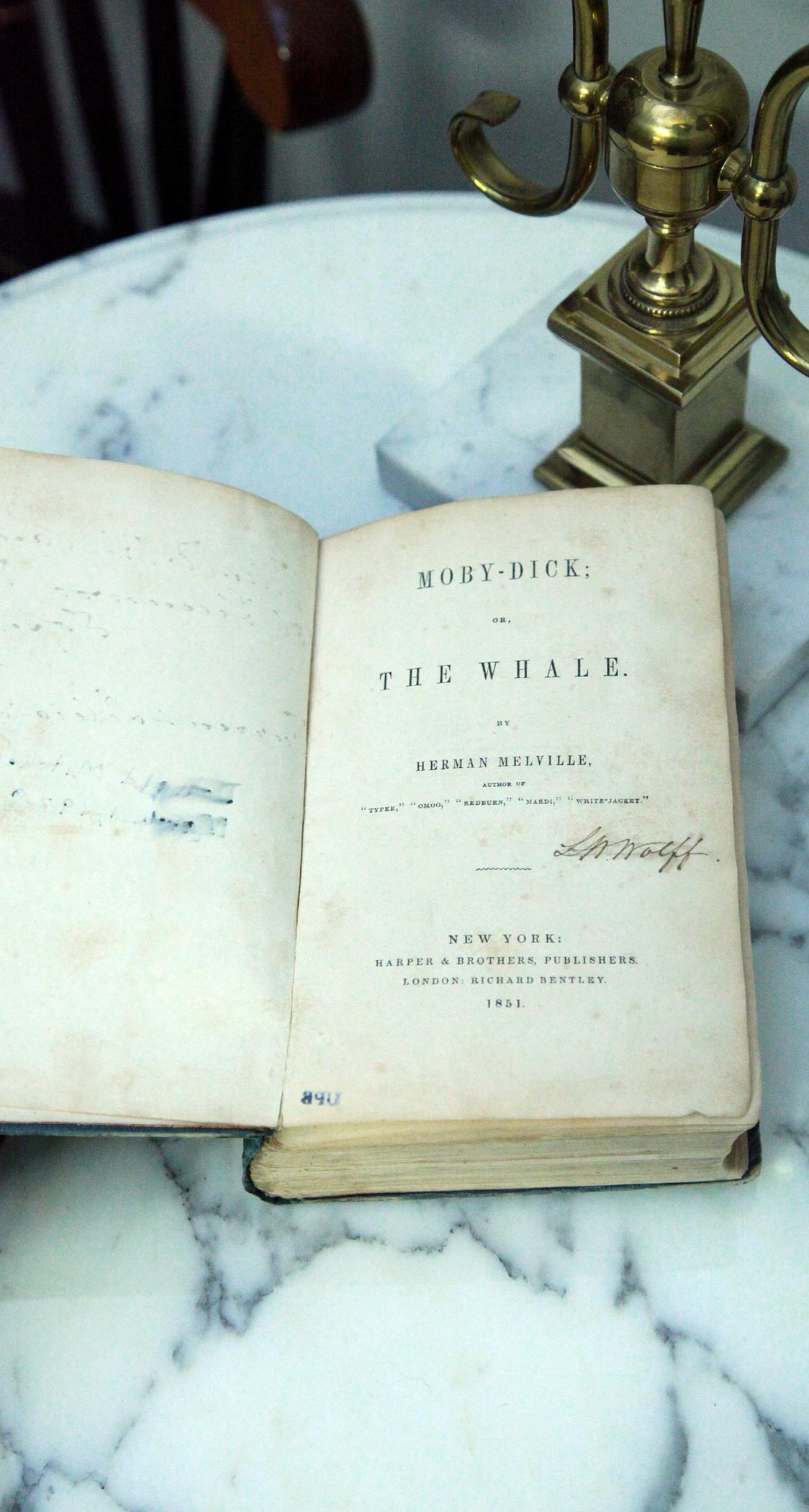


Herman Melville is regarded today as one of the foremost figures of American literature, but when he died in 1891 at age 72, he was a failed, forgotten author whose days on the bestseller list were long past. 2019 marks the 200 years since Melville's birth and about a century since his legacy began to be reclaimed by literary critics and publishers.

In this session, we'll briefly cover Melville's publishing history, from his wildly popular debut novel *Typee* (1846) and its sequel,

Omoo, to the critically-panned novels *Moby-Dick* (1851) and *Pierre* (1852) and his attempts to reboot his literary career as a short story writer and poet. We'll then pick up the story of Melville's reception in the early 20th century as prominent writers and literary critics reassessed Melville and his work and the rediscovery of his unfinished novel *Billy Budd*. In the ensuing decades, *Moby-Dick* in particular came to occupy a spot in the American literary canon, inspiring scholarly and fine illustrated editions; abridgments and adaptations for readers in high school and younger; and adaptations into other genres like science fiction, comic books, and motion pictures. Judging by current publishing trends *Moby-Dick* will spark the imagination of writers, graphic novelists, and artists well into the 21st century.

Collecting Melville's first editions, and even 19th century reprints, can be a costly endeavor. Copies of his early novels can be acquired for a few thousand dollars; even worn copies of *Moby-Dick* can fetch prices of \$30,000 or more. One alternative is collecting editions from the Melville revival of the 1920s to the present. We'll focus exclusively on editions of *Moby-Dick* printed after the appearance of Raymond Weaver's *Herman Melville: Mariner and Mystic* (New York: George H. Doran, 1921), the first full-length biography of Melville. From postwar paperbacks to children's board books, *Moby-Dick's* long afterlife provides ample avenues for the collector on any budget.



First editions published in Melville's lifetime:

TYPEE

Narrative of a Four Months' Residence Among the Natives of a Valley of the Marquesan Islands; Or, A Peep at Polynesian Life... London: John Murray, 1846

Typee: A Peep at Polynesian Life... New York: Wiley and Putnam, 1846

OMOO

Omoos: A Narrative of Adventures in the South Seas. London: John Murray, 1847

Omoos: A Narrative of Adventures in the South Seas. New York: Harper & Brothers, 1847

MARDI

Mardi: And a Voyage Thither. London: Richard Bentley, 1849

Mardi: And a Voyage Thither. New York: Harper & Brothers, 1849

REDBURN

Redburn: His First Voyage... London: Richard Bentley, 1849

Redburn: His First Voyage... New York: Harper & Brothers, 1849

WHITE JACKET

White-Jacket; Or, The World in a Man-of-War... London: Richard Bentley, 1850

White-Jacket; Or, The World in a Man-of-War. New York: Harper & Brothers, 1850

MOBY-DICK

The Whale. London: Richard Bentley, 1851

Moby-Dick; Or, The Whale. New York: Harper & Brothers, 1851

PIERRE

Pierre; Or, The Ambiguities. New York: Harper & Brothers, 1852

ISRAEL POTTER

Israel Potter: His Fifty Years Exile. New York: G. P. Putnam & Son, 1855

THE PIAZZA TALES

The Piazza Tales. New York: Dix & Edwards, 1856

THE CONFIDENCE MAN

The Confidence Man: His Masquerade. New York: Dix & Edwards, 1857

The Confidence Man: His Masquerade. London: Longman, Brown, 1857

BATTLE PIECES

Battle-Pieces and Aspects of the War. New York: Harper & Brothers, 1866

CLAREL

Clarel: A Poem and Pilgrimage in the Holy Land. New York: G. P. Putnam, 1876

Bibliographies and references for collectors

Bookseller Kevin McDonnell's online article at the ABAA website, "A Checklist of Herman Melville's First and Major Editions" (<https://bit.ly/2MgRmL7>) is highly accessible and a good place to start. More formal bibliographies and bibliographic studies of Melville and *Moby-Dick* include:

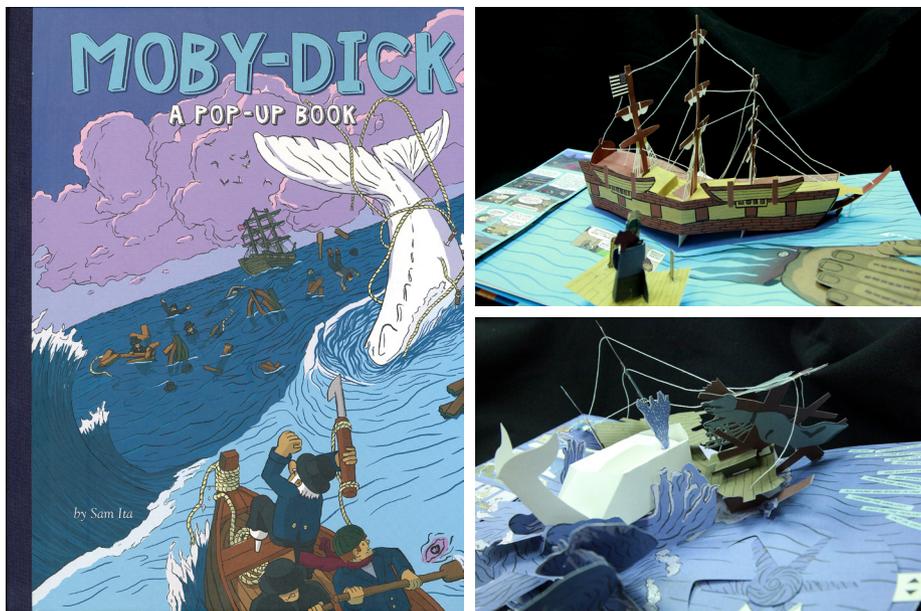
The Bibliography of American Literature, vol. 6. New Haven: Yale University, 1973

The Parkman Dexter Howe Library, vol. 6 (Melville). Gainesville: University of Florida, 1989

Tanselle, G. Thomas. "BAL Addenda, Melville." *Papers of the Bibliographical Society of America*, vol. 72, no. 2, 1978, pp. 243-245

Tanselle, G. Thomas. *A Checklist of Editions of "Moby-Dick," 1851-1976.* Evanston: Northwestern University, 1976

Tanselle, G. Thomas. "The Sales of Melville's Books." *Harvard Library Bulletin*, vol. 17, no. 2 (April 1969), pp. 195-215



The RELIEF SOCIETY Magazine

December
1928

Vol. XV
No. 12



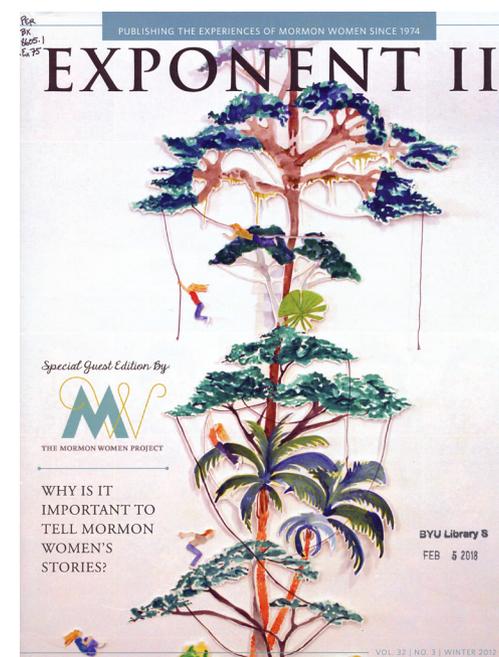
FEMALE VOICES: LDS WOMEN'S MAGAZINES AND WEBSITES – PAST AND PRESENT

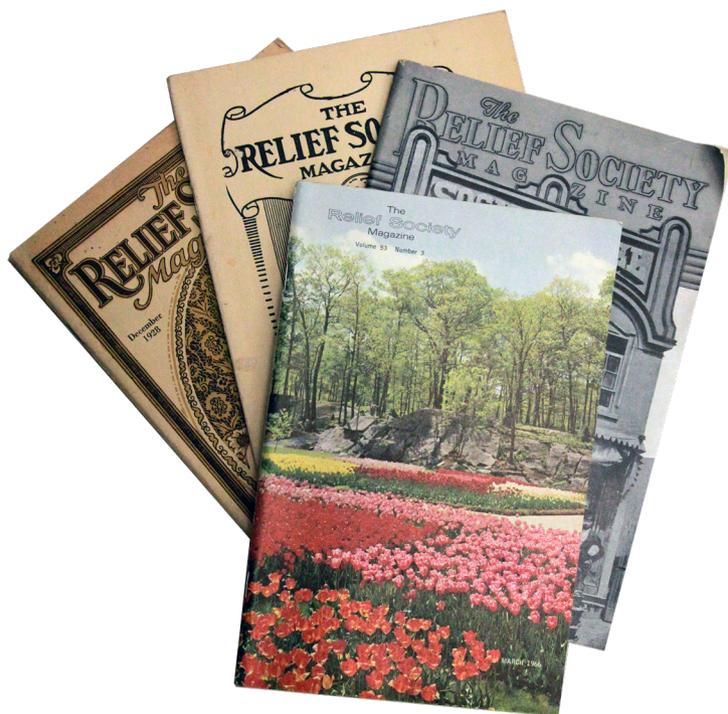
Connie Lamb

Because most history was written by men about men women's voices have not been adequately recorded nor publicized. The same holds true for histories of the Church of Jesus Christ of Latter-day Saints. However, many early church women were literate and educated. They were poets and writers, and in turn they schooled other women in the literary arts. They established their own avenues through which they could express themselves.

The first way was the *Woman's Exponent*, one of the earliest periodicals for women in the United States that began publication in 1872. It was in a newspaper format and covered many subjects including information about the Relief Society organization, local news, health, dress, education for women, suffrage, motherhood, children, polygamy, and church leaders. It provided an outlet for women's voices and both new and established women writers were encouraged to submit their work. Through articles, short stories, poetry, letters, essays, and editorials, they expressed their feelings, humor, sentimentality, and religious and social convictions. The newspaper would furnish to the world an accurate view of the misrepresented women of Utah. It was first proposed by Edward L. Sloan, editor of the *Salt Lake Herald*. He thought a newspaper for women in Salt Lake City would be a good idea and asked Louisa Greene Richards to edit it, which she did for five years. Then Emmeline Wells became the editor and served in that capacity until 1914, when the publication ended.

A magazine for younger women with the title, *The Young Woman's Journal*, commenced in 1889, edited by Susa Young Gates. The periodical was focused on adolescent girls and included the following categories: Literary Department, The World, The Perfect Woman, Our Girls, House and Home, Girl Queries, Dress, Fancy Work, Hygiene, Editor's Department, and Lessons. This magazine, which was the official organ of the Young Ladies Mutual Improvement Association, continued until 1929.



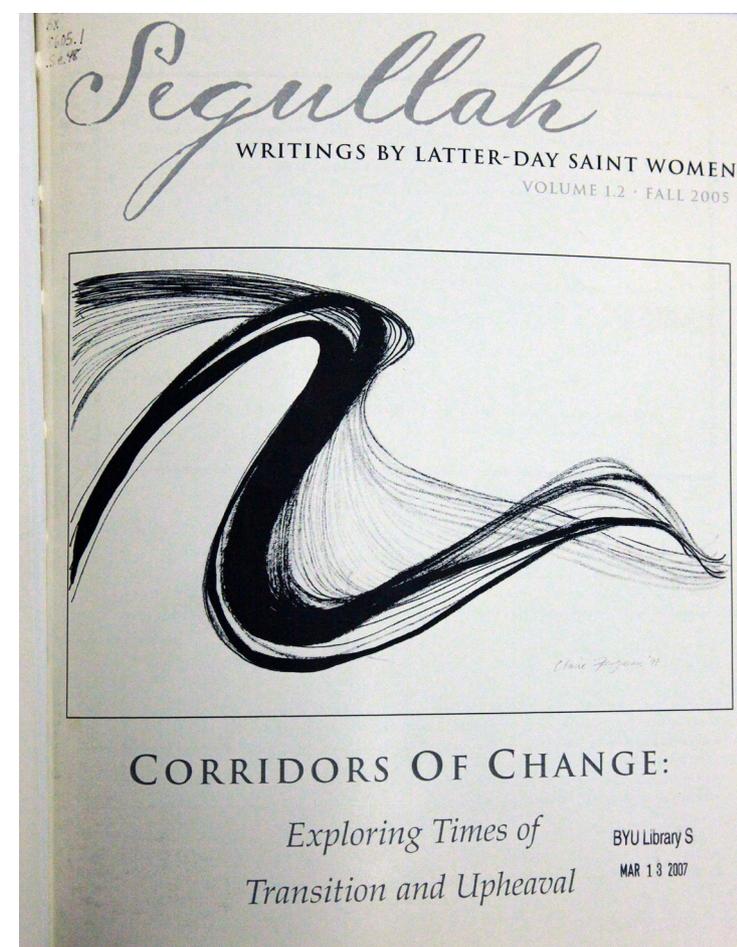


In 1914, when the *Woman's Exponent* ceased, *The Relief Society Magazine* was instituted as the official organ of the Relief Society organization. It ran until 1970, when the church magazines were consolidated. The purpose of the *Relief Society Magazine* was to unite LDS women in a bond of common interest, to educate and enlighten as well as to be an outlet for Mormon women's own writing. The main categories that were covered in the RS Magazine were: lessons, articles, fiction, poetry, plays, editorials, notes from the field (ward and stake RS information), happenings (about individuals), recipes, images, and advertisements.

After 1970, there was no public forum for Relief Society sisters to express themselves, so in 1974, a group of LDS women in the Boston area created *Exponent II* to fill the void. The mission of *Exponent II*, which is still being published, is to be an open forum for women's expressions. The editors recognize the importance of each woman's voice and the merit of offering a platform for those voices to be heard.

In recent years, technology has provided another means for women's voices to be heard. There are many blogs and websites dedicated to various aspects of women's lives and places for women to speak online. Two of the recent ones are the "Mormon Women's Project" and "Aspiring Mormon Women". They both publish material written by women for women. The MWP is focused mainly on adult women while the AMW is directed toward young women. The AMW's mission is to encourage, support and celebrate the educational and professional aspirations of LDS women who are high

school age, who are in school, who are working, or who are desiring to return to school or the workforce. One of its main goals is to embrace and discuss the intersection of the personal, educational and/or professional, and spiritual lives of LDS women. The prominent features of the group's website are career day, information, personal essays, spotlights, YW activities, voices from the past and podcasts. The categories on the home page of the MWP are interviews, Sunday School supplements, resources, the MWP blog and women at church. The website includes quotes from LDS women that can be used in talks and lessons, a reading list, and information about Mormon Foremothers. The main focus of this group is stories about adult Mormon women, essays and how girls and women can be more involved at church.





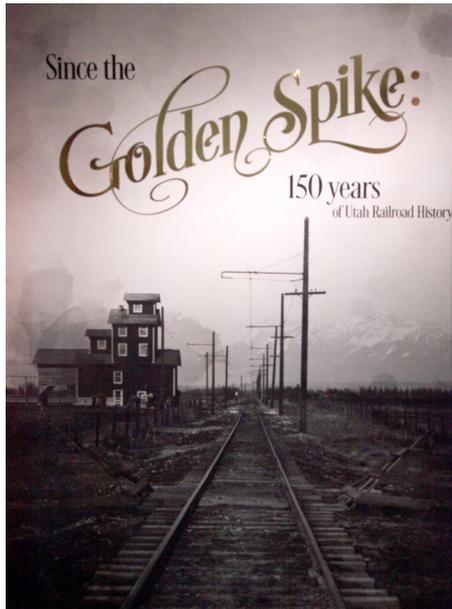
SINCE THE GOLDEN SPIKE: 150 YEARS OF UTAH RAILROAD HISTORY (GALLERY STROLL)

Ryan Lee

During 2019, celebrations will be held throughout Utah and other parts of the US commemorating 150th anniversary of the completion of the 19th centuries most innovative and important engineering feats – the First Transcontinental Railroad, or Pacific Railroad as it was commonly called since it would allow increased access to this important waterway and the trade markets it provided. The massive undertaking was completed on May 10, 1869, at Promontory, Utah, and the American West would never be same.

Over the last 150 years, railroads have impacted Utah in many ways. This gallery stroll will take you through a display of photographs, documents, printed ephemera, artifacts, and multimedia presentations that help to tell just a part of this history. You will learn about the role of Brigham Young and the members of the Church of Jesus Christ of Latter-day Saints in building the Transcontinental Railroad, and the early railroads completed by the Church over the next decade. You will also learn how railroads played a role in diversifying and enhancing Utah's economy into the early 20th Century, including the mining industry, agriculture, and tourism.





The stroll will conclude with the inter-urban railroads that once stretched from Preston, Idaho to Payson, Utah, and the major players who helped build some of these railways, specifically Simon Bamburger and Walter Orem. Before leaving the gallery, we will hit on how railroads are making a resurgence in the state with the advent of TRAX and FrontRunner, and you are more than welcome to test your knowledge of train trivia Jeopardy-style, maybe even strike up a competition among your fellow attendees!

Beyond the exhibit, we will be showing some early printed railroad guides and travel narratives and discuss how Utah is portrayed to potential tourists who would be coming to Utah over the newly minted Transcontinental Railroad. These guides and narratives provide a wealth of historical information, including beautiful images, as well as an interesting perspective on the newly opened territory, especially Utah and its unique natural and religious landscape. As we examine what information they provide about Utah, we will see how the railroad companies and early tourists viewed Utah as a potential tourist destination, and in doing so, get a clearer picture for how the coming of the railroads helped to establish the tourism industry we know today.



Below is a list of publications that will be examined and out for attendees to view up close:

Great Trans-continental Railroad Guide, George Crofutt, 1869

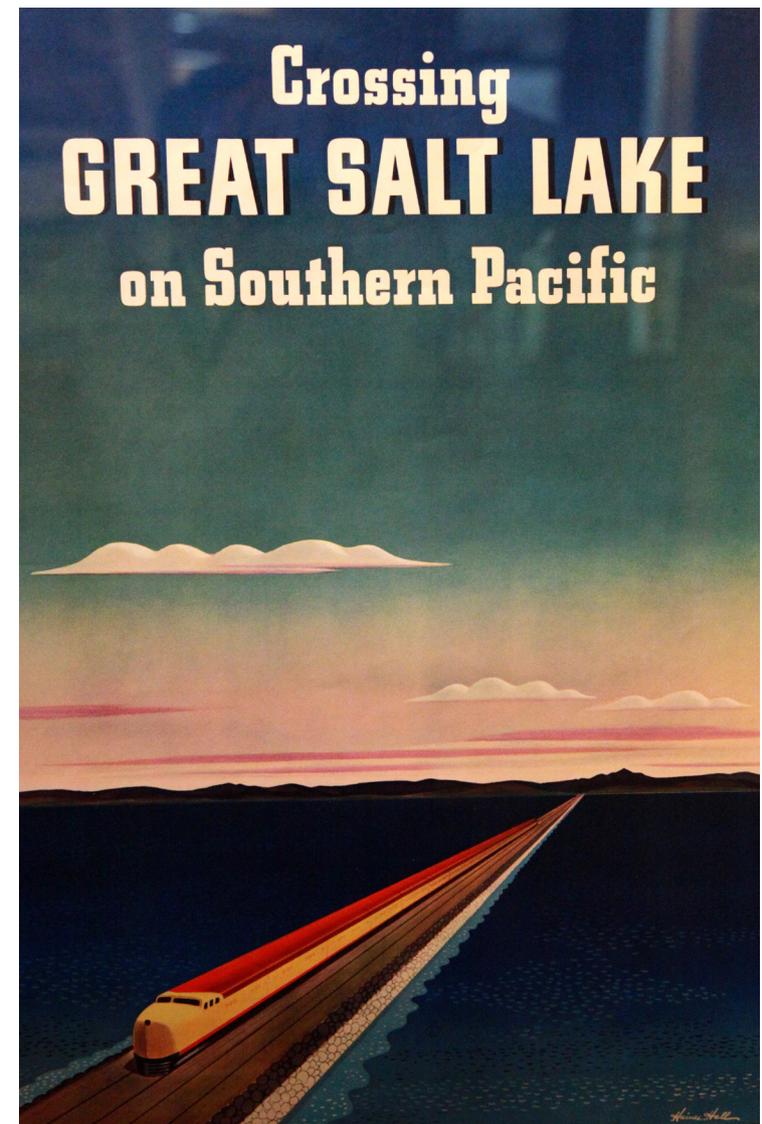
Nelson's Pictorial Guide Books, T. Nelson and Sons, 1871

The Pacific Tourist, Henry T. Williams, 1876

Our New West, Samuel Bowles, 1869

From the Atlantic Surf to the Golden Gate : first trip on the great Pacific Rail Road, W. L. Humason, 1869

Beyond the West, George W. Pine, 1870





COLLECTING SPECULATIVE FICTION IN THE TWENTY-FIRST CENTURY

Robert L. Maxwell

Speculative fiction, including science fiction, fantasy fiction, and horror, has blossomed as a genre in the late twentieth- and early twenty-first century. Because the field is so huge it would be nearly impossible to collect comprehensively, but opportunities abound for focused collecting, particularly if collectors concentrate on genres or authors they particularly enjoy. This seminar will briefly look at the history of speculative fiction, which has its roots in the ancient world, with examples from the collections of the L. Tom Perry Special Collections, and then concentrate on the delights of building a collection of contemporary speculative fiction, focusing on easy-to-use Internet collecting and bibliographic sources.

Selections from the collections in L. Tom Perry Special Collections will be shown during this session, including:

Early Speculative Fiction

Lucian of Samosata, 2nd century AD. *True Story* (1494, 1894 editions)

Ariosto, Lodovico, 1474-1533, *Orlando Furioso* (1545 edition)

Wilkins, John, 1614-1672. *The discovery of a world in the moone, or, A discourse tending to prove that 'tis probable there may be another habitable world in that planet* (London: Printed by E.G. for Michael Sparke and Edward Forrest, 1638)

Cyrano de Bergerac, 1619-1655. *A voyage to the moon* (New York, N.Y. : Doubleday and McClure, 1899)

The travels and surprising adventures of Baron Munchausen (Mount Vernon, New York : Peter Pauper Press, 1951)

Swift, Jonathan, 1667-1745. *Travels into several remote nations of the world* (London : Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, M,DCC,XXVI. [1726])

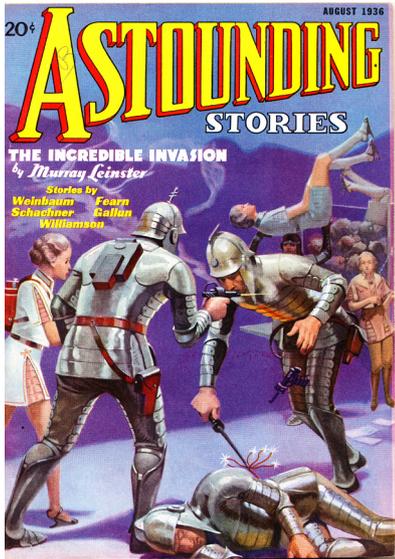
Shelley, Mary. *Frankenstein* (West Hatfield, Mass. : Printed by Harold McGrath at Pennyroyal, 1983)

Victorian

Verne, Jules. *From the Earth to the Moon, and Around the Moon* (New York : Limited Editions Club, 1970)

Wells, H. G. *The First Men in the Moon* in *The Strand Magazine* vol. 20 (Jul.-Dec. 1900)

Wells, H.G. *The War of the Worlds* (London: William Heinemann, 1898)



Graves, Charles L. *The War of the Wenuses* (Bristol Eng.: J. W. Arrowsmith, 1898?)

Abbott, Edwin Abbott. *Flatland : A Romance of Many Dimensions* (London: Seeley & Co., 1884)

Doyle, Arthur Conan. *Round the Red Lamp : Being Facts and Fancies of Medical Life*. 1st ed. (London: Methuen & Co., 1894)

Trollope, Anthony. *The Fixed Period: A Novel* (Edinburgh; London: Blackwood and Sons, 1882)

Early American

Pulp magazines:

Science Wonder Stories (New York, 1929-)

Famous Fantastic Mysteries (New York, 1939-)

Planet Stories (New York, 1939-)

Startling Stories (New York, 1940-)

Amazing Stories, later *Amazing Science Fiction* (1927-)

Astounding Stories, later *Astounding Science Fiction* (New York, 1930-)

Burroughs, Edgar Rice. *A Princess of Mars* (Chicago: A.C. McClurg, 1917). First published as *Under the Moons of Mars*, in *All-Story Magazine* Feb.-July 1912.

Some Contemporary Latter-day Saint or LDS-Related Speculative Fiction Authors

D.J. (David John) Butler

Orson Scott Card

Ally Condie

James Dashner

Dave Farland

Shannon Hale

Tracy Hickman

Stephanie Meyer

Brandon Mull

Brandon Sanderson

Obert Skye (Robert Farrell Smith)

Dan Wells

Recommended reading

Burgess, Michael and Lisa R. Bartle, *Reference Guide to Science Fiction, Fantasy and Horror*. 2nd ed. Westport, Conn.: Libraries Unlimited, 2002.

Suvin, Darko, *Victorian Science Fiction in the UK: The Discourses of Knowledge and Power*. Boston: G.K. Hall, 1983.

Selected journals that cover science fiction

Extrapolation (1959-present). HBL call number: PZ 4A1 E9. HBL also has an electronic subscription.

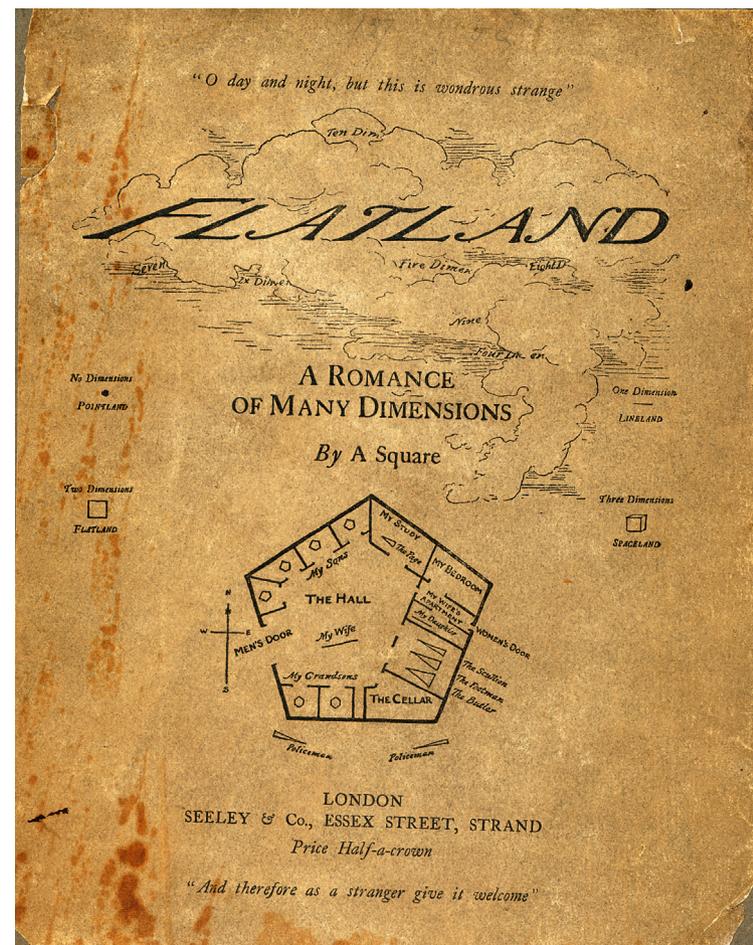
Foundation (1972- present). HBL call number: PZ 4A1 F68

Leading Edge (1981-present). Science fiction journal published at BYU. HBL call number: PZ 4A1 L42

Locus (1968-present). HBL call number PZ 4A1 L63

The New York Review of Science Fiction (Sept. 1988-present). HBL call number: PZ 4A1 N498x

Science Fiction Studies (1973-present). HBL call number PZ 4A1 S34



Useful websites

Antiquarian and Used Books

AbeBooks.com <http://www.abebooks.com>

Widely used antiquarian and used book website, combining the inventories of book dealers worldwide. Also has foreign sites:

Germany <http://www.abebooks.de>

France <http://www.abebooks.fr>

Italy www.abebooks.it

Spain <http://www.iberlibro.com>

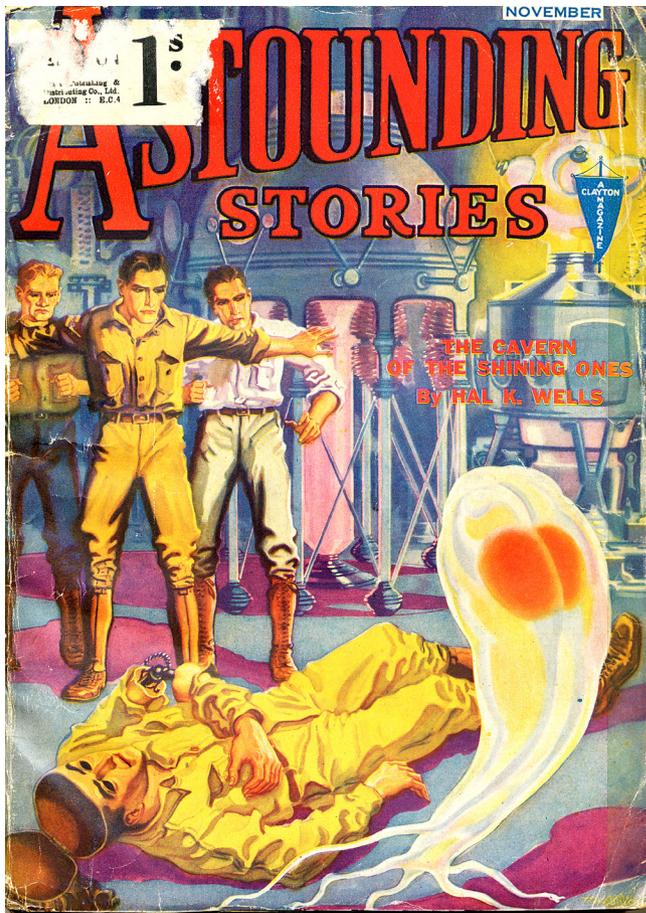
UK <http://www.abebooks.co.uk>

Searching the BYU Library Catalog for Speculative Fiction

The BYU Library Catalog has been enhanced in a number of ways to facilitate finding items in our speculative fiction collections.

Access to the catalog is via the Library's home page, www.lib.byu.edu.

Click on "library catalog," then "alphabetic search." NOTE: all the following searches work best using an "alphabetic" search; make sure alphabetic is chosen (sometimes the system defaults to "keyword"). The alphabetic search accesses the indexes in the Library's catalog.



If you know the title of a particular book, choose "title" in the drop-down list, type in the title (without initial article, if any) and hit enter.

If you want to find books by a particular author, choose "author" in the drop-down list, type in the author's name (last name first), and hit enter.

On any of the result screens, click on an index entry to see records for individual items in the collection. Click "forward" or "back" to go back and forth in the index.

The catalog allows searching by genre if you do not have a particular title or author in mind. Speculative fiction terms may be subdivided by nationality of the author. To find speculative fiction, enter one of the following terms and choose "genre/form":

Alternative histories (Fiction)

Apocalyptic fiction

Dystopian fiction

Fantasy fiction

Fanzines

Horror fiction

Paranormal fiction

Science fiction

Speculative fiction

Steampunk fiction

Utopian fiction

To find works *about* science fiction or fantasy fiction, go to the library catalog, make sure "alphabetic search" is chosen, enter one of the following searches, choose "subject" and enter:

Science fiction History and criticism

Science fiction, American [French, etc.] History and criticism

Fantasy fiction History and criticism

Fantasy fiction, American [French, etc.] History and criticism

To virtually browse the shelves, go to from the catalog choose "Call Number Search" Type "PZ 4" into the box; hit enter. Most speculative fiction in the Library system is classified in this number. To browse a particular author, find the basic call number for the author and do a call number search on it. For example, the basic call number for Orson Scott Card is PZ4.C178. You can limit this search by a particular library, e.g., HBL (the main stacks) or HBL Special Collections.



CARING FOR YOUR BOOK COLLECTIONS

Christopher McAfee & Christina Thomas

Handling Tips

One of the greatest factors in the longevity of a book is how it is handled. The more a book is handled, the more wear and tear it experiences. A few simple handling guidelines that will keep your book in good shape include:

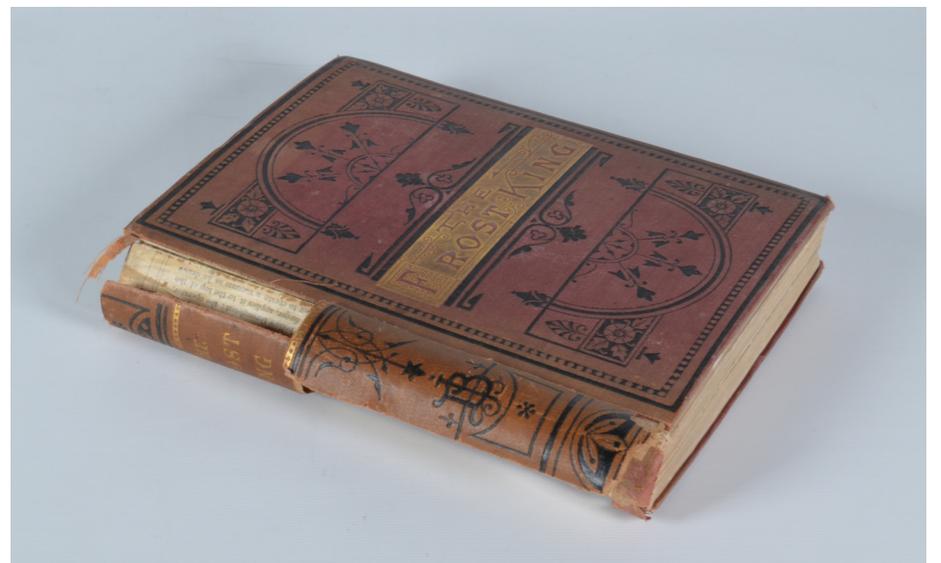
- Handle it with clean, dry hands.
- Pull it off the shelf by the middle of the book instead of the top of the spine (“headcap”).
- Avoid using paperclips, rubber bands, and sticky notes on or in the book.
- Avoid handling books around food and drink or placing in a bag with food or drink.
- Open a book only as wide as it naturally wants to go; don’t force it or crack the spine.
- Avoid sliding the book across a surface; pick it up and place it carefully instead.
- Avoid stacking other items on top of the book or using the book as a writing surface.
- Use a small metal spatula to turn pages that are brittle.

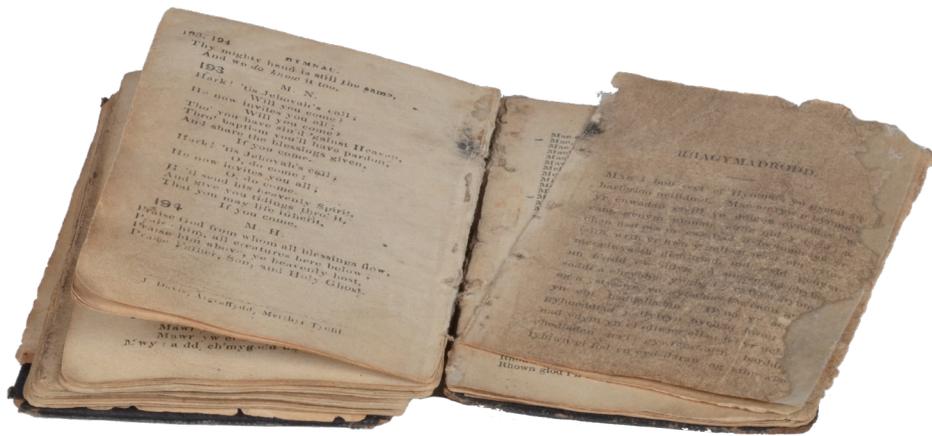
Storage Tips

The way you choose to store a book can also have great impact on extending its life and maintaining good condition.

A few guidelines to consider when storing books include:

- Avoid storing books fore-edge down or in large stacks.
- Don’t allow your books to lean on the shelf as this will distort their shape and put stress on the covers.
- Extra large books are best stored flat if possible.
- Store your books in an environment that remains as consistent and steady as possible rather than places like attics or storage units.





Harold B. Lee Library Book Repair Videos—<https://vimeo.com/album/5074719>; password: hbl1

Products

Gaylord Bros.—<http://www.Gaylord.com>

Metal Edge—<http://www.hollingermetalede.com>

CMI—<http://www.archivalboxes.com>

Archival Products—<http://www.archival.com>

Talas—<http://talasonline.com>

- Consider anchoring shelves if you live in an earthquake zone.
- Keeping books at least four to six inches off the floor will help protect them in case of a flood.
- Avoid keeping your books near windows, especially where direct sunlight is an issue.
- Allow 2 weeks for off-gassing after painting or varnishing shelves; the fumes can adversely affect books or other items.
- Make sure the shelf surface is smooth and nonabrasive.

Common Types of Damage and Treatment

Simple treatments like removing rusty paperclips, tipping in a loose page, humidifying and flattening a water-damaged book, or mending minor scarf tears are all treatments one could do on their own with minimal training. But for some of the most common types of damage you see with books—loose or detached covers, broken or missing spines, loose sewing, or brittle and acidic pages—you should consult a trained conservator. Always consult a conservator when an item is highly valuable, when you are unsure of your own abilities (or even if you are), or you don't understand the principles of conservation. Conservation is relatively expensive, but many conservators will consult with you for free. If you can't afford conservation work, the alternative is to store damaged books in relatively inexpensive custom archival boxes.

More information

AIC—<http://www.conservation-us.org>

NEDCC—<https://www.nedcc.org>

Minnesota Historical Society—<http://www.mnhs.org/people/mnngg/stories/>

History.lds.org→How to→Preserving History→Preserving History Instructional Videos



POLYNESIA: AN ISLAND HISTORY OF THE CHURCH (GALLERY STROLL)

John Murphy & Dainan Skeem

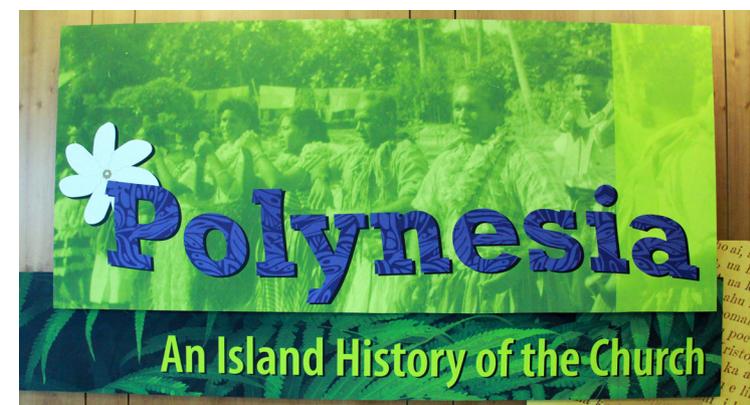
Polynesia: An Island History of the Church (exhibit mast)

The first missionaries from the Church of Jesus Christ of Latter-day Saints arrived in what is now known as French Polynesia in 1844 and from 1844 to the present date, Church missionaries have continued to serve in Polynesia: the Cook Islands, Fiji, Hawaii, New Zealand, Samoa, Tahiti, and Tonga. The L. Tom Perry Special Collections contains an amazing variety of primary source materials that document the extraordinary history of the Church in these beautiful island nations.

The exhibit: Polynesia: An Island History of the Church features first editions of *The Book of Mormon* from each island nation. Of particular interest is the very rare first edition of *The Book of Mormon* in Hawaiian. Primary source materials featured in the exhibit that document the development of the Church across Polynesia include missionary journals, photographs, scrapbooks, letters, printed ephemera, and personal study materials.

Recently, thanks to the generosity of a Library benefactor, the L. Tom Perry Special Collections acquired the historic collections of well-known missionary to New Zealand and Church Apostle, Matthew Cowley. This collection documents Elder Cowley's missions to New Zealand and includes journals, scrapbooks, letters, photographs, and printed ephemera. The L. Tom Perry Special Collections is especially pleased to feature representative elements from the Matthew Cowley papers in this exhibit.

During this gallery stroll, Manuscript Curators John Murphy and Dainan Skeem, will further explore the exhibit. As a special treat to Conference attendees, John and Dainan, will also discuss in further detail the Matthew Cowley papers.

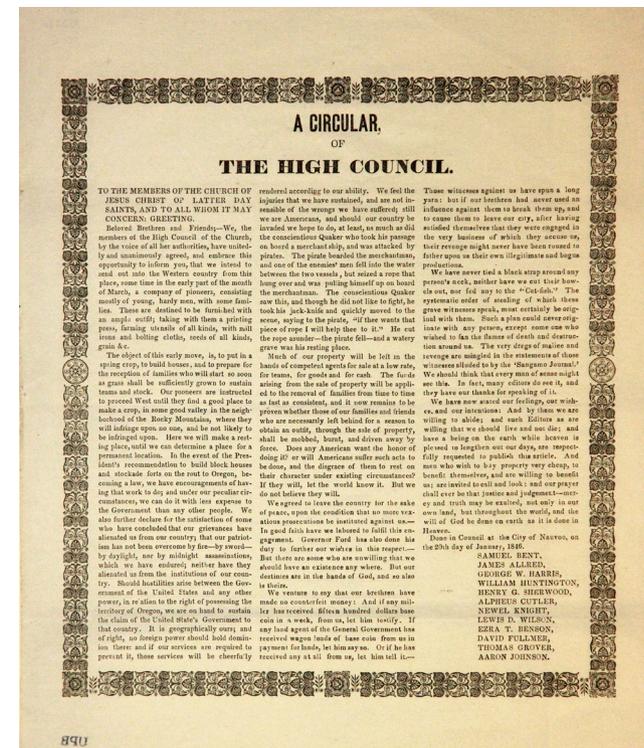


AWFUL ASSASSINATION: CHURCH-RELATED PUBLICATIONS BEFORE AND AFTER THE DEATHS OF JOSEPH AND HYRUM SMITH

Greg Seppi

Leading up to the martyrdom of Joseph and Hyrum Smith in 1844, newspapers played a vital role in spreading information—and disinformation—about the Mormon and anti-Mormon factions and their activities in Illinois. Broadside—publications produced by printing on only one side of a single sheet of paper—were used to convey messages of special urgency. Broadside are among the scarcest collectibles from any era, since they were typically ephemeral—that is, contained information specific to a time, place, and situation—but L. Tom Perry Special Collections has the best collection of Mormon-related broadsides outside of the Church History Library due to the decades-long efforts of Chad Flake and Larry W. Draper, as well as the inestimable support of Peter Crawley.

This session will cover the history of Mormon broadside printing from the 1830s to about 1847, with a special focus on the spectacular broadsides that were printed during the chaotic times following the deaths of Joseph and Hyrum Smith. Many of these are extremely rare, often known in only one or two copies. We will also discuss the general value and practice of collecting broadsides and how they add to our understanding of Church history.



890



THE TWO MARTYRS,
Joseph & Hyrum Smith.

Murdered at Carthage, Ill. June 27th 1844.

Engr. by Sarony & Major, 117 Fulton St. N.Y.

296.



1815–1846

THE STANDARD OF TRUTH

LUNCHEON SPEAKER

JED WOODWORTH

Jed Woodworth is this year's luncheon speaker. Dr. Woodworth joined the Church of Jesus Christ of Latter-day Saints' History Department in 2012 and is currently managing historian and managing editor of the book project titled *Saints*, a multivolume history of the Church.

Saints is an “inspiring true story of the women and men who dedicated their lives to establishing The Church of Jesus Christ of Latter-day Saints across the globe. [readers] learn about the key events of the Restoration, and witness the Lord’s loving hand in the lives of His children as they overcome incredible odds to make and keep sacred covenants with Him” (history.lds.org/saints).

Dr. Woodworth will speak about his involvement in that project.

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 forty 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.

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.

Dean Larsen was born August 23, 1930 in Vineyard, Utah, a rural farming and dairy community adjacent to Orem and Provo. 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 40s, a steel mill was constructed in Vineyard, prompting the relocation of several families living in that area. When Dean was fourteen 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 livestock 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 yearbook, 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, bookshops, 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 acquisitions 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.

PRESENTER BIOGRAPHIES



JANET B. BRADFORD

Janet Bradford has been a Music and Dance Librarian at BYU since the mid-1980s. She has a BA from BYU in Music Theory and Composition with postgraduate studies in musicology. Her MLS degree is from the University of Illinois, Urbana-Champaign. Janet was raised on a sheep farm in Geneva, Idaho, and currently lives in Orem with her husband, Daron, and their cat, Max. Their daughter and son-in-law will both graduate from BYU this spring. She is also a stepmom to four, grandmother of twelve, and sang in the Mormon Tabernacle Choir from 2008-2017. Janet has eclectic musical tastes. Over the past few years she has focused on collecting Mormon music for the BYU library.



MAGGIE KOPP

Maggie Gallup Kopp is Curator of Rare Books and Associate Department Chair at L. Tom Perry Special Collections in the Harold B. Lee Library, where she is responsible for the European historical collections and rare British and American literature. Maggie holds an MA in Medieval Studies from Fordham University and an MLS from the University of Texas at Austin.



CONNIE LAMB

Connie Lamb is a senior librarian and subject specialist in the Social Sciences Department at the Lee Library, Brigham Young University, with responsibility for the subjects of Anthropology, Middle East Studies, African Studies, and Women's Studies. She has master's degrees in Library Science, Anthropology, and International Relations (Middle East emphasis), and an MPhil in Anthropology. She is active in several professional library and subject associations and has given papers and presentations at many association conferences. Connie has served as president of the Utah Library Association, President of the BYU Faculty Women's Association, various positions in the Middle East Librarians Association, and is currently a member of the BYU Women's Studies Program Executive Committee. She has published a number of articles and book reviews, has co-edited two book-length bibliographies and created four online databases for access to library materials.



RYAN LEE

Ryan Lee is Curator of 19th Century Mormon and Western Manuscripts at L. Tom Perry Special Collections in the Harold B. Lee Library. He earned a master's degree in library science (MLS) with a specialization in archives and records management from Indiana University, and became a Certified Archivist in 2011. Ryan has worked previously for the LDS Church History Library and Indiana University Office of Archives and Records Management. His research interests include archival description, digitization and access to archival materials, and historical records and research of 19th Century Mormonism, Utah, and the American West.



ROBERT L. MAXWELL

Robert L. Maxwell is a regular presenter at the A. Dean Larsen Book Collecting Conference. He is one of the Library's rare materials catalogers and is curator of the Orson Scott Card Collection. He holds a PhD in Classics from University of Toronto, and a JD, an MA, and an MLS from Brigham Young University. He also received his BA from BYU in French and Latin.



CHRIS MCAFEE

Chris received a BFA in printmaking in 1993 from Brigham Young University where he began learning to bind books. He went on in 1995 to receive an MFA in bookbinding from the University of Alabama where he began learning book conservation. He has spent the last 20 years conserving and preserving books, documents, photographs, and other artifacts. He currently works for the L. Tom Perry Special Collections as Head Conservator.



JOHN MURPHY

John Murphy is Curator for 20th Century Mormon and Western Manuscripts in the L. Tom Perry Special Collections. He has a BA in History from Brigham Young University, a MSLIS degree from Simmons College, and an MA in Comparative History from Brandeis University. John worked as a Special Collections Librarian at the University of Arizona and began his career at BYU in 2002. His research interests include documentary editing, the international history of the LDS Church, and the history of Mormon popular culture. He enjoys skiing, hiking, and traveling with his family.



CHRISTINA THOMAS

Christina Thomas was first trained as a book repair technician while a BYU student from 2000 to 2004. She later completed the 2-year bookbinding program at the North Bennet Street School in Boston. After completing book conservation internships at Haverford College, the Boston Public Library, and the LDS Church History Library, she joined the Harold B. Lee Library staff as assistant to James Fairbourn in 2009. In July 2013 the staff of the HBLL Conservation Lab welcomed her as a Conservator of Rare Books and Manuscripts.



GREGORY SEPP

Gregory Seppi is the Curator of 19th and 20th Century Mormon and Western Americana at Brigham Young University in Provo, UT. In addition to his curatorial responsibilities, he is currently finishing his Master of Library and Information Science degree through San José State. He also holds an MA in the History of Medicine from Oxford Brookes University (2011) and a BA in History from Brigham Young University (2010). Prior to his employment at BYU, he acquired rare books for the LDS Church History Department in Salt Lake City, UT, from

2013-2014. His research interests include the history of printing (especially ephemera), religious studies, women’s history, and the history of race and gender in the west.



JUDY SOMMERFELDT

Judy Sommerfeldt is a graduate of Brigham Young University with a major in English and a minor in French. She taught secondary education after earning her bachelor’s degree. Books have always been an important part of her life but it was in a calligraphy workshop twenty years ago that she was introduced to the beauty and joy of handmade books. Since that time she has taken every opportunity to study and learn the art and craft of making one-of-a-kind book structures. She currently teaches bookbinding at BYU and UVU. She is a member of the

Utah Calligraphic Artists and the Idaho Inkspots calligraphy guilds. She served as co-director of the LetterWorks 2017 international calligraphy conference. Judy and her husband Vern are the parents of six children and grandparents of twenty-seven.



DAINAN SKEEM

Dainan Skeem is the curator of the 21st Century Mormon & Western Manuscripts collection at Brigham Young University’s L. Tom Perry Special Collections with responsibilities for documenting the current century’s history of the LDS church, Utah, and the West. He has previously worked as an archivist at the University of Hawaii at Manoa with responsibilities for the University Archives’ manuscript collections, including the Japanese American Veterans Collection. He has also worked as an archivist at the Hawaii State Archives right after

graduating with his MLISc from the University of Hawaii at Manoa in 2007. He also has a MEd in Learning Design & Technology from the University of Hawaii at Manoa.



TOM WELLS

Tom Wells is the Curator of the Photographic Archives in the L. Tom Perry Special Collections at the Harold B. Lee Library. He has held that position for over twenty years. Tom holds BS and MLIS degrees from Brigham Young University and has received advanced training in photographic preservation and historical photographic processes from the George Eastman House and the Image Permanence Institute in Rochester, New York. Tom especially enjoys making photographs from scratch, the old fashioned way.



JED WOODWORTH

Jed Woodworth is a historian and writer in the Church History Department in Salt Lake City. He is currently managing historian and managing editor of Saints, a multivolume history of the Church of Jesus Christ of Latter-day Saints. Prior to joining the Church History Department in 2012, he was employed at the University of Wisconsin-Madison, where he earned a PhD in history.

A. Dean Larsen Book Collecting Conference
L. Tom Perry Special Collections - Harold B. Lee Library 1130
Brigham Young University
Provo, UT 84602

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Project coordinator: Tom Wells
Designer: Ariana Martin
2019 Conference

