

The Florida Bibliophile

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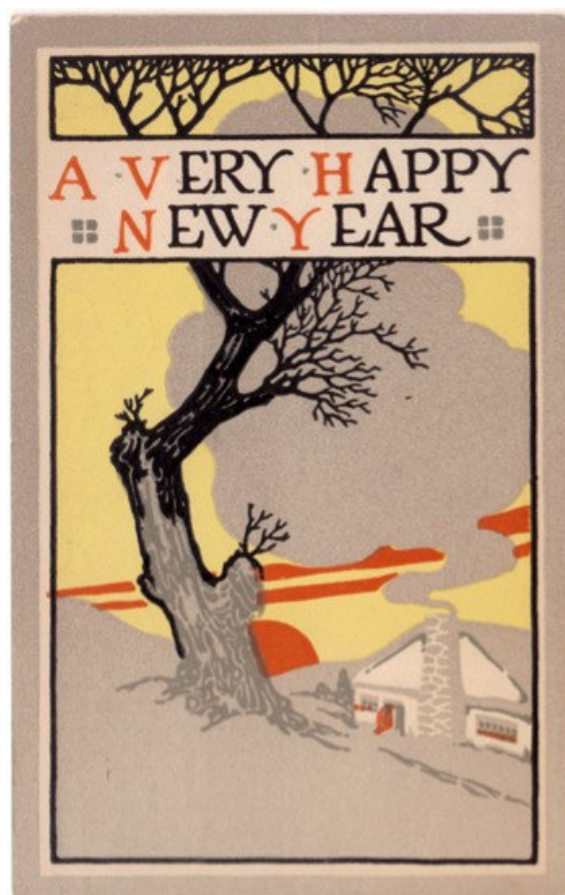


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Deadline for the February newsletter is
February 1, 2018.
See page 18 for details.

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the Fall 2017 FABS newsletter [here](#).



ANNUAL DUES for the 2017-2018 FBS Season were due by December 31, 2017!

Membership is \$50 U.S. per household per year. Send inquiries and payments to treasurer Linda Morris at 13013 Willoughby Lane, Bayonet Point, FL 34667. Dues may also be paid using our new PayPal account: floridabibliophiles@gmail.com.



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society Meeting, December 17, 2017

Members began arriving between 1 and 1:30 at the home of FBS member Joan Sackheim, who has hosted our annual holiday party at her beautiful, art-filled home for several years running. As people came in, they were greeted with hors d'oeuvres and a prosecco cocktail. Tables were festively and creatively set with a bookish theme by Joan and her friend Carol in both the living/dining room and in the adjacent den. As members arrived, so did their delicious contributions to the meal, including Ben's casserole, Linda's potatoes au gratin, and Charles's salad, and more, for the main course. FBS supplied turkey, ham and beverages. Around 2, we gathered for a welcome and well-wish by Joan and served our plates. Dinner was accompanied by spirited conversation. A variety of desserts were then offered: fresh fruit, pecan pie, baklava, coconut creme pie, and chocolate chip cookies. Coffee was served. While we enjoyed dessert, we pulled the Christmas crackers, donning the silly crowns, telling the wonderfully terrible jokes, and demonstrating the tiny plastic toys. We continued to enjoy conversation until late in the afternoon, when the partiers began to say their goodbyes with a wish for happy holidays and a happy new year!



**What do you call a train loaded
with toffee?**

A chew-chew train!

December Minutes, concluded



Lee Harrer, Sue Tihansky, and Ben Wiley prepare their dinner plates in the buffet line set up in the kitchen.

Why did Santa's helper see the doctor?

Because he had low "elf" esteem!

FBS members line up for the buffet as others take their seats.



How do snowmen travel around?
by icicle!



Dinner has been eaten, and the crackers have been pulled. Wearing our crowns, we sat around the table and talked.

What do you get if you eat Christmas decorations?

Tinsilitis!



Florida Book Treasures: Jaffe Center for Book Arts



Jaffe Center for Book Arts at Florida Atlantic University Libraries

Broward County Library, Sixth Floor
777 Glades Road
Boca Raton, Florida 33431

Every night, when Arthur Jaffe was a small boy, his father would read Arthur and his siblings a bedtime story, and they would not go to sleep without it. For Arthur, that simple ritual turned into a lifetime love of reading and books. The culmination of that devotion is the Jaffe Center for Book Arts (JCBA) at the Florida Atlantic University Libraries. In 1998, Arthur and his wife Mata donated their collection of 2,800 books to FAU. That is not so large a collection except that each book in the collection was a unique artist's creation, and a collection of 2,800 artist's books is substantial. In the years since the JCBA was established, the

collection has grown to 12,000 books, one of the largest collections of its kind.

Jaffe was born in Butler, PA, in 1921. The family business was I. M. Jaffe and Sons, which ran a number of well-known retail stores, beginning with one store in Butler, established in 1934, and expanding to several stores in Pennsylvania, Michigan, and Ohio. Arthur joined the Army during World War II, working in intelligence and with the infantry. He coordinated production and dropping of leaflets intended to persuade German soldiers to surrender. Later, he would participate in the Normandy Invasion. He received the Bronze Star and France's Legion of Honor. After the war, he joined the Jewish Defense Force and helped establish the nation of Israel. After such eventful years, Arthur returned to Pittsburgh, and by 1950, he was working with his brothers and father in the family business.

Jaffe Center, continued

In spite of his commitment to his business, Arthur had always been devoted to the arts and humanities. In college, his degree was in classical studies, not business, and during his years in business, he worked as a fundraiser for the Carnegie Institute (now Carnegie Mellon University). When he left Jaffe and Sons in 1979, he became Director of Endowments for the Carnegie Museum of Art in Pittsburgh.

And he always collected books. As a boy, he loved his books and collected them the way other children of the era collected stamps or cigarette cards.

Jaffe moved to South Florida in 1984. In 1994, he became a volunteer at the FAU library. His work there convinced him to select FAU over other possible institutions as a proper home for his collection. After the 1998 donation of the collection and the creation of the JCBA, Jaffe served as curator of the center until 2011, when he retired from that role but maintained active involvement in the work of the center and collecting. A late interest of Jaffe's was tattoos – which are pictorial and often narrative – as a form of book art. This interest led to the Stories on the Skin project that has generated exhibitions, a documentary, screenings, and more. After Jaffe's retirement, John Cutrone was hired as director to curate and develop the Center.

In the years since its establishment, the JCBA has expanded, not just increasing its collection, but adding new ways to explore and promote the creativity in the book arts that its collection exemplifies. The JCBA collections are housed in a facility of the third floor of FAU's Wimberly Library. However, with the addition of a renovated World War II building on the FAU campus – originally part of the U.S. Army Air Force's Boca Raton Air Field – the Center has space for other book-related activities. The Center now includes a letterpress printing studio – last October, the print studio worked with FAU Special Collection to commemorate the 500th anniversary of the Reformation by the letterpress printing of Martin Luther's 95 Theses. There is also a paper-making lab



Arthur Jaffe poses before the entrance of the Jaffe Center for Book Arts.

and a studio for workshops in book arts, including bookbinding, book structures, boxmaking, and paper decoration. For example, the printing press/bookbinding workshop allows participants to use different printing presses dating from the late 19th to the late 20th century. Participants then proceed to the bookbinding lab where they learn the basics of bookbinding and create their own book.

The Center also hosts events such as films and gallery concerts in its main display room. For example, on January 21, 2018, JCBA will host violinist and songwriter Gaelynn Lea for an “intimate gallery concert” for an audience of 50. One Friday each month, the Center hosts “Real Mail Fridays” – participants are supplied with a wide variety of materials with which to write letters, make postcards, or create other correspondence-related art.

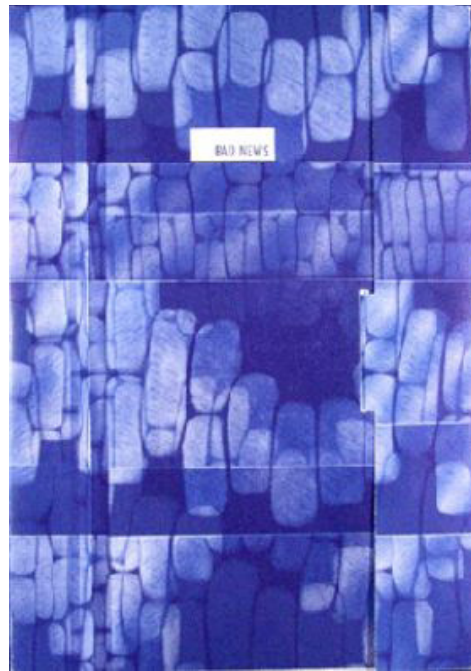
The following pages present a few works from the Jaffe Collection. Visit the [JCBA website](#) to see many more.

*Jaffe Center, continued***An Exhibition of Works in the Jaffe Collection**

The Jaffe Collection provides a significant survey of artist's books over the last 50 years, during a period when artist's engagement with books has been steadily increasing. Book arts are now part of many art schools' curricula, and exhibitions of book works are common.

The Jaffe Collection includes works from many prominent practitioners in book arts, such as Susan Allix, Julie Chen, Johanna Drucker, Timothy Ely, Linda K. Johnson, Matthew Reinhart, Robert Sabuda, Susan Joy Share, Keith Smith, Beth Thielen, Carol Todaro, and Marshall Weber, and many others.

Artists approach the book from many points of view to create works ranging from the structural or sculptural to the textual and thematic.

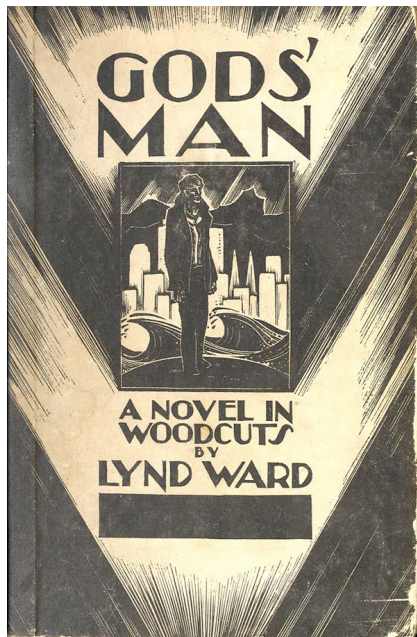


Bad News, based on a short story by Lynne Tillman, is letterpress printed from hand-set type. Tillman fashioned small sculptures, which she photographed, and printed as blue monotones. Artist's books combine many techniques. In this case, traditional book arts methods produce a book that is strikingly modern and yet solidly in the 500-year tradition of bookmaking.

Colette Fu, a Philadelphia artist, combines her photography with paper engineering to produce elaborate pop-up scenes. This work, from her series "We are Tiger Dragon People: Photographic Pop-Ups by Colette Fu," is the result of Fu's visit to China's Yunnan Province, the home of her forebears. Yunnan, in southwest China and where almost half of China's minority tribes live, borders Vietnam, Laos, Burma and Tibet.



Jaffe Center, continued



Lynd Ward produced a number of books which tell a story without words. Each book is a sequence of Ward's brilliant woodcuts. In *God's Man*, an artist loses his soul to greed and excess in a quest for fame. He is nearly destroyed, but a woman with simple country values nurses him back to health. Ironically,

the book was produced in 1929, on the eve of the stock market crash.

God's Man is often regarded as the first graphic novel, a book in which images go beyond illustrating the text and are critical to telling the story, in Ward's case, the entire role.

Line (2007) by Yoon Woong opens like a traditional book except that each right-hand page has a foldout that folds down. The three pages create a literal three-dimensional space that is then filled optically by the photographs printed on the pages.



Jaffe Center, concluded

Soap Story (1990), above, by Angela Stone Lorens uses traditional print production and non-traditional materials to create an art object that tells its story in several ways. The printed story is very melodramatic. There are six episodes to the story, each one printed on linen and encased in a piece of soap. The printed page that is visible is a reproduction of a page from a 1950s Italian magazine, used as a wrapper. The nature of text suggests the form of the “book.”

Working Philosophy (Volume 1) (2002) (left) by Melissa Jay Craig (1990), is roughly three feet tall. It is constructed of handmade paper that is stitched together. This work shows how Jaffee’s thoughts about books as art objects expanded over the years.

Fred Bass, Owner of New York's Strand Bookstore, Dies at 89

In 1942, when Fred Bass was 13, he began working at his father Benjamin's bookstore, The Strand. At the time, The Strand was one of nearly 50 such stores along Fourth Avenue. Today, they are all gone, except the one that relocated, The Strand. Bass took over for his father in 1956 and moved the store to 12th and Broadway, taking up most of the first floor of the building there. Bass would turn the store into a book-selling phenomenon, eventually taking over more floors of the building and expanding the store's inventory to 2.9 million books, which he advertised as "18 miles of books."

There were hundreds of thousands of books at the Manhattan location, and many more at a Brooklyn



warehouse that Bass bought in 1997. The Strand was by then the largest bookstore in the world. Regarding his aggressive buying, Bass referred to a conversation with his father. When the younger Bass questioned why his father kept buying more and more books, his father replied, "You can't sell a book you don't have." It was a formula for success that Fred followed.

He caught the bug early. As a teenager, he would scout for books in private homes and carry them back to the shop on the subway. Into his late 80s, Fred Bass stood behind a counter, appraising books and authorizing payment on the spot to book-laden sellers cleaning out their apartments, critics offloading surplus review copies, and the down-at-heel looking to collect a few dollars.

When he was not behind the counter, he sat on a stool at the front of the store, a perch that allowed him, as he put it, "to promote smooth traffic flow." On weekends he attended estate sales, amassing even more books.

"It's a disease," he told *New York* magazine in 1977. "I get an attack, something like a panic, of book-buying. I simply must keep fresh used books flowing over my shelves. And every day, the clerks weed out the unsalable stuff from the shelves and bins, and we throw it out. Tons of dead books go out nightly. And I bought 'em. But I just have to make room for fresh stock to keep the shelves lively."

Excerpted from "[Fred Bass, Who Made the Strand Bookstore a Mecca, Dies at 89](#)," by William Grimes, *The New York Times*, Jan. 3, 2018, with additional information from "[4th Avenue: The History of NYC's Lost 'Book Row'](#)," by Stphanie Geier, *untappedcities.com*, August 26, 2015.

Vintage Strand Bookmark (this page) and Modern Strand Bookmark (overleaf), courtesy, FBS member, Maureen E. Mulvihill, who adds, "I was at the Strand so often, staffers thought I worked there. The inventory was amazing, including a Rare Book Dept., upstairs, where I bought handsome copies of Pope, Frances Burney, et al. I still have my Pope, but the Burney I donated, around 1996, to the Chawton House Library of Women Writers (the Austen estate, Hampshire UK). Fred Bass was the abiding genius and muse of the Strand, the engine who kept the place humming. All aspiring employees were required to take a literary 'literacy test'."



STRAND BOOK STORE

828 BROADWAY
New York, N.Y. 10003
GRamercy 3-1452

We carry one of the best
and largest stock of sec-
ond-hand and out-of-print
books in New York.

CATALOGUES ISSUED

Our constant turnover
enables us to pay top
cash prices for good
books. We are always in
the market for select
small collections or en-
tire private libraries.

Store Hours:

9.30 A.M. to 6:30 P.M.

Daily

Except Sunday

BOOKS SHIPPED
ANYWHERE

“The Alphabet Now Ends with Y”: Writer Sue Grafton Dies at 77

In 1982, Sue Grafton embarked on a series of novels which would span the rest of her life. The first novel in the Kinsey Millhone series, *A is for Alibi*, set the tone of the series and promised 26 more books, and over the subsequent 35 years, Grafton made good on that promise, minus one: Ms Grafton died on December 28, 2017, after the recent publication of her last book, *Y is for Yesterday*.

When Grafton published *Alibi*, she had been writing for many years. Her father had written detective stories and taught her the writing process. She completed the first of six early novels at 22; two of them were published, and the others she trashed. She then became a screenwriter, working on a number of successful film and television productions. This experience helped her hone the fundamentals of plotting, action, and dialogue.

A is for Alibi was published while she was still writing for film, but by the time that *F is for Fugitive* came out in 1989, she had left screenwriting to work on her novels full time. *Alibi* was greeted with very modest reviews, but readers disagreed, and as the books were released, the reviews improved and sales increased, with Grafton's books regularly appearing on bestsellers lists and receiving awards. Grafton's style and technique were much admired. She was determined not to write the same story over and over, crafting each book so that it would stand on its own.

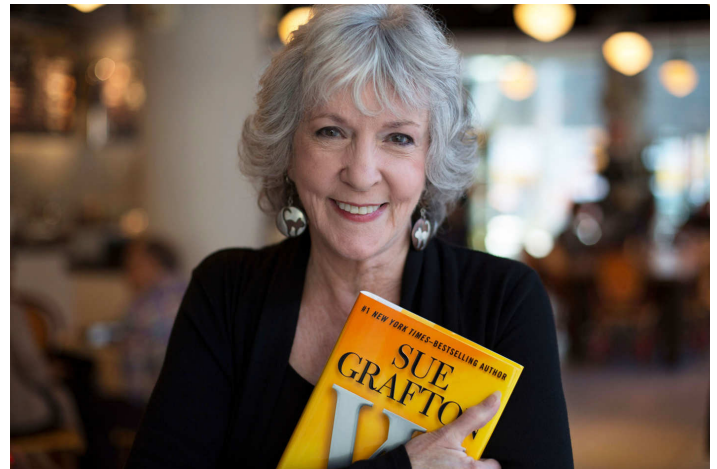
In a way, we have Grafton's second husband, Al Schmidt, for Kinsey Millhone. Their divorce in the late 1970s and the ensuing six-year custody battle drove Grafton to imagine elaborate ways to kill the man who was making her life a misery. These thoughts became so vivid, she began to write them down.

But the spark that led to Kinsey Millhone was the alphabetic sequence. Grafton had always been intrigued by series whose titles had a theme, such as the color titles of John D. MacDonald. But it was the eccentric illustrator/writer Edward Gorey that gave Grafton a bright idea. While reading Gorey's well known *The Gashlycrumb Tinies*, in which a series of Victorian children with alphabetic names meet unusual ends, the idea of an alphabetic series popped into her mind. She immediately sat down and made a list of potential title words.

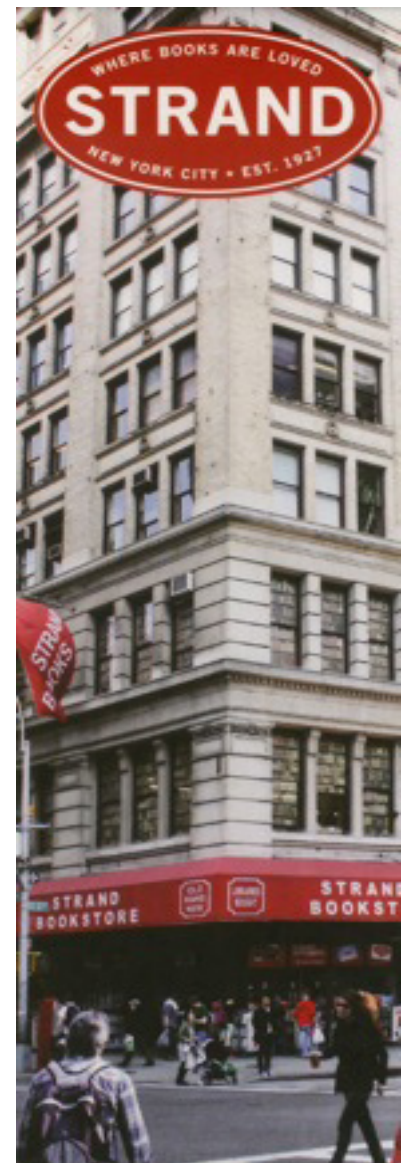
Despite Grafton's success, she was adamant that her books would never be filmed – and she threatened to haunt her children if they ever did so. Grafton's years as a screenwriter had “cured” her of the desire to work in film. So it is unlikely that Kinsey Millhone will ever make it to the big screen.

It is also unlikely that there will ever be a *Z is for Zero*, Grafton's proposed title for the last Kinsey Millhone novel. Though there would be no shortage of accomplished writers eager to finish the tantalizingly nearly-complete series, her daughter ended the matter: “[Sue] would never allow a ghostwriter to write in her name.... out of the deep abiding love and respect for our dear sweet Sue, as far as we in the family are concerned, the alphabet now ends at Y.”

Nevertheless, one part of the story will go on. Grafton has a granddaughter named Kinsey.



Print out pages 9 and 10 on two sides of the same sheet and cut out your own Strand Bookmark.

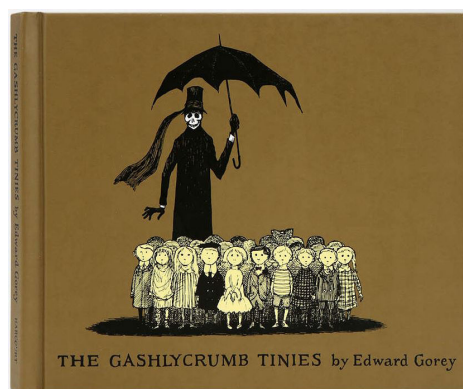
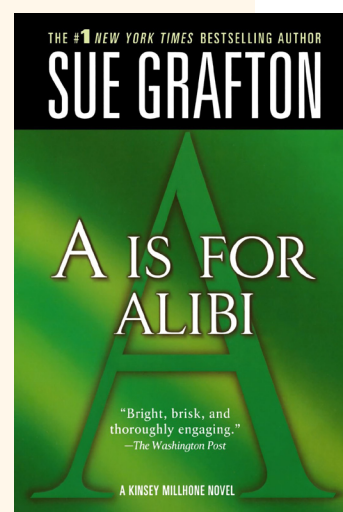
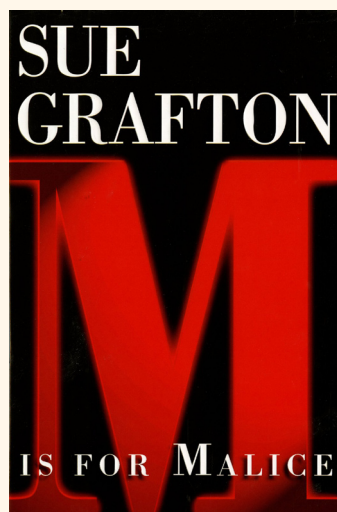
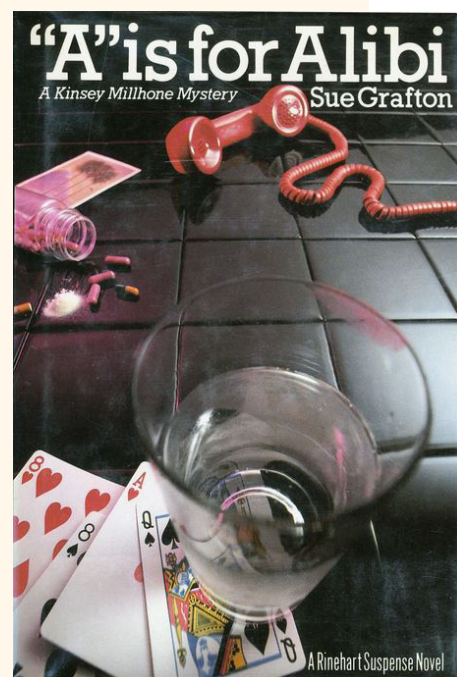


Grafton, concluded

Titles in the Kinsey Millhone Series

- “A” Is for Alibi (1982)
- “B” Is for Burglar (1985)
- “C” Is for Corpse (1986)
- “D” Is for Deadbeat (1987)
- “E” Is for Evidence (1988)
- “F” Is for Fugitive (1989)
- “G” Is for Gumshoe (1990)
- “H” Is for Homicide (1991)
- “I” Is for Innocent (1992)
- “J” Is for Judgment (1993)
- “K” Is for Killer (1994)
- “L” Is for Lawless (1995)
- “M” Is for Malice (1996)
- “N” Is for Noose (1998)
- “O” Is for Outlaw (1999)
- “P” Is for Peril (2001)
- “Q” Is for Quarry (2002)
- “R” Is for Ricochet (2004)
- “S” Is for Silence (2005)
- “T” Is for Trespass (2007)
- “U” Is for Undertow (2009)
- “V” Is for Vengeance (2011)
- “W” Is for Wasted (2013)
- “X” (2015)
- “Y” Is for Yesterday (2017)

The first editions of the Alphabet Series had pictorial covers through L. Letter M began the more recognizable design of the uniform edition (below left), which has been used for reissues of the books (below right).



The Gashlycrumb Tinies was published in 1963 with two other books in a boxed edition entitled *The Vinegar Works: Three Volumes of Moral Instruction* (Simon & Schuster). It is a mock alphabet book about 26 alphabetically named children who meet their demise in a series of Appropriately Bizarre Couplets:

A is for Amy who fell down the stairs

B is for Basil, assaulted by bears

Each letter is accompanied by one of Gorey's characteristically mysterious and unsettling pen-and-ink drawings.



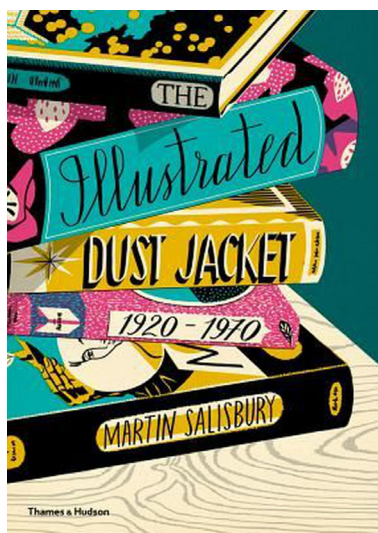
Books in Brief

The Illustrated Dust Jacket, 1920-1970

Martin Salisbury
Thames & Hudson
200 pp., 2017

Step One: You pick up the book. Step Two: You turn it over to read the blurb on the back. Step Three: You read the inside front flap. Publishers know that if they can get you through these three steps you are very likely to buy, and it all starts with getting you to pick up the book. That is the job of a book cover: to draw your attention and lure you into extending your arm, pull one book out of the dozens on display... it's magic.

A beautiful cover is an important part of what makes a book a desirable object, and it has become a key to maintaining the power of print in the era of "screen time."



Author Martin Salisbury traces the the book jacket from its beginnings as a plain dust protector for expensively bound books to its elaboration as an artistic device to catch the eye of browsing book buyers. The increasing awareness of the jacket's potential to serve as a marketing tool across

various areas of the publishing world – from literary fiction to academic titles, and children's books – meant a proliferation of illustrative treatments. Organized by designer, the 300 book jackets reproduced are from U.K. and U.S. designers and reflect the changing visual styles and motifs of the 20th century, from Art Deco to Modernism and all the style eras between them. Some of the designers have familiar names – Rockwell Kent, N. C. Wyeth, Edward Gorey, Milton Glaser – but all will be happy discoveries, and like film titles or sound tracks, you may see some favorites without having known who created them.

An Anthology of Decorated Papers: A Sourcebook for Designers

P. J. M. Marks
Thames & Hudson
256 pp., 2016

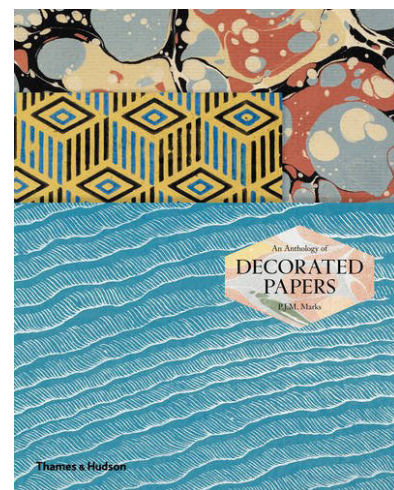
Rich in ornamentation, decorated papers have been in use for centuries – as wrappers and endpapers for books, as the backing for playing cards, and even as linings for chests and cases. Yet despite the many contexts in which they can be found, they often go unnoticed.

This remarkable new book not only showcases several hundred of the best and most exquisite examples of decorated paper but also provides a fascinating introduction to its history, traditions, and techniques.

The book draws on the Olga Hirsch Collection of Decorated Papers at the British Library. With over 3,500 specimens, the Olga Hirsch Collection is one of the largest and most diverse collections of decorated papers in the world.

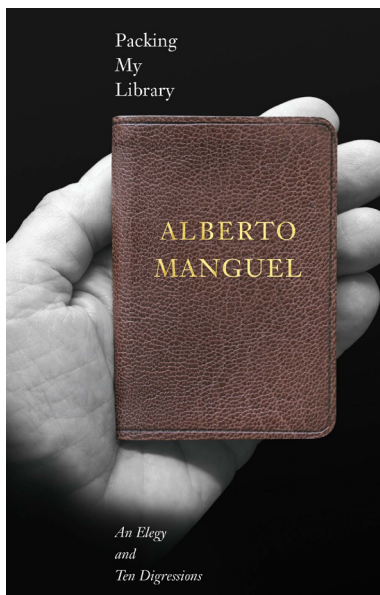
The book is beautifully produced and presents the papers by categories: hand-marbled papers, paste papers, brocade papers, block-printed papers, and more. The image of the book shown above shows three decorated papers, but the image is deceiving. The marbled paper at the top is actually the cover of the book. Below that is the die-cut dust jacket that, when removed, folds out to reveal a dozen more images printed on heavy stock.

The author, P. J. M. Marks, is curator of bookbindings at the British Library. Her previous books include *The British Library Guide to Bookbinding*, *Treasures in Focus: Decorated Papers*, and *Beautiful Bookbindings*. In her most recent publication, a chapter in *The Arcadian Library: Bindings and Provenance*, she examines selected European decorated bookbindings.



*Books in Brief, continued***Packing My Library:
An Elegy and Ten Digressions**

Alberto Manguel
Yale University Press
160 pp., 2018



Alberto Manguel has had a varied career anthologist, translator, essayist, novelist, editor, and, now, director of the National Library in Argentina. Manguel was born in Argentina, but he has lived in several locations on both American continents and in Europe. In that time, he has had to relocate not just himself but also his collection of books. For several years, he lived in the house built for the village priest in a tiny

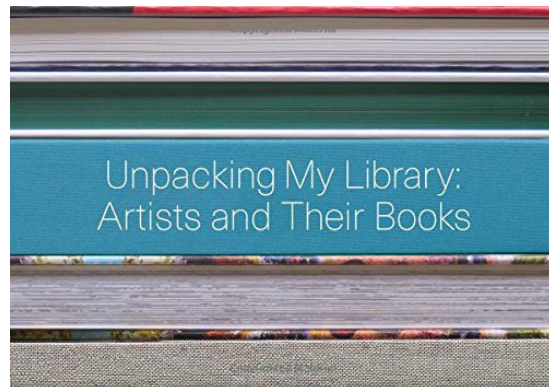
village in the Loire Valley. There, his library grew to 35,000 before he again faced relocation, moving from a house large enough to hold thousands of volumes to a one-bedroom apartment in Manhattan.

In *Packing My Library*, Manguel – who heartily endorses Petrarch’s “I feel that I have never enough books” – reports on the emotional process of packing his vast personal library, choosing which books to keep, store, or cast out. This work provoked deep reflection on the nature of relationships between books and readers, books and collectors, order and disorder, memory and reading. At 70, Manguel gives a poignant and personal reevaluation of his life as a reader, from delightful reflections on the idiosyncrasies of book lovers to deeper analyses of historic and catastrophic book events, including the burning of ancient Alexandria’s library and contemporary library lootings at the hands of ISIS. With insight and passion, the author underscores the universal centrality of books and their unique importance to a democratic, civilized, and engaged society.

**Unpacking My Library:
Artists and Their Books**

Jo Steffens and Matthias Neumann (eds.)
Yale University Press
184 pp., 2017

Artists and Their Books showcases the personal libraries of ten important contemporary artists based in the United States: Mark Dion, Theaster Gates, Wangechi Mutu, Ed Ruscha, and Carrie Mae Weems – Canada: Janet Cardiff and George Bures Miller – and the United Kingdom: Billy Childish, Tracey Emin, and Martin Parr. Through engaging interviews, the artists discuss the necessity of reading and the meaning of books in their lives and careers.



This is a book about books, but it even more importantly highlights the role of literature in shaping an artist’s self-presentation and persona. Photographs of each artist’s bookshelves present an evocative glimpse of personal taste, of well-loved and rare volumes, and of the individual touches that make a bookshelf one’s own. The interviews are accompanied by “top ten” reading lists assembled by each artist, an introduction by Jo Steffens, and Marcel Proust’s seminal essay “On Reading.”

The *Unpacking My Library* takes its inspiration from Walter Benjamin’s seminal 1931 essay of the same name. Two other titles have appeared in the series: *Architects and Their Books* (2009) and *Writers and Their Books* (2011).



*Books in Brief, continued***Browse: The World in Bookshops**

Henry Hitchings

Pushkin Press

256 pp., 2017

It is on our own bookshelves, packed with our purchases, that we find the archives of our desires, enthusiasms and madneses. — Henry Hitchings

The title word “browse” suggests a breezy collection of lighthearted observations. The “The World in Bookshops” might further suggest light travel reading about quaint or quirky bookshops in big cities and tiny villages. Here, “browse” refers to

the contemplative process that can engage a bibliophile for hours in a bookstore, and “the world in bookshops” refers to international scope of the essayists represented in the book: Ali Smith, Scotland; Andrey Kurkov, Ukraine; Ian Sansom, U.K.; Juan Gabriel Vásquez, Colombia; Saša Stanišić, Bosnia; Yiyun Li, China; Alaa Al Aswany, Egypt; Yvonne Adhiambo Owuor, Kenya; Michael Dirda, U.S.; Daniel

Kehlmann, Germany; Stefano Benni, Italy; Pankaj Mishra, India; Dorthe Nors, Denmark; Iain Sinclair, Wales; and Elif Shafak, Turkey.

As the countries of origin suggest, many of these essays touch on the political as well as the personal. For example, in the first essay, Scottish author, playwright, academic, and journalist Ali Smith visits the Amnesty International shop where she volunteers to look at the used books. She examines the variety of inclusions – postcards, photographs, receipts – that reveal the lives of books. Eventually, she looks beyond the immediate experience and finds her way back to her mother’s influence on her love of books.

Bookshops: A Reader’s History

(Biblioasis International Translation Series)

Biblioasis

Jorge Carrion

304 pp., 2017

Spanish author Jorge Carrion was born in 1976, so he grew up in the era of the ascendancy of the computer and the Internet – and with that, online shopping and the demise of many local bookstores. In this book, *Bookshops: A Reader’s History*, he examines the role of specific bookshops in various places around the world and the role they have played in their communities. Seeking the universal through the specific, Carrion’s introduction begins:

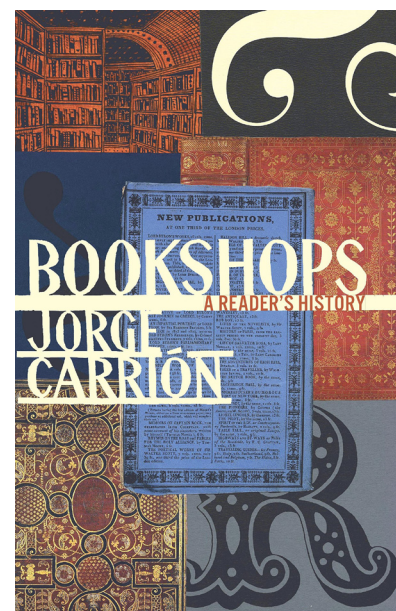
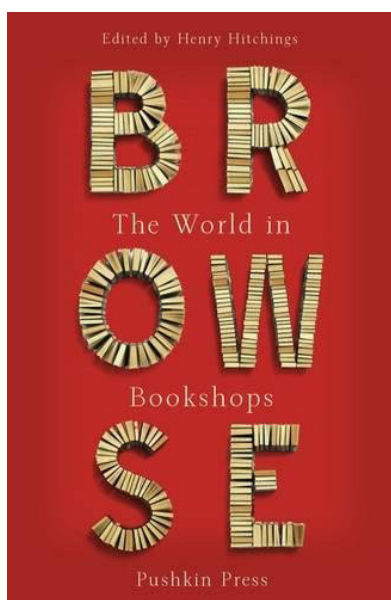
The way a specific story relates to the whole of literature is similar to the way a single bookshop relates to every bookshop that exists, has existed, and will ever perhaps exist.

Summarized elsewhere in the book as

“Every bookshop is a condensed version of the world.”

In London, Paris, Cape Town, and Tangiers among others, Carrion finds bookshops that acted as gathering places and watering holes for many well-known literary and political names. He tells of the bookshop in Havana where a young Fidel Castro bought his first copy of the Communist Manifesto.

Carrion’s book is not a list of who’s-who in the bookselling world or the world of literature, it’s a thoughtful, philosophical book. “readers will encounter bookshops as ‘archaeological sites or junk shops,’ police censorship, the lives and works of booksellers, reading as ‘obsession and madness,’ and the ‘bookshop as the world.’” [Kirkus Reviews]



*Books in Brief, concluded***The Book on the Floor: André Malraux and the Imaginary Museum**

Walter Grasskamp
 Getty Research Institute
 240 pp., 2016

With art books piled high on tables at discount booksellers, it may hardly seem like a “genre” that has a history, and yet the books we might currently take for granted developed over many years to become a medium of art globalization, leading to vast compilations and idiosyncratic monographs.

For art historian Walter Grasskamp, a 1954 photograph of André Malraux, the French critic and



novelist, is the starting point for an exploration.

In the photograph, which appeared in *Paris Match*, Malraux is surrounded by pages from his then forthcoming book *Le musée imaginaire de la sculpture mondiale* [The Imaginary Museum of World Sculpture]. The reason for setting out all the images? Though the museum was imaginary, the curation of the “exhibit” – the selection and organization of art

works – was quite real. What is included, what is excluded, and what is juxtaposed becomes an essay in pictures.

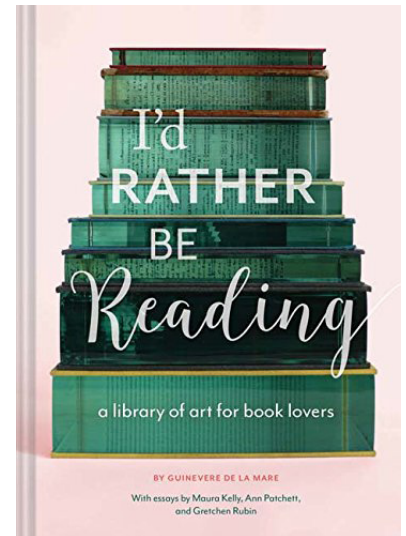
Starting from a close examination of the Malraux photograph, Grasskamp takes the reader back to the dawn of this genre of illustrated art book. He shows how it catalyzed the practice of comparing works of art on a global scale. He retraces the metaphor of the imaginary museum to earlier reproduction practices and highlights its ubiquity in contemporary art, ending with an homage to the other pioneer of the “museum without walls,” the unjustly forgotten Vigneau, whose spectacular *Encyclopédie photographique de l’art*, published in five volumes from 1935 on, preceded the more famous Malraux by many years.

I’d Rather Be Reading: A Library of Art for Book Lovers

Guinevere De La Mare
 Chronicle Books
 96 pp., 2017

I’d Rather Be Reading selects many beautiful contemporary illustrations, collages, and photographs that celebrate the enjoyment of books. Artists represented include Jane Mount, Lisa Congdon, Julia Rothman, and Sophie Blackall, interwoven with text from essayist Maura Kelly, bestselling author Gretchen Rubin, and award-winning author and independent bookstore owner Ann Patchett.

The book also features poems, quotations, and aphorisms celebrating the joys of reading. No irony, no self-deprecation, *I’d Rather Be Reading* is by book lovers for book lovers.



Artwork by Philippa Stanton

Upcoming Events

January 2018



Charles M. Brown – Beyond the Book: Artist's Books and Graphic Novels

**Seminole Community Library
9200 113th St. N., Seminole, FL
January 21, 2018, 1:30 pm**

Since “the death of the book” was proclaimed in the late 1990s, print publishing has exploded. Traditional books have been joined by new content and new formats: pop-up books and coloring books have moved into the adult category; comic books have expanded into graphic novels that are regularly reviewed in the *New York Times* and other serious venues; and artist's books, once rarely seen, have now become a standard part of many publisher's catalogs. Charles Brown, FBS vice president and newsletter editor, will discuss the book as a medium for art both in unique productions and in the increasingly popular and critically important area of graphic novels.



February 2018



Matthew Knight – A Guided Tour of USF Special Collections

**Seminole Community Library
9200 113th St. N., Seminole, FL
February 18, 2018, 1:30 pm**

Matthew Knight, Assistant Director of Special Collections, University of South Florida, will give a presentation and take FBS members on a guided tour of USF's special collections. This section of the USF library includes a wide range of holdings related to the history of Florida and the Tampa area, as well as the various immigrant communities that give this area of Florida its distinctive and diverse culture. Matt's special areas of focus are the Dion Boucicault Theatre Collection, the Alvin P. Yorkunas Collection, all LGBT collections, and the Anglo-Irish Literature collection. It promises to be a very special introduction to USF's Special Collections.



Florida Book Events Calendar

Know about any events of interest to book lovers? Send corrections and additions to Charles Brown, cmbrown@atlantic.net

LIBRARY BOOK SALES

For the numerous library book sales around the state and library-operated bookstores, visit

Florida Library Book Sales:

<http://www.booksalefinder.com/FL.html>

JANUARY 2018

January 11-14, 2018

36th Annual Key West Literary Seminar

Key West, FL (www.kwls.org/)

January 12-14, 2018

Paradise City Comic Con

Miami, FL (paradisecitycomiccon.com/)

January 13-20, 2018

Writers in Paradise (Eckerd College Writers Conference)

St. Petersburg, FL (writersinparadise.eckerd.edu/)

January 20-28, 2018

29th Annual Zora Neale Hurston Festival of the Arts and Humanities

Eatonville, FL (www.zorafestival.org/)

FEBRUARY

February 9-11, 2018

Jacksonville Friends of the Library Warehouse Book Sale

(fjpl.info/book-warehouse-sale/)

February 15-17, 2018

Amelia Island Book Festival

Amelia Island, FL (www.ameliaislandbookfestival.org/)

February 15-18, 2018

Savannah Book Festival

Savannah, GA (www.savannahbookfestival.org/)

February 22-25, 2018

Coastal Magic Convention

Daytona Beach, FL (coastalmagicconvention.com/)

MARCH

March 3, 2018

BookMania! (est. 1994)

Jensen Beach, FL

(discovermartin.com/event/bookmania-2018/)

March 3, 2018

Southwest Florida Reading Festival

"The Largest One-Day Reading Festival in Florida"

Fort Myers, FL

(www.readfest.org/)

March 6-11, 2018

Punta Gorda Literary Fair

Punta Gorda, FL

(no website)

March 23-24, 2018

7th Annual Venice Book Fair and Writers Festival

Venice, FL (

enicebookfair.com/)

APRIL

April 2-8, 2018

26th University of Florida Conference on Comics and Graphic Novels, Gainesville, FL

(www.english.ufl.edu/comics/conference.shtml)

April 12-15, 2018

34th Story Fest

(sponsored by The Florida Story Association)

Mount Dora, FL (flstory.com/festival/)

April 24-15, 2018

Palm Beach Book Festival

West Palm Beach, FL

(www.palmbeachbookfestival.com/)

April 16, 2016

Tampa-Hillsborough Storytelling Festival,

Tampa (est. 1980)

(tampastory.org/category/2016-festival/)

April 16-20, 2016

Friends of the Library Book Sale

Gainesville (est. 1954) (folacld.org/)

April 20-22, 2018

37th annual Florida Antiquarian Book Fair

St. Petersburg, FL

(floridabooksellers.com/bookfair.html)

April 20-23, 2018

Wicked Book Weekend

Ft. Lauderdale Beach, FL

(wickedbookevents.com/)



At the Movies with Ben Wiley

If you missed a lot of the movies that came out in 2017, good news! FBS member Ben Wiley saw them, and he has reviewed quite a few of them. Thirty of Ben's reviews have appeared in *Creative Loafing Tampa*. He has now compiled a year-end list for Creative Loafing (and for you), ranking these 30 movies in categories from Soul Sucking (his ten worst) to Soul Searing (his ten worth seeing) to Soul Soaring (his ten must-sees). The movies range from the well publicized to the lesser known.

Among the Soul Soaring were *A Quiet Passion*, a biopic about poet Emily Dickinson starring Cynthia Nixon, *Beach Rats*, a highly regarded film about a Coney Island teen tormented by his closeted

desires, *Frantz*, about a French soldier with a guilty secret in WWI, *I, Tonya*, a biopic of Olympic skater Tonya Harding told from her point of view, *Lost City of Z*, the true story of a Victorian archeologist discovering a lost city in the Amazon, *Menashe*, about a Hasidic man conflicted by faith and fatherhood... and four more.

Do not access Netflix without reading Ben's complete lists of what to see and what to avoid. Find them on the [Creative Loafing website](#).

Ben is already back in the theaters! Follow him for insight into the movies of 2018. Happy viewing!



This Month's Writers and Contributors

Many thanks to those who contributed words and ideas to this month's newsletter! FBS members unless otherwise noted.

Lee Harrer
Jerry Morris
Linda Morris
Maureen Mulvihill
Gary Simons
Ben Wiley

Have an idea for an article for *The Florida Bibliophile*? Contact Charles Brown, cmbrown@atlantic.net, to submit or for assistance in preparing your article.



Join FBS!

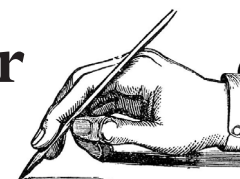
If you love books, take your interest to the next level by joining a group of dedicated book lovers (i.e., bibliophiles). You will meet serious collectors, dealers, scholars, and readers and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.

Membership is \$50. per year. You can find a membership form on our website. It will give you the address to which to send your filled-out form and payment.

Joining FBS also makes you a member of our national organization, the Fellowship of American Bibliophilic Societies.



Write for Your Newsletter!



Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it!?



Florida Bibliophile Society, 2017-2018 Season



David Hall

September 17 • Michael VanPutte – *Walking Wounded: Inside the U. S. Cyberwar Machine* – President Barack Obama called cyber warfare “The most serious threat to our national security.” Dr. Michael VanPutte, a cyberwarfare expert and decorated combat veteran, explains the threat and how U.S. policy has contributed to the threat.

October 15 • Stuart D. Goldman – *Nomonhan, 1939: The Red Army’s Victory That Shaped World War II* – Nomonhan is a little known battle in a series of conflicts between Russia and Japan that had critical implications for World War II. Dr. Goldman will set the scene and explain the importance.

November 19 • The Great Florida Bibliophile Society Book Swap Meet – A festival for booklovers! Members will be invited to briefly share about their collection, a recent purchase, etc. Bring books to swap or sell.

December 17 • FBS Holiday Party – FBS member Joan Sackheim has again offered her lovely home as the perfect setting for our holiday celebration. A great opportunity to spend some relaxed time with fellow FBS members.

January 21 • Charles Brown – *Beyond the Book: Artist’s Books and Graphics Novels* – Our FBS vice president and newsletter editor is also an exhibited book artist with an interest in the unique book creations of artists. Charles will discuss the book as a medium for art both in unique productions and in the increasingly popular and critically important area of graphic novels.

February 18 • Matthew Knight, Assistant Director of Special Collections, University of South Florida – Matt will give a presentation and take FBS members on a guided tour of USF’s special collections. Matt’s special areas of focus are the Dion Bouicault Theatre Collection, the Alvin P. Yorkunas Collection, all LGBT collections, and the Anglo-Irish Literature collection. It promises to be a very special introduction to USF’s Special Collections.

March 18 • Cameron McNabb – Milton, author of *Paradise Lost* has influenced literature and the arts for centuries. Dr. McNabb, a professor at Southeastern University, will discuss Milton, the influence of his work, and her Milton collection.

April 15 • FBS Celebrates National Poetry Month with Poet Lola Haskins – Widely published and author of 14 collections of poetry, Lola will read from her latest collection, *How Small, Confronting Morning*, poems about inland Florida. Originally, from California, Lola was on the computer science faculty at the University of Florida for many years. She now divides her time between Gainesville, Florida, and Skipton, Yorkshire, UK.

April 20-22 • Florida Antiquarian Book Fair – FBS regularly hosts a table staffed by FBS members at the entrance to the Florida Antiquarian Book Fair. FBS members assist fair visitors with information and by checking bags and packages. And participating members receive free admission to the fair.

May 20 • FBS Annual Banquet – Dell deChant, Chair of Religious Studies, University of South Florida, will be the keynote speaker at our season’s-end banquet at Brio Tuscan Grille. Dell will enlighten us on the religions of the world, their major distinctions, and how they interact in a pluralistic culture.



All meetings are held at 1:30 p.m. on Sunday afternoon unless otherwise announced.

Endpaper • Bookshop Memoirs



Fred Bass and the Strand, as well as *Browse* and *Bookshops*, reminded me of the many bookshops I've been in over the years. They represent many enjoyable hours of discovery, contemplation, and inspiration. But the 2016 release of a new edition of Salvador Dali's *Les Dineros de Gala* (TFB, Dec. 2016) keeps bringing back memories of a bookshop that played an important part in my young life.

The Blue Owl was a small shop within an easy bicycle ride from my house. My buddy Tom and I rode there on a regular basis. The couple that ran the shop were gentle bookish people, always bright and eager to foster a love of books in us teenagers. The books were arranged on a few shelves and tables in the maybe 16-by-20 front room, and in the back room about the same size was the framing operation.

I encountered the first trade edition of *Les Dineros de Gala* there. I believe that it was \$40, well above anything I felt I could afford. But I would visit it and marvel at the outrageous creativity. If Dante had written a cookbook to go along with the *Divine Comedy*, this might be it!

Looking through the 2016 reprint reminds me of my youthful engagement with Dali's wild, exotic, and scandalous art.

There were many other encounters at The Blue Owl. *The Philosopher's Alice* by Peter Heath introduced me to philosophy and criticism and a completely new way of seeing Wonderland.

One afternoon, the owner told me she had something special to show us. She led us to the framing room where there was a large oversize folio lying on a table. I remember a blue box with yellow pinstripes. On the cover was an illustration by Maurice Sendak, one of my favorites, and inside were Sendak prints in all sizes. She encouraged us to buy the whole thing – good advice – but again it was beyond our teenage wallets. She eventually agreed to sell me two or three smaller prints, which I still have and enjoy....

See you at the bookstore!

— Charles

The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.