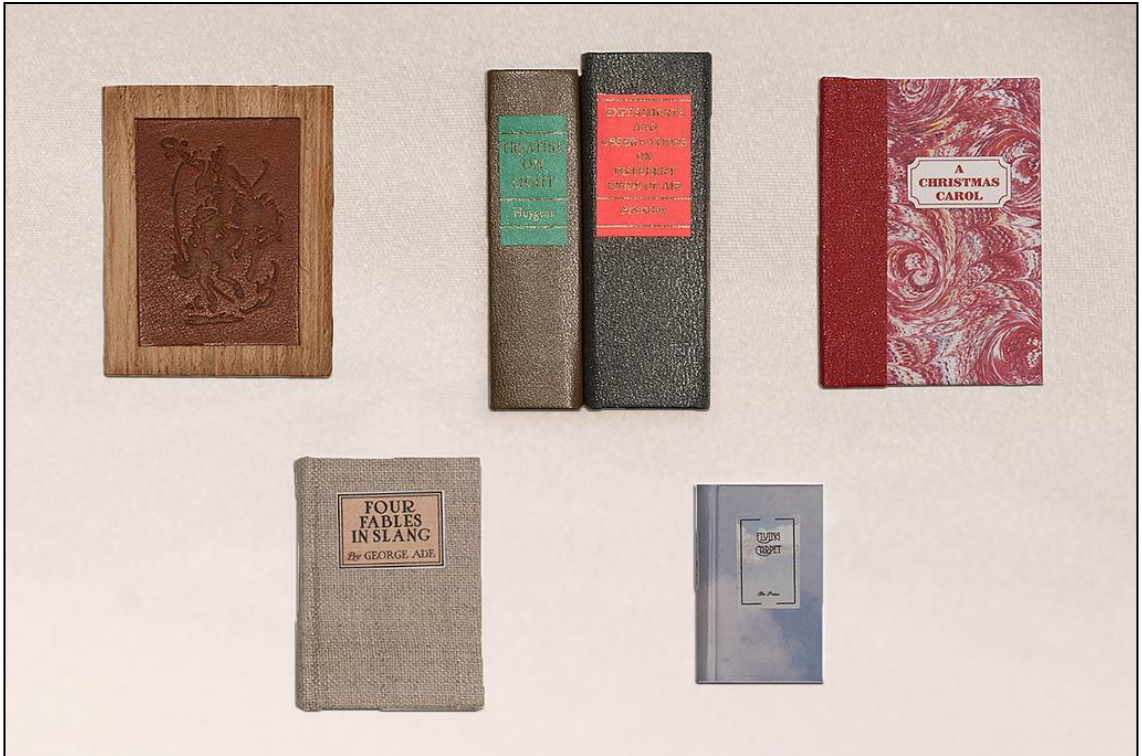


THE MICROBIBLIOPHILE®

A Bimonthly Journal About Miniature Books and the Book Arts

Vol. XXX No.3

May 2011



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THE MICROBIBLIOPHILE© welcomes letters to the Editor, display and classified advertising, and all news about miniature books, miniature book publishers, authors, printers, binders, and the book arts. Please contact the editor for further information about submission of articles for publication and subscriptions. We will publish a review for each new miniature book submitted to the editor.

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A Bimonthly Journal About Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

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Volume XXX, Number 3

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The Microbibliophile,

P. O. Box 5453, North Branch, NJ 08876 U.S.A.

Jon H. Mayo, Publisher

James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Spring is in the air, and the daffodils are poking their tiny flowers up through the last reminders of the cold winter. Next will be the tulips and the leaves of the hardwood trees. I am glad that I have had the opportunity to bring you the *Microbibliophile*. The hours are sometimes long but there is always a new thought or consideration to be examined and explored, most of the time not too far from the warm wood burning stove. I have started some research work to determine what miniature books have been published about Ireland, miniatures created by Irish authors and or publishers, as well as publishers of miniatures that call Ireland their home. If you can help me on this journey, please contact me, as the subject will come together as a future ‘feature issue’ of the *Microbibliophile*.

I have adjusted the side margins within the *Microbibliophile*; some of the technical feedback I received said we needed a bit more ‘white space’. What do you think? I have also added a small image of each book being reviewed with the associated text.

We have received and reviewed another collection of great work from our contributing publishers. I hope that the reviews will stimulate your interest in the books presented. Mark Palkovic has contributed a unique article about a ‘one of a kind’ little book set and the family that continues their bookbinding tradition. Peter Thomas has added another facet to his instructional series with an article on the value of paper. Robert Hanson gets everyone acquainted with the use of postage stamps in miniature books and the genre of collecting them. The book reviews are intended to be a sharing experience, between the readers, so if you have a new miniature why not send along your review for inclusion in the next issue.

Please feel free to contact me via email or snail mail, and let me know your thoughts, ideas, and or suggestions, concerning future issues, including educational presentations or articles you believe should be shared. Let us continue our ongoing journey through the world of miniature books.

I am hoping to see everyone in Dublin this summer; it should be an outstanding Conclave. Stephen Byrne has put together a great agenda against the backdrop of the city that is one of the world’s unique homes of literature.

Thank you for the opportunity to bring the *Microbibliophile* into your life.

Food For Thought:

“How many a man has dated a new era in his life from the reading of a book.”
Henry David Thoreau, Walden

Reviews of Miniature Books:

Don't Fence Me In, Peter and Donna Thomas, 2010. The gypsy wagon keeps moving down the road and across the country with the journeys of Peter and Donna. "Oh give me land, lots of land, under starry skies above, don't fence me in" there it is, the text of this little book 15 words, only 56 characters yet with a message bigger than the whole blue sky of Montana. The text is actually the first line of Cole Porter's 1935 cowboy song. Yes, it is a big message and to know the wandering book artists is to know that the message and the artists mesh in a unique way.



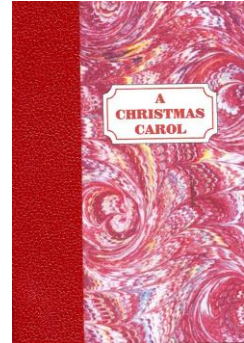
The text pages are letterpress printed on paper handmade by Peter in a very light colored sand tone that reminds me of the dust that floats up in the air when you walk along a country road in the mountains of Wyoming and Montana. The six accordion pages of images produced with vintage printer's cuts from an old print shop in Butte, Montana. The images show various cowboy scenes all in a deep brown color that is visually matched to the paper color. The printed type is ATF "Old Town" and done in a muted red orange color that coordinates aptly with the color of the paper and cowboy images. The front and back covers of the book are thin milled slices of Ponderosa Pine. A piece of saddle leather, blind stamped with a vintage horse and rider, is mounted on the front cover. The color of the wood cover, the saddle leather, the color and texture of the paper as well as the text and images all blend together in a perfectly executed small package. A small package that exclaims a big message: "Oh give me land lots of land, under starry skies above, don't fence me in, Let me ride through the wide country that I love, don't fence me in." *Don't Fence Me In* is 2 7/8 inches by 2 1/4 inches, 50 numbered copies, \$55. 📖

Contact information for Peter and Donna Thomas, 260 15th Street, Santa Cruz, CA 95062
www2.cruzio.com/~peteranddonna or email: peteranddonna@cruzio.com □

Editor's Note: There is a wonderful article written about Peter and Donna Thomas in the digital version of the "Fine Books and Collections" magazine, the link to the article is: <http://www.finebooksmagazine.com/issue/201103/thomas-1.phtml>

A Christmas Carol, Charles Dickens, Tony Firman Bookbinding, 2010. A Dickens Commemorative set, three volumes *Christmas Past*, *Christmas Present*, and *Christmas Future*. The collection is centered on the traditional holiday favorite *A Christmas Carol*, which in this set is represented by the ‘*Christmas Past*’ volume. The 200 page volume is bound with a festive holiday red and white marbled paper set off with a deep maroon Sturdite spine that contains a bordered label with gilt lettering, in the same shape as the ‘title label’ on the front cover. A Century 6/7 typeface is used. A bright red ribbon bookmark is also included, topping off the volume, all done with a very rich presentation, and quite ‘Dickensian’.

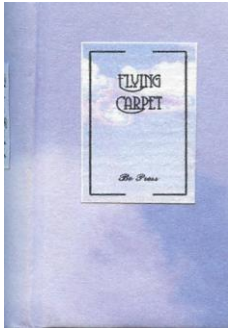
The endpapers are another special part of the book’s presentation. Each is embellished with a painting by George Alfred Williams from the 1905 Platt & Peck edition of this favorite Dickens’ novel. What a great story the painting tells, Tiny Tim riding on his father’s shoulders through the snow-covered streets, with Mr. Scrooge standing by to greet them, his life renewed. The combination of the marble binding and the special endpapers are a great addition to this old favorite.



The *Christmas Present* volume is designed to match the main volume with an identical marbled paper cover and spine. The unique thing about *Christmas Present* is that the red ribbon forms a loop that will allow you to hang the volume as a holiday decoration. The inside endpapers contain the same George Alfred Williams painting. There are 100 blank pages to record your own thoughts and memories of the season. The last volume, *Christmas Future* is provided as another ‘blank page book’ for recording the details of gifts, parties, special recipes, or other special festivities for future reference. This volume is softbound and consists of a single signature of paper, bound with a stiff paper cover, hand-sewn with a bright green thread. The edition is limited to 20 copies, each numbered and signed by the publisher. The three-volume set is sized at 3 inches x 2 ½ inches, \$85, plus handling. 📖

Contact information for Tony Firman, 205 Bayne Road, P.O. Box 507, Haslet, TX 76052 or email: TonyFirman@earthlink.net

Flying Carpet, Pat Sweet, Bo Press, 2007. There is a certain belief in magic that everyone possesses, young or old, it is always there. *Flying Carpet* is about magic and how you can let your mind soar in the sky with the slightest breeze. The introduction, which is somewhat academic, begins with a brief history of flying carpets, their behaviors and their sightings..."Stories of flying or magic carpets have their origin primarily in Persian legend and were popularized in Western culture by translations of *The Thousand and One Nights*. Original flying carpets were formerly inanimate textiles ensorcelled by magical practitioners of some kind, and once released by, or escaped from, their masters, became the feral carpets of the Dark Ages. These degenerated into the wild flying carpets we know today, and it is with the few recorded sightings of these magnificent and playful carpets that this book deals." *The Thousand and One Nights*, is a collection of folk tales assembled during the Islamic Golden Age, 750 -1258 CE and is often known as the *Arabian Nights*, from the first English language edition in 1706.



The *Flying Carpet* is comprised of 64 pages and 32 illustrations presented to appear as though they are photographs in a picture album complete with the little black triangular borders on each picture. There is a picture of a flying carpet attached to a pigeon house in Port Royal, dated 1889, another of a carpet emerging from the mist of the Nevada Falls, another escaping from a doll house, another stuck on the blades of a windmill, and yet another, this is my favorite, flying under the 'jack-knife' Wabash Avenue Bridge, in Chicago. If you have ever walked over the Wabash Avenue Bridge you know just how much wind is in the Windy City, great for flying carpets!

The volume is hardbound with a 'sky-blue puffy cloud' imaged paper. The title is provided as a color co-ordinated nameplate for the front cover as well as the spine. The endpapers are printed with an illustration to resemble an intricate Persian carpet with muted shades of rose and pink. The volume measures 1 ½ inches x 1 ⅛ inches using a combination of 3 pt. and 6 pt. font. The book operates very well and is assembled with a high quality cotton paper. Open edition, each copy is signed by Pat Sweet, \$24. 📖

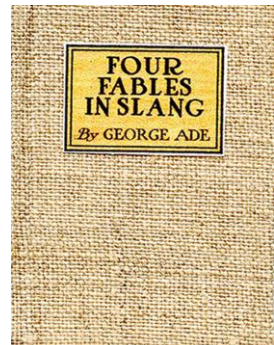
Contact information for Pat Sweet, 231 East Blaine Street, Riverside, CA 92507,
www.bopressminiaturebooks.com or email: info@bopressminiaturebooks.com

Editor's Note: Pat has been working on several new books, one a 'pop-up' book about the flee circus and another book/map combination volume about Amelia Earhart

Four Fables In Slang, George Ade, Bo Press, 2011. George Ade, was one of the most popular comic writers in America at the turn of the 20th century and is today undeservedly almost forgotten. A country boy from Indiana, he wrote sweetly satiric essays, books, and plays about country people in a snappy and very American vernacular. George Ade reigned as one of the most popular writers in America, his fan base ranging from the man on the street to such notables as literary critic William Dean Howells and humorist Mark Twain. This little volume has four of his best. Their titles are: ‘The Fable of Handsome Jethero...’, ‘What the College Incubator Did...’, ‘The Fable of the Good Fairy...’, and The Fable of the Slim Girl’. The introduction is written by Jean Shepard and provides a glimpse into the writing of Ade. “There are no heroes or noble figures in Ade. All are subject to the same trivial emotions and continual tiny frustrations, rich and poor alike. Ade has, as no one, before or since chronicled the Great Unchronicled...Those who settle for what they get and quietly move on. This means most of, in the end.”

I have not decided which fable is my favorite. Each is unique unto itself and life in general. You will have to just read the little book and decide for yourself as to what is your favorite. There are some great illustrations to go along with each story. Paw and Wilber lead through the reader through the first two fables. While the Broad Girl and the Cold Proposition provides the journey back in time to a less complex life. Each fable concludes with an appropriate moral.

The *Four Fables In Slang* is hardbound in an unbleached linen cloth, with coordinated soft orange colored labels on both the cover and the spine. The endpapers are done in a pale yellow color with a Fleur-de-lis design. There are a total of 64 pages and six illustrations all done on a high quality cotton paper, using a Pyiforme Tones font, very clear and nice margins, pleasing to the eye and easy to read. The book is 2 3/16 inches x 1 11/16 inches, open edition, each copy signed by Pat Sweet, \$42. 📖



Contact information for Pat Sweet, 231 East Blaine Street, Riverside, CA 92507,
www.bopressminiaturebooks.com or email: info@bopressminiaturebooks.com

Experiments and Observations on Different Kinds of Air, Plum Park Press 2010. The original scientific work was written by Joseph Priestly in 1775-1776 as a six volume set, which documented the series of experiments that he conducted on ‘airs’, the most notable of which was his discovery of oxygen which he called "dephlogisticated air".

The second edition on which this Plum Park Press miniature edition is based was published by Lucan in London in 1775. *Experiments and Observation on Different Kinds of Air* is the first in a series of ‘classic scientific’ titles bound in a miniature format that is underway by Tony Firman Bookbinding. The *Theory of Light*, by Christian Huygens is the second title in the series with others under consideration.

It is hard to image just how someone in the 18th century conducted basic scientific research on such subjects without the aid of computers, ready access to the applied research, and all the tools that we have available today. It must have made for long days in the lab. Although many of his results puzzled him, Priestley used the phlogiston theory to resolve the unknowns. That obsolete theory, however, led him to conclude that there were only three types of air: ‘fixed’, ‘alkaline’, and ‘acid’. Priestley ignored the burgeoning chemistry, indeed dismissing it in his writing these volumes. Instead, he focused on the three gases and the ‘changes in their sensible properties’. This miniature edition has an overall size is 3 inches x 2 1/8 inches and consists of 340 text pages. Included as well are two larger than ‘page size’ foldout illustrations of the equipment that Priestly made use of during his experiments. The frontispiece shows a unique color reproduction of a contemporary portrait of Priestly, the original, which now resides in the National Portrait Gallery, in London, England. The tiny gem is bound in a dark navy leather-finish Sturdite, with a gilt lettered red spine label. The finished product is very attractive and done with considerable craftsmanship. The pages are printed using a Caxton 5/6 typeface on an acid free paper and hard bound. Overall, I think this is great genre within the world of miniature books. Sometimes we take for granted many of the common items in our lives today and do not revisit the sources of scientific knowledge that are the building blocks of science and much of what we have in place today.

Experiments and Observation on Different Kinds of Air was published originally as a limited numbered edition of 10 copies, expanded to a second edition in 2011, \$55. 📖

Contact information for Tony Firman, 205 Bayne Road, P.O. Box 507, Haslet, TX 76052 or email: TonyFirman@earthlink.net

Theory of Light, 2010, Plum Park Press. Christiaan Huygens, a prominent Dutch mathematician, astronomer, and physicist wrote the original treatise while in France about 1666 as the *Traité de la Lumière* and it was presented to the French Royal Academy of Science in 1678.

The *Theory of Light* is the second in a scientific series being published by the Plum Park Press. The original edition when first published in 1690 carried a subtitle, “In which are explained the cases of that which occurs in reflection, and in refraction and particularly in the strange refraction of Iceland crystal.” The 1690 edition was published in French, however this miniature volume is based on the modern English translation, which was done in 1912 for the University of Chicago Press. The edition is published with numerous illustrations to highlight and explain the scientific text.

The miniature edition has an overall size of 2 $\frac{7}{8}$ inches x 2 $\frac{1}{8}$ inches, contains 260 pages using an acid free premium paper and a Caslon Antique, 7/8 typeface. I think the selection of the typeface adds to the presentation of the volume given the age of the original work. The frontispiece contains a contemporary color portrait of the author. The volume is bound with a dark brown Sturdite and uses a matching brown and copper colored endpaper. The spine carries a bright green label presented with gilt lettering.

Theory of Light was published in an edition of 12 copies, \$45, plus shipping. Each copy is signed by the publisher as well as numbered. Understanding that this is the second title in an ongoing series by Plum Creek Press, I look forward with anticipation for the next addition. 📖

Contact information for Tony Firman, 205 Bayne Road, P.O. Box 507, Haslet, TX 76052 or email: TonyFirman@earthlink.net



Additional Books Received:

I would also like to mention three additional miniature books that I received from a long time publisher, The Bronte Press. Suzanne Smith Pruchnicki has produced over 90 titles since the press was founded in 1977. The three new volumes that were received are: *Vaslav Nijinsky*, produced in 2008, including several hand colored illustrations along with the story of this famous ballet dancer. *Robin Hood*, produced in 2010 and *The Ballet Russe of Long Ago*, produced in 2011. All of these books are available from The Bronte Press and Museum, 6712N, 4180W, Bourbonnais, IL, 60914

Miniature Books and the Grummich Family, by Mark Palkovic

I recently interviewed Karl Grummich about his father, master binder Hugo Grummich (1926-2005). Hugo established the Cincinnati Bindery in 1964 binding full-size books and creating loose-leaf binders. One of the firm's first jobs was to create 3-ring binders for issues of Playboy magazine. A short time later, Hugo was approached by the Kennedy family to bind some "small books" for them, as a private edition. Thus, in addition to full-size work, the Cincinnati Bindery began its history of producing miniature bindings.

Hugo Grummich was born in Sarajevo, Bosnia and spent his formative years, until age 14, in Zagreb. In 1940 he moved to Knittelfeld, Austria to work at his uncle's bindery. At age 17 he was drafted into the German army and fought in a Panzer unit on the Russian front. He was captured by the Russians and held as a prisoner of war. He escaped but was recaptured and spent the remainder of the war in prison in Odessa.

After the war ended, he returned to Austria and resumed his work as a master binder. In Judenburg he met his future wife Diana. The Grummichs had three sons; the first two, Karl and Frank, were born in Austria. In 1952 the family immigrated to the United States with Hugo working on a freighter and the family staying in the baggage area. A family in Cincinnati sponsored the family, which allowed them to stay permanently in the United States.

Hugo found employment in the Art Guild Bindery in Cincinnati, working under George Ort, and eventually became a partner in the firm. In 1964, he created his own firm, the Cincinnati Bindery, with three employees. The company had two divisions: the loose-leaf division and the book division. Within a few years, the company grew to 30 employees and moved to a 30,000 square foot plant on Spring Grove Avenue. Hugo did special bindings and served as a consultant for the Rare Book Department of the Public Library of Cincinnati and Hamilton County. Among the projects that he worked on for the library was an anthropodermic binding (a book bound in human skin). By the mid-1970's the Cincinnati Bindery had 60 employees.

After creating the "small books" for the Kennedy family, Hugo was asked by Ward Schori to bind his miniatures. Hugo took this on as a welcome challenge and enlisted the help of his wife Diana. The miniature binding was done at home by the husband-and-wife team using special equipment that Hugo developed for the task. According to his son Karl, the money they earned from the miniatures was used for golf and for vacations.

In 1977, Hugo was approached by Miriam Irwin of the Mosaic Press to bind her miniature publications. As Miriam's books were mostly dollhouse size (1 inch or less), this was even more of a challenge for Hugo, but one he gladly

took on. Hugo and Diana bound Mosaic Press books until Hugo's retirement in 1996 because of arthritis. Hugo taught Miriam his methods and techniques and handed over the binding tasks to her. Miriam continued to bind miniatures as the Bibilot Bindery.

The name Mosaic Press was inspired by the tiny, jewel-like tiles that form a mosaic design and were imitated by the tiny books that the press produced. Miriam was inspired to establish Mosaic Press after she recalled seeing Colleen Moore's Fairy Castle as a child at the Museum of Science and Industry in Chicago. She realized that the largest potential market for miniature books were dollhouse enthusiasts, and she wanted her books to last for the ages. Not long after Mosaic Press was started, Miriam began to receive manuscripts, getting about three every day for many years. Of these, she selected only the best.

I was fortunate to have my manuscript *Musical Boxes* published by Mosaic Press in 1983. A few years ago Miriam offered me the remaining unbound sheets. I jumped at the chance to make my book available again. About a year ago, I contacted Hugo's son and my good friend Karl Grummich about binding these remaining copies.

Born in Austria, Karl moved to Cincinnati with his family and graduated from high school in 1968. He attended the University of Cincinnati studying pharmacy and electro physiology. In 1989, he began his own business, Grummich Enterprises, making 4 million vinyl phone book covers with advertising per year. Just before his father's retirement, Karl bought the assets of the Cincinnati Bindery and took over the craft his father taught him. Karl's brother Frank had studied bookbinding in Vienna and joined the family business. Grummich Enterprises was bought by the John Galt Bindery in 2003 and moved across the Ohio River to Dayton, Kentucky. Under Karl's direction, the John Galt Bindery did a big business making diploma covers, 200,000 per year, in addition to books, boxes and portfolios.

In 2009, John Galt Bindery was bought by Centennial Graphics, which moved the binding operation to New Albany, Indiana, across the Ohio River from Louisville, Kentucky. Because of the lengthy commute from Cincinnati, and because of family obligations, Karl returned to Cincinnati in a year later and created a new firm, Cincinnati Bindery and Packaging, located at his father's firm's original home on Spring Grove Avenue. Karl's clients include the Porsche Club of America, Avery Dennison, Bridge Publications for the Church of Scientology, and many others. For the Miniature Book Society, Karl and his brother Frank bound *The Cabin In the Clearing*, *Grande Dame*, *Many Littles Make a Much*, and *A Scottish Tale*. Like his father, Karl relished the challenge of binding the remaining copies of *Musical Boxes* for me.

I selected a red faux leather paper for the spine of *Musical Boxes*, and a printed marbled-pattern paper for the covers. Miriam had given me the original stamping die for the spine, so Karl agreed to stamp the spine in gold. The book turned out to be a beautiful gem, and a good contrast to the original binding of *Musical Boxes* done by Hugo in gray kid leather with gray marbled covers. Karl and his son Matt executed the new binding of *Musical Boxes*. The Grummich family tradition of miniature binding continues! 📖

*Contact information: Mark Palkovic, 620 Clinton Springs Avenue, Cincinnati, OH 45229-1325
mark.palkovic@uc.edu*

Understanding the Value of Paper, by Peter Thomas

In my initial Microbibliophile article, ‘Thoughts on Collecting Miniature Books as Works of Art,’ I described how I look at books when I am thinking about adding them to my collection. To summarize, I first study the design and execution of its binding for the quality of materials and craftsmanship. The second thing I do is look at the paper. Those who know me may wonder if this is biased by the fact that I am a papermaker and make the paper for all the books that Donna and I produce. Although this is true I am not the only one who thinks that the paper is one of the most important aesthetic elements of a book. Bruce Rogers, perhaps the best known American book designer of the twentieth century, wrote in his book *Paragraphs on Printing*, "If you intend to design books in all their elements, then you should make a close study of papers ... So much emphasis has recently been put on type that the question of paper, which to my mind is even more important in bookmaking, has been somewhat neglected." Expressing the same line of thought, in another way, poet William Everson, who was my printing teacher and mentor, wrote in his 1976 article, *Reflections on Printing as a Fine Art*, "The most fundamental thing about a book is to find the right paper, and the quality of the paper is in some ways the most elusive. Critics of the book generally focus on the type...But the paper is more fundamental, because that is where the beauty begins, and in the end, that is all that beauty can come back to – the substance of the paper, the field on which the whole thing can act."

To explore this idea I suggest you randomly choose five books from your collection to study while I share my thoughts about paper. Can you see any difference between the papers used in those books? Some papers will be glossy or semi-glossy and some will be non-reflective or matt. Another paper will be smooth or slick, verses one that is soft or textured. Yet another paper will be thick or rigid, in contrast to a paper that is thin or flexible. Some papers will have a watermark that can be seen if you hold it up to a light source. Some of the papers will have a hard surface, designed for handwriting or offset printing. Another paper will have a softer surface to take the impression of letterpress printing. Most papers designed for offset printing or for photocopy machines will have a fairly hard surface and are not really suitable for letterpress printing. Can you tell by looking at your books if the paper used was designed and properly matched to the printing process that was used in the publication of the book?

Bruce Rogers also wrote, "The first books I remember to have seen on hand-made paper, while typographically of no interest, seemed very attractive to me." When I first began making books, I also noticed this wonderful quality

of handmade paper. It seemed that the paper was alive. For me, the act of touching and feeling a well-made sheet of handmade paper adds a level of enjoyment that cannot be achieved with machine made papers. If none of the five books, you have chosen, have handmade paper then look through your collection to find one that does. Compare the handmade to commercial papers and you will discover what I mean about the joys of feeling a good handmade paper. You will notice I always say a ‘good’ piece of handmade paper. This is because some paper made by beginners, without proper equipment or knowledge, though beautiful, may be unsuitable for bookwork.

Book designers often choose the paper for its aesthetic impact, but there can be other factors that determine the choice of a paper. Color, texture and strength are all elements of paper that the designer can use to create a mood in the book. For example, a book about a baby girl might be more successful if printed on soft pink paper than if it were printed on a slick and hard grey sheet. A book about clouds might work better on a soft Oriental paper than card stock with a linen surface. Be aware that the printer may have chosen the paper for practical reasons: a heavy typeface like Caslon works well on a coarse paper, while a delicate type like Park Avenue works better on a less textured sheet where the fine lines of the type are not distorted by the changes in depth on the surface of the paper. Miniature books have their own special considerations. Stiff paper might work for an accordion book, but in a sewn book it will not fold easily, and the book will probably refuse to close. Thin paper might fold easily, but it may be too transparent for the text and imagery being printed on it.

I hope that these few words about paper will lead you to take some time to consider the paper used in the books you have in your collection. I encourage you to browse through your collection for a tactile rather than literary experience and see what pleasures you find. 📖

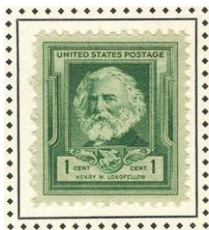
Editor’s Note: Peter and Donna Thomas have begun their second year of touring the United States in the Gypsy Wagon.

Contact information for Peter Thomas, 260 15th Street, Santa Cruz, CA 95062 or peteranddonna@cruzio.com

Postage Stamps In Miniature books: by Robert F. Orr Hanson

Postage stamps are only used to mail letters and packages. Right? Wrong! Publishers of miniature books, those tiny tomes whose height and width do not exceed three inches, use regular and commemorative postage stamps as frontispiece illustrations, tipped-in, opposite the title page as well as illustrations added to other sections of a book. What is the purpose of this practice? The stamps are used to enhance the beauty of the book as well as to add greater meaning and visual value to the book. Moreover, the stamp lends a colorful representation to the presentation and the small size of the stamp in relation to the book continues to expand the appeal of the book. Stamp collecting is a very old hobby and has provided many rewards in that collectors learn about geography, history, science, art, literature and much more. Miniature books like stamps cover a vast subject area. The generally small format of stamps and the story they tell with their artwork fit well with miniature books. Beginning in 1940, with the publication of *Five American Immortals*, by Achille J. St. Onge and continuing through the present day more than 125 miniature books have been produced making use of stamps as illustrative additions to the book.

There are biographical treatments of celebrated authors such as John Steinbeck, Ernest Hemingway and Mark Twain. There are U.S. presidential inaugural addresses of: Roosevelt, Kennedy, Johnson, and Nixon. Other captivating subjects in miniature books are: Christmas, Sherlock Holmes, cats, dogs, Japanese fables, Catholica, bibliographies, poetry, alphabet books, cookery, arts and artists, hot-air ballooning, Californiana, Lincolniana, Shakespeare, as well as many religious stories. The breadth of the subject matter is almost infinite. My article will present several miniature books and the accompanying postage stamps to further advance my point relative to the value of using postage stamps in miniature books. Many publishers have used this illustrative device; we will now explore a selection of the diminutive dandies and the wide variety of the subjects that are presented.



Five American Immortals, by Joseph Auslanders was the third book published by St. Onge and the first to included postage stamps. The stamps depict the American poets H. W. Longfellow, J.R. Lowell, J. W. Riley, W. Whitman, and J. G. Whittier. The stamps are all printed as ‘single color’ general denomination stamps that reflected the limitations of the stamp printing technology of the period, the multi-colored stamps and commemoratives that are in general use today began to appear in the 1960’s timeframe. The book is bound with a deep blue

gilt cloth over boards. The stamps are incorporated into the design of each section of the book, which is divided to highlight the work of each poet.

Achille J. St. Onge continued to incorporate the use of postage stamps with his many books. In 1967, he published *Thoreau's Turtle Nest*, from the journal notes of Henry David Thoreau. The book was bound in rich green leather, with a turtle design as well as the title beautifully imprinted and scripted in gilt on the front cover. The postage stamp that was tipped in with the design of the frontispiece was a U.S. 5 cent denominational stamp that bears the likeness of Thoreau, done as a three color stamp. The color of Thoreau's name on the stamp is carried across into the design of the cover page of the book.

The noted churchman, historian, scholar, avid stamp collector, and prolific publisher of miniature books, Msgr. Francis J. Weber, has included commemorative stamps in many of his books. In 1975, he collaborated with



Achille J. St. Onge to produce *California On United States Postage Stamps*. The book is bound in blue gilt leather and includes 28 facsimiles of postage stamps as well as an actual 6-cent commemorative postage stamp opposite the title page. Reprinted from the preface of the book; “Few if any states in the Federal Union have been so honored as California in the number of stamps issued to commemorate local personages, anniversaries and events. This resume is prepared as part of the bicentennial tribute to a nation by its most populous and prominent commonwealth.”

Hillary & Petko published *A Grand Place, John Steinbeck's Homes In Pacific Grove and Monterey*. Produced in 1979, a U.S. 15 cent denominational stamp with a portrait of John Steinbeck graces the frontispiece. The book is bound in orange and white paper over boards, has three drawings of the house and contains 23 pages. The same publisher created another miniature *Tao House, Eugene O'Neill's Ideal Home*, in 1988. The Nobel Prize winning dramatist built his sixteen-room home near Danville, a short drive from San Francisco. Facing the copyright page is a U.S. one dollar denominational commemorative stamp with O'Neill's portrait.

Ian MacDonald, at his Glenniffer Press, in Scotland, in 1981, published *Scottish Highland Postal Service* in red leather with the endpapers printed with many facsimiles of postmarks or cancellation marks. The tipped-in full color stamp depicts Sir Rowland Hill, who introduced the first universal rate postal system to the world in 1839, which changed the postal process to incorporate postage fees based on weight disregarding distance as well as introducing the

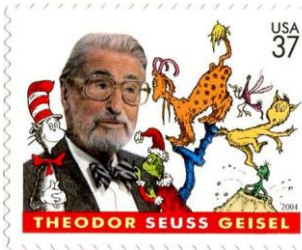


idea of the postage stamp itself.

Stanley Marcus' *The Somesuch Press*, published in 1985, *Skyborne, A Ballooning Baedecker*. Toby Smith, a retired reporter for the local Albuquerque newspapers, wrote the story. Bound in red cloth over boards, colorful hot-air balloons grace the front cover and the endpapers. This book also displays a U.S. 20 cent stamp with six balloons in flight as well as ballooning stamps from France, Belgium, Poland, and Suriname, the smallest country in South America.



In 1998, I wrote and published through my Opuscula Press, *Georgia O'Keefe in New Mexico*, the oblong book is bound in a black cloth with gold lettering on the front cover and spine. This miniature book is a thumbnail sketch about this famous painter's life in New Mexico. Tipped-in next to the cover page is a beautiful full color U.S. 32 cent commemorative stamp featuring a red poppy in full bloom. The stamp is a fitting match for the wildflowers that were a favorite subject of the painter during her long career.



Lastly, *Dr. Seuss, A Miniography* was published by yours truly in 2006. It was a soft cover book produced in orange stock with Seussian characters on the covers. The text consisted of 37 pages and contained a U.S. 37 cent commemorative stamp featuring Theodor Seuss Geisel on the frontispiece.

Now let it be said...

“I am the world's greatest traveler. I picture maps of the world and parts of the world. I depict all manner of sports. I illustrate the adventures of Don Quixote, the fairy tales of childhood. I am the world's greatest picture chronicle, millions collect me, thousands have escaped boredom through my variety, hundreds have been saved from insanity through my fascination, yet I am only a postage stamp”

Many thanks for these extracts to Ernest W. Brady and his *Soliloquy of a Postage Stamp*, courtesy of Keepsake for Friends, Black Cat Press, 1978.

There you have it!



Editor's note: There is a miniature book entirely devoted to miniature books and postage stamps, *Miniature Books Relative to Postage Stamps*, two volumes, compiled by Kalman L. Levitan, Black Cat Press, 1983. Another interesting source of information about miniature books and postage stamps is the occasional periodical 'Collecting Miniature Books', Number 15, May 2007, by Robert C. Bradbury. Number 15 contains a chronological list of 123 miniature books with postage stamps beginning with Five American Immortals published in 1940 through to Bob Hope Memorial, published in 2005. How many new books could possibly be added to the list provided from Number 15? Send me your information and I will add them to the list and include the complete list in a future issue of the Microbibliophile.

What A Great Idea:

Guess What They Do in Dublin Each Year? By Jim Brogan

Several weeks ago, Angelika Jaeck of Berlin, Germany sent an email message to me about a 'special thing' that they do in Dublin each year. 'Dublin: One City, One Book' is a program that encourages everyone to read the same book during the month of April each year. The 2011 book is *The Ghost Light* by Joseph O'Connor. There are also coordinated literary events held to facilitate interest and participation with 'One City, One Book'. Actually, Dublin is one of four cities that are designated as a UNESCO 'City of Literature'; the other three are Edinburg, Scotland, Melbourne, Australia, and Iowa City, Iowa. The program book is a regular sized book but my thoughts went toward 'how would something like this work with a miniature book'? I invite you to contribute your thoughts about how this type of program may work for a selection of a miniature book or a set of books, i.e. maybe a collecting genre or a special type of book. Give it a thought and send me your comments and suggestions.

I bought a copy of *Ghost Light* and will give it a read before I get to the Conclave, who can ever tell if you may get on the 'hop-on hop-off' bus and that person seated next to you may have participated in the 'One City, One Book' reading program. What a way to start a conversation. 📖

MEET THE COLLECTOR:

Where Are the Collectors? By Jim Brogan

I am a patient man, I am still waiting to open the mail one day and read a tale of adventure and inspiration from a miniature book collector. How did you get interested in miniature books? What holds your interest? What was your greatest find, most enjoyable, most maddening, and most tearful? There must be a whole library out there, full of interesting stories to be shared.

If your phone rings one day, it may be me calling you to solicit a good story. 📖

MEET THE BOOKSELLER:

Gail Curry

When Jim Brogan asked me to be the featured bookseller for this issue of the *Microbibliophile*, my first reaction was, “Why me? I just do this for the fun.” Then as I thought about it, and realized I am lucky. I do enjoy this business of selling books – very much so.

I have always loved books, but never considered “formally” collecting them until I joined a book collector’s study group shortly after moving to Texas more than 30 years ago. My new neighbor, at the time, invited me to join the American Association of University Women (AAUW). She was starting a new study group for book collectors. She said I liked antiques and books, so I should give it a try. That was the beginning.

When I became chair of the Book Collectors, I remember calling the Grolier Club in New York for guidance. They pointed me in the direction of the Humanities Research Center (HRC) at the University of Texas, in Austin, a good choice. We studied a different book-collecting category each month. Out of this group evolved the annual AAUW Book Fair, which by the way is still ongoing along with a Collector’s Corner and catalog. I learned a lot about research, which I love, during this time.

The topic of one study group session that I led was miniature books. I was fascinated with them. This time I called Miriam Irwin for some advice – definitely a good choice. The Miniature Book Society had recently been formed. Miriam sent me many materials, which were very helpful. I still have those items and have consulted them many times over the years. Our group went to Dallas to view a fine collection of miniature books at SMU, including some that belonged to Stanley Marcus. I also led a children’s book session with excellent advice from Helen Younger of Alephbet Books in New York. These were busy years, raising three children with all of their associated games, lessons, meetings and countless hours of volunteering. The books provided a wonderful respite.

Therefore, you can see how it evolved. I issued my first (of 30) catalogs in 1988. Although it contained mostly children’s books, several miniature books were listed, as there would be more miniatures in all of the ensuing catalogs. In between, I issued a few catalogs on Alaska, where we lived for five years. After moving to the Kansas City area, I began to issue catalogs with just miniature books. It is very easy to cross the line from children’s books to miniature books. As Wilbur Macey Stone once said so well,

“...the virus of the desire to collect miniature books for children spread in my bookish veins and I became a hopeless case, to my great satisfaction and joy.” (from *The Dolphin*, Winter 1941).

Thank you for giving me the opportunity to reflect on these wonderful experiences. 📖

Editor's Note: Gail is currently compiling a resource on Sherlock Holmes miniature books. She encourages and welcomes your input. In particular, she is looking for 10 miniature books from the Ghost River Press in Tucson, AZ, ca. 1992, as well as *Christmas Market: A Miniature Anthology* by A. L. Shearn, Ember Press, in Surrey, England, 1958, *The Practical Handbook of Bee Culture...*, the *Three Pipes Press of Graphics I*, in Racine, Wi, 1980 and a *Booklover's Calendar 2003*, Kitemaug Press. There are others, undoubtedly some that are not yet on her list. Please contact Gail at curry.gail@att.net or call 913.681.0459.

MEET THE PUBLISHER:



Tony Firman

I grew up in England, where the high school I went to was essentially a trade school. There I learned such useful skills as bookbinding and woodworking. I then went to engineering school on an apprenticeship program, where, in addition to academic engineering subjects, I learned practical skills in using more hand and machine tools. All this made me a handy sort of chap! After engineering school, I moved to Canada, and got a job as a field engineer. However, the company soon learned that I was able to communicate better than most engineers are able to, so I was put to work training customers and other employees, and developing technical manuals. I moved on to work exclusively in technical communication: developing user guides, brochures, technical manuals, and all the other publications used in industry.

Along the way, I moved to the United States and married my American wife. We are both avid readers, and soon accumulated a large library. After a while, this library started needing maintenance, so I dug out my old bookbinding skills, and started developing new ones. Since I was not sure at first how much binding I would be doing, I was reluctant to spend a lot of money on equipment, so I made my own. Eventually I started offering my bookbinding services to other people, and then offering training in basic bookbinding. After losing my last job in industry, I decided that it was unlikely that I would find another one like that any time soon, so I decided to go with bookbinding full time.

While doing some research in the Rare Book Room at a local university (University of North Texas) I met Edward Hoyenski. He was very interested in my work, and asked if I had done any work in miniature books. “No,” I said,

“what are miniature books?” So he showed me the university’s collection, and got me interested. I went home and tried my hand at a few miniature books. Edward approved, and encouraged me to join the MBS. My interest grew rapidly, and soon I decided to launch Plum Park Press, to publish a line of classic books in miniature editions with appropriate bindings. (Incidentally, the Press gets its name from our little estate, Plum Park, just outside Fort Worth, Texas.)

I soon realized that traditional bookbinding equipment is very cumbersome for making miniatures, so I developed a set of miniature equipment along traditional lines. Other people expressed an interest in these, so I now sell these tools as well as books.  

Contact information: Tony Firman, Tony Firman Bookbinding, P.O. Box 507. Haslet TX 76052
email: TonyFirman@earhtlink.net

BookShelves: (The new name for our regular feature about museums and bookshops)

W.W. Hagerty Library, Drexel University, Philadelphia, PA

I am always interested in meeting new people especially ‘miniature book people’. The library is located in the downtown section of the city at the intersection of 33rd and Market Street. It offers the university community a center for study and learning supported by subject-expert librarians and focused collections. The university archivist Rob Sieczkiewicz was a most cordial host during our visit with the miniature book collection. It is somewhat interesting to go to a large university to look at a miniature book collection and walk through a room with three hundred young people clicking away on their laptops, pounding away at electronic media, and my reason for being there is to look at printed books that are no larger than 3 inches x 3 inches.

The collection is relatively small, less than 100 volumes but true to form you always are able to see something that you have not seen before while learning a lesson at the same time. The first volume I was able to unwrap, each book is kept in a small archival pouch that is tied with a ribbon to protect the book, was *St. Arithmeticus*, by the Kitemaug Press. How does a book like this find its way into a university collection, we may never know, Rob was not sure when the miniatures came to the library as it pre-dated his arrival. I looked at several different *St. Onge* volumes that are part of the collection and then to my surprise the next pouch contained *The Lead Pencil*, by Peter and Donna Thomas, this was a book I had never seen before. Another interesting piece of information was within the colophon for *The Sea*, published by Dawson’s in 1962. Normally the page would state something like 250 copies printed or 1000 copies printed by the publisher; here the message was ‘about 200 copies printed’. There was also a copy of the *Tom Thumb Song Book*, printed by the original Isaiah Thomas Bookstore in Worcester, MA. in 1946, the shop has subsequently relocated to Cotuit, MA.

Overall time well spent being able to see another collection, share some information about miniature books, and make a new acquaintance. Look around your town; visit a bookshop or library to see what is new or old and interesting. Send us your story so we can share with everyone. □

Book Fact: The largest book in the world, a copy of the Tripitaka, the sacred Buddhist text that includes Buddha's teachings, is inscribed on 729 marble slabs, each 3.5' × 5' × 5", and occupies a thirteen-acre site on the grounds of the Kuthodaw pagoda in Mandalay, Burma.

Dublin A Special Place: by Jim Brogan

Sometime too many things fall into place not to think that there is some grand scheme to the order of things to come. Dublin is the city for the MBS Conclave this year. As I am always looking for things to read I came across two interesting periodical articles about Dublin that I thought may add to your trip planning process. They will both provide you with some insight into the city of Dublin and what Dublin, the grand old city has to offer. You would not want to travel all the way to Dublin and then find out when you got home you missed something.

The first publication was the February 2011 issue of *Travel and Leisure* magazine. The article is more about the city in general and what it has to offer than books per say. However, the author of the article does mention some of the great haunts within the Temple Bar section of the city as well as a mini guide to several fine eateries. You have to take a walk along the Grand Canal as well as stop in for a visit at Francis Bacon's studio. The St. Stephen's Green is described as a luxuriant patch of gentle vegetation at the center of Dublin, another place to stop and just enjoy the day. "Dublin is a place, I was told, where you could have your cup of tea, walk in the mist or rain, come home, and read a book – a place where you could be a scholar." Take an armchair tour with www.travelandleisure.com/guides/dublin before you start your trip and visit this great tour guide for more information.

The second item of interest appeared as I paged through the most current issue of *Fine Books and Collections* magazine. Another article about Dublin, this one mostly related to the author's travels thru the city in search of 'book stuff'. The author crosses through Trinity College courtyard, www.bookofkells.ie and then a short walk upstairs to the Long Room, a sight to behold, I can say that you will never forget the visual impact of a room 200 feet long, two stories high with a vaulted ceiling and 200,000 books. Dublin

deserves a writer's museum. Four Nobel Prize winners called Dublin home; Yeats, Heaney, Beckett, and Shaw. A 'must visit place' for anyone who wants to discover, explore and enjoy Dublin's literary heritage. Take a sneak preview at this location; www.writersmuseum.com and enjoy your visit. If you want to touch the books you must stop in at the Cathach Book shop, www.rarebooks.ie, maybe after a cup of tea and a scone along the way. Wear your walking shoes, there is a lot to see regarding books and literature in Dublin, try the www.dublinpubcrawl.com for another adventure. Do not forget to get a good map so you will know where you are going. You will need more than a day to take in the full picture, plan accordingly. Also, many of the 'street signs' are attached to the building on the corner of the street rather than on separate poles or hanging with the traffic signals.

The article presented in the magazine is very good. More detail than you would expect, certainly keeping your interest and all about books. You can get a preview of the magazine or order a copy of the magazine at their web site: www.finebooksmagazine.com to get the full story. As an added bonus, they also have a blog section associated with their publication, which is just full of great stuff. One last piece of information from the issue: There is also mention of a special report, in the electronic version of the magazine about two of our friends, Peter and Donna Thomas and their travels in the 'gypsy wagon'.

CATALOGUES RECEIVED:

Bromer Booksellers, New York Book Fair 19 pages, 51 items offered including 9 miniatures, illustrated color catalog with excellent descriptions and references, printed on high quality glossy paper, Boston, MA, e-mail: books@bromer.com, www.bromer.com



Tracy Bradbury Miniature Books, Catalogue #56, 14 pages, 186 miniature items offered , including 8 additional reference books, black and white presentation with several fine illustrations, all books organized by press name, Brooklyn, NY, e-mail: bradburyminibooks@gmail.com

If you do not already get a copy of these great catalogues contact the booksellers directly, they will be more than happy to send one along to you

UPCOMING EVENTS:

Boston Book and Paper Expo, Boston, MA, May 7, 2011, Shriner's Auditorium, Wilmington, MA, www.bookandpaperexpo.com

Spring Philadelphia Vintage Book and Ephemera Fair, Greater Philadelphia Expo Center, Oaks, PA, May 21, 2011

Ann Arbor Antiquarian Book Fair, Ann Arbor, MI, May 22, 2011, www.annarborbookfair.com

New England Antiquarian Book Fair, Everett Arena, Concord, NH, June 5, 2011

PBFA Antiquarian Book Fair, Hotel Russel, London, England, June 5, 2011, www.pbfa.org

PBFA Antiquarian Book Fair, London Novotel, London, England, June 10, 2011, www.pbfa.org

Georgia Antiquarian Book Fair, Cobb County Civic Center, Marietta, GA, June 11-12, 2011, www.gaba.com

Twin Cities Book Fair, Minnesota State Fairgrounds, St. Paul, MN, June 24-25, 2011

Cooperstown Antiquarian Book Fair, Clark Sports Center, Cooperstown, NY, June 25, 2011

Grand Conclave XXIX, Miniature Book Society
July 29 – August 1st, Dublin, Ireland
www.mbs.org



PUBLICATIONS EXCHANGED:

Book Source Magazine, Volume 27, Number 3, 2007 Syossett Drive, Cazenovia, NY, 13035 John C. Huckans, Editor and Publisher, lots of news about many book subjects and events as well as several interesting special features and auction happenings, published bi-monthly, if you happen to look at this issue there is, in fact, an article about the Microbibliophile.
www.booksourcemagazine.com

Fine Books and Collections Magazine, (Spring 2011), 9.2 published Quarterly, with a monthly electronic newsletter also available, a great source of information and enjoyment, 4905 Pine Cone Drive #2, Durham, NC 27707, Rebecca Rego Barry Editor, www.finebooksmagazine.com

Fellowship of American Bibliophilic Societies, Vol. XV No. 1 (Winter 2011) , membership information & activities, affiliated club news, book information, contact information: Kay Michael Kramer, 1717 Winesap Lane, Kirkwood, MO 63122 USA editor@fabsbooks.org

Miniature Book Society Newsletter, No 86 March 2011, membership information, activities, and miniature book information; newsletter contact: Joan Boring, Editor 3204 Wildwood Road, Middletown, OH 45042 USA joan-boring@yahoo.com www.mbs.org



CLASSIFIED WISH LISTS:

As a feature for subscribers, the Microbibliophile will offer a classified listing service with each issue. We do not plan, at this time, to charge for this service. Each message should be no more than 250 characters. Send your information to the Editor for inclusion in the next issue.

Neale Albert is looking for two miniature books by Asao Hoshino -- *Kwaidan* and *Ichiaku No Suna*, and for the special editions of the Asao Hoshino books. "I am thinking of doing a Hoshino bibliography".

Contact information: nma8156@yahoo.com

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989, contact information: kkbakunas@gmail.com

Karen Nyman is looking for 3 volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Arthur and George*, *Jacob the Fisherman*, etc., and *Julia and the Dog*, etc. Contact her at karennyman2@cox.net or call 619-226-4441.

Pat Pistner is looking for 28 Raheb books (*Mudlark Miniatures* and *Littlest Library*) published in 1976 and 1977, and only 19 published through 2000. Contact information: pistner@comcast.net.

Caroline Brandt is looking for two volumes in the Daisy & Dot series by Aunt Fanny (Buffalo: Breed & Lent,.1866): *DAISY Part II and Dot*. Also *DAISY Part I*, as my copy has damage to one page of text. Call 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

Gail Curry is looking for several different books please read the 'want list' included at the end of her article 'Meet the Bookseller'

Darleen Cordova is looking for the following Andre Kundig books: *Proverbs Bantous* (1956), *Pensees du XVIII siecle* (1976), *Pensees de B. Constant* (1980), *Pensees la Musique* (1981), *Pensees le Vin* (1984) and *Pensees l'Amitie* (1988). Contact information: c.cordova@sbcglobal.net.

NEXT ISSUE PREVIEW: (to be published July, 2011)

Miniature Books and Trains, by Jim Brogan

Another segment of the multipart series by Peter Thomas

Jake Zeitlen and the Big Red Barn, by Robert F Orr Hanson

Book reviews and more about Dublin, Ireland

“Let me see, I thought that I saw the date of the deadline for the next issue of the *Microbibliophile* somewhere, was it here? I think the date is June 1, yes here it is; June 1st, I am sure the editor will allow me a few extra days”



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The Enemies of Books (Blades)

The Botanical Magazine, Vol.4 (Curtis)

Geology (Geikie)

Last Poems (Housman)

To order:

www.TonyFirmanBookbinding.com

Book Fact:

Franklin Roosevelt and his wife Eleanor were collectors of miniature books.

Miniature Books: 4,000 Years of Tiny Treasures (Abrams, 2007)

The Concord Fight



Published by Robert Naiva for the 1975 Bicentennial of one of the most significant events in American history. Offered as a 2 volume set, each book is 2 7/8" x 2" bound in a dark blue leather and housed in a blue cloth slipcase. The first book documents the account of the 1775 Concord battle by Amos Barrett, a Concord Minuteman. The second book outlines the personal recollections of the battle from the viewpoint of Jeremy Lister, a British army ensign.

The set is being offered at \$25.00 plus \$3.00 postage/handling by the Friends of the Concord MA Public Library. Checks for payment should be made out to the Friends -- Concord Public Library and mailed to:

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