

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXI No.5

September 2012

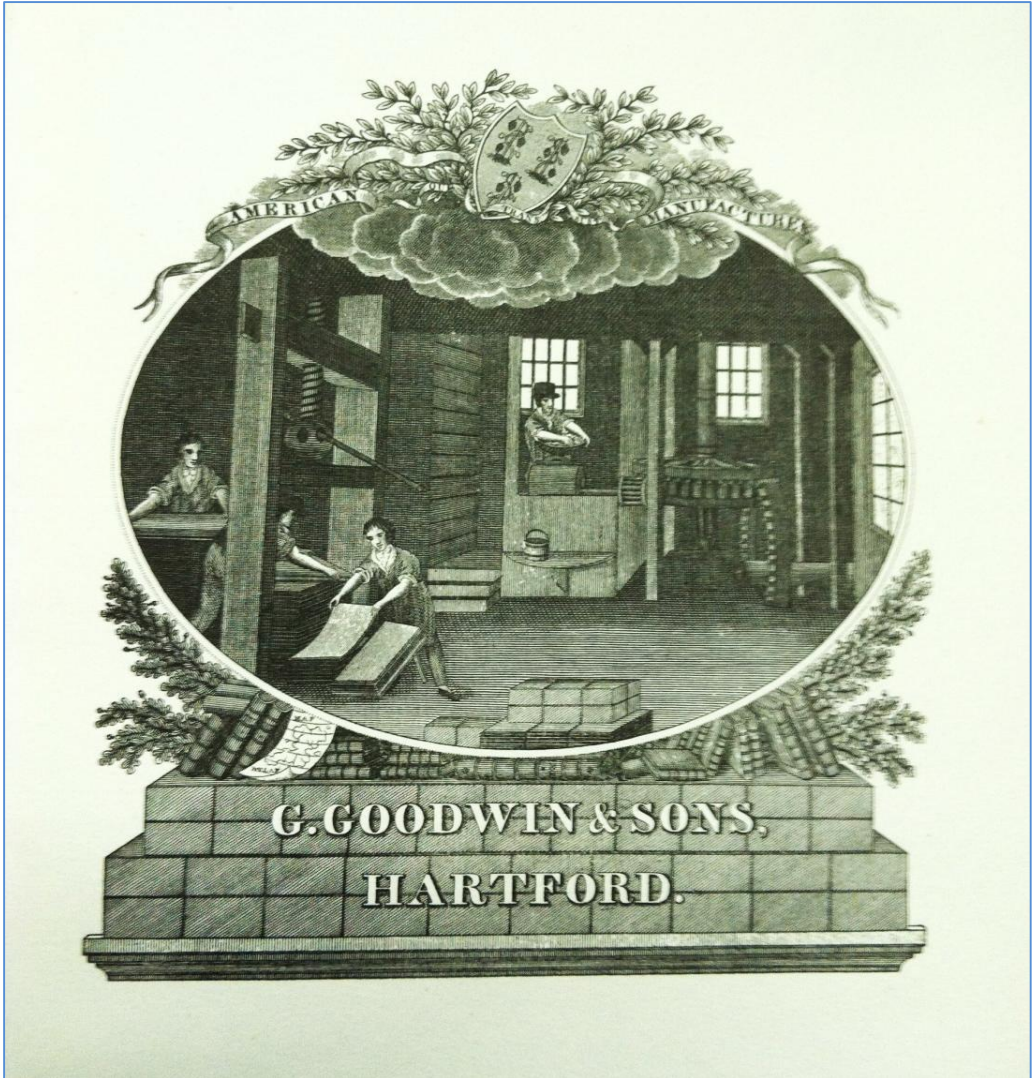


MBS CONCLAVE XXX

Single Issue Price: \$7.00

ISSN #1097-5551

Papermaking in America, 1815



George Goodwin and his three sons, Richard, George, and Henry, Papermakers

**Illustration from: *Papermaking by Hand in America*, by Dard Hunter,
Mountain House Press, Chillicothe, Ohio, 1950**

(Additional information on pages 13 - 14 of this issue)

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A Bimonthly Journal about Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

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Volume XXXI, Number 5

September 2012

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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:

September; wow how time does fly, seems like just last month I was looking at the snow flakes blowing in the wind, and last week was time to plant the tomatoes. There is no snow on the driveway and the tomatoes are big and red, ready to eat. Certainly, the big event for the month of August was the Miniature Book Society Grand Conclave XXX held in Asheville, North Carolina. Congratulations to all of the MBS membership for thirty years 1983 -2013. Asheville is certainly on my list of special places both as a Conclave location as well as a great place to visit. Included in this issue is a recap of the Conclave activities as well as highlights of the Book Competition winners for 2013.



In our last issue, I printed an article discussing the future generation of book collectors and where they may be found. I asked for reader feedback about this subject as well as suggestions as to what could be the best avenue to travel to find these future collectors. It is certainly an important topic, but as I opened the little brass door at PO Box 5453 every few days, I did not find a word from our readership. I do hope you were maybe too busy to respond but will do so as time moves along into the cooler months.

As you recall, the Bookshelves Section, last month defined our visit to the Newark Public Library. Mr. Dane, their now-retired curator of Special Collections, and Mr. Ash, the current curator were so interested in *The Microbibliophile* articles that we have been corresponding about doing some additional follow-up work at the library and maybe something to do with new connoisseurs of miniature books. Unbeknownst to me *The Fine Books and Collections Magazine* published an interesting article, in their 'Summer' issue about the Newark Public Library. As I have said previously, the world of miniature books seems to lead around the world and back again, Priceless.

I congratulate Tony Firman with his completion of two large novel sets, *Emma*, (three volumes) and *Gulliver's Travels*, (four volumes). Pat Sweet introduces us to the world of perfumery with *Eau de Cologne*. Al House brings us the stories behind the school history books with *Nancy Hart and Molly Pitcher*, two heroines of the American Revolution. Two new artist's books by Sharon Sharp; *Winged Rose* and *The Incomplete Editor*... both are beauties. Who can resist the genre of steam trains and stamps, a review of two older miniature books by Roy Gurney. Eight miniature book reviews for your reading enjoyment.

Robert F. Orr Hanson provides us with some interesting facts about Achilles J. St. Onge. Stephen Byrne has sent us a recap of Neale Albert's Shakespeare Exhibit. Sharon Sharp keeps us on our toes regarding punctuation. We also have included an article about typography, which begins to probe the subject of printing and introduces you to some of the fine points of this technical world behind the pages that we read. We continue our new feature, 'A Moment in Miniature Book History' with an article about Wilbur Macey Stone, for your reading enjoyment, education, or reflection. Shannon Struble introduces us to the terms used for 'grading' books and 'Peter the Papermaker' starts a new series about handmade paper.

The next issue will bring us to our Holiday Issue, and will conclude our full-year celebration of the 200th anniversary of Charles Dickens birthday. There is one final Dickens exhibit at the Philadelphia Library that I want to share with everyone, in our next issue. As we look beyond the November issue, we are certainly excited about our plans to take you on our next journey into the world of Achilles J. St. Onge in 2013, which is the 100th anniversary of his birth.

If you would like to submit a review of a favorite book, new or old, or an informative article about a topic related to miniature books, please do so. I will be looking for your envelope when I open the little brass door of Box 5453.

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

Food For Thought:

"It is a press, certainly, but a press from which shall flow in inexhaustible streams...Through it, God will spread His Word. A spring of truth shall flow from it: like a new star it shall scatter the darkness of ignorance, and cause a light heretofore unknown to shine amongst men"...

Johannes Gutenberg

MINIATURE BOOK REVIEWS:

Eau de Cologne, by Pat Sweet, published by Pat Sweet, 2012, Bo Press Miniature Books. Here is the most recent book from Pat Sweet, a title that everyone is certainly familiar with but maybe the story behind the phrase is something that is new information to you. Gian Paolo Femini was an 18th century Italian perfumer who moved from his native homeland to Cologne, Germany and named his famous 'bottled fragrance' in honor of his adopted city.



Eau de cologne is a generic term today but in the early 18th century it defined a very specific scent: a refreshing mix of bitter orange, bergamot and rosemary, mixed with diluted alcohol and perhaps a fixative like musk. Femini described the scent as "reminds me of an Italian spring morning, of daffodils and orange blossoms after the rain". Johann Maria Farina, a nephew of Femini joined his uncle to help with

production. The fragrance was delivered to all of the 'royal houses' of Europe and once the French established 'free trade' many other entrepreneurs jumped into the fragrance business as colognes were the rage of the period. Napoleon was certainly a large customer, using a bottle a day. It was also thought to ward off the Bubonic Plague. Interesting, the Farina family still maintains the rights to the secret formula created in 1709.

The book is divided into five main sections: 'Miraculous Waters', 'Eau de Cologne', 'Modern Colognes', 'The Ingredients', and 'Some Recipes', followed by a final section noting various sources of information. *Eau de Cologne* crosses through the worlds of pharmacy, alchemy, history, perfumery and a 200-year-old series of lawsuits for claims of originality.

This book is a storehouse of information; included are several sample formulas for those so inclined to try a bit of 'home brewing'. It measures 2 ½" x 1 ¾" contains 62 pages with 19 illustrations and is signed by Pat Sweet. It is traditionally bound using two Japanese papers, the front cover in a pale gold geometric design with the rear cover and spine done in a coordinated tan color. The front cover also has a label attached and a small strip of antique ruffled embroidered trim applied at the spine edge of the cover. The endpapers for the front and rear are illustrations of the various fruits and herbs that are used for the processes to create the fragrance. The text of the book is printed on Mohawk Superfine paper utilizing three different fonts: Premier Pro, Adine Kirnberg, and Old Gate Lane. An excellent tome done with quality workmanship, \$42. 📖

Contact information: Pat Sweet, BoPress Miniature Books, 231 East Blaine Street, Riverside, CA 92507
E-mail: bopress@charter.net or www.bopressminiaturebooks.com

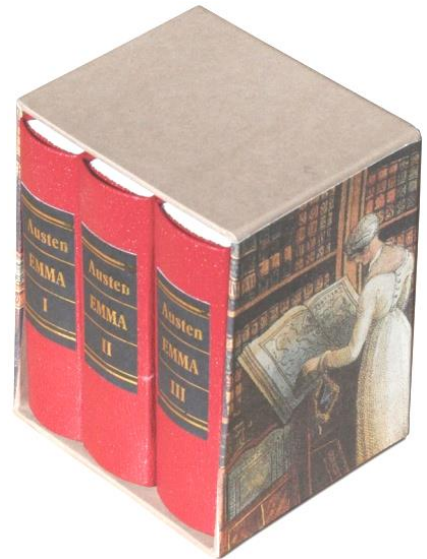
Emma, Volume 3, by Jane Austen, 1815, originally published by John Murray, this miniature is published by Plum Park Press, Tony Firman.

As was the fashion in England in the early 19th century, *Emma* was published as a ‘triple decker’, a book presented in three volumes. Emulating the original format and fashion this Plum Park Press miniature book version of *Emma*, is also published in three volumes. The first volume contains Chapters I – XXVIII, Volume II contains Chapters XXIX – XXXVI and the third volume, concludes the text. The overview of the story as well as details about the author were included in our review within *The Microbibliophile* (May-June 2012).

There is an important set of lines from Chapter 49, after the marriage of Emma and Mr. Knightly, that is key to understanding the entire story of Emma, and life in general, as put forth by the author, “*Seldom, very seldom does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken; but where, as in this case, though the conduct is mistaken, the feelings are not, it may not be very material.*”

After you unbundle the intricate connections and connotations of the Victorian language style, the quote says that almost all human speech generally holds something back, or doesn’t tell the entire truth all of the time. According to Emma, as long as the speech is loyal to the speaker’s feelings, the fact that we talk without complete truth is not a big deal. As a contemporary reader, we have with our sense that, to some degree, misunderstandings are made inevitable by the social conventions that govern communications, and by the imperfections of verbal communication itself. However, even though *Emma* is a fictional novel reflecting the Victorian social norms at the time it was originally written we should strive to be clear and open with our communications at all times.

The dimensions of this miniature book are 3” x 2 ³/₁₆” x ³/₄”, matching the first two volumes exactly. As is the case with all of the Plum Park books we have reviewed, the text is clear and easy to read, the three-volume set fits fine into its slipcase, supplied with the third volume. The sturdy slipcase is covered with an interesting ‘period’ illustration, wrapping around the three closed sides of the slipcase. The illustration shows a ‘well-to-do’ woman standing at a library pedestal in the middle of a formal library with a large bookstand, fireplace, and the walls covered with shelves. Very appropriate, especially for Emma. The front edge is cut on a slight angle to allow for easy removal of the books. A wonderful reprint of a classic that will make a fine addition to your miniature classics library. The edition is limited to 12 copies, each volume \$35, plus shipping. 📖



Three-volume set in the slipcase

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052, E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

Nancy Hart and Molly Pitcher, by Mike Maring, published by Owl House Press, 2012, Al House. Every school year, millions of American students learn about the American Revolution. The full story involves countless individuals and their stories of unique participation. All of these stories deserve to be told. There are many heroes and heroines of the revolution that may or may not be included in the various history lessons taught today. It is here that we learn about Nancy Hart and Molly Pitcher, two heroines of the revolution. These two women took it upon themselves to do what they could to thin the British ranks and help win the war. We do not believe that either woman knew of the other, but their contributions were contributions for victory.



'Nancy Hart'

Do not let the innocent-looking illustration of Nancy Hart fool you. She was born in 1735 and did not have a formal education, but she was certainly well schooled in the ways of the frontier, one tough woman. There are three examples, in the book, of her exploits and how she had a particular dislike for the Tories. On one occasion, six soldiers thought they would have Nancy make them a hot dinner meal. None of them left the cabin alive. The local Native Americans knew her as *Wahatche*, 'the war woman'.

Molly Pitcher was actually born Mary Ludwig Hays McCauley and lived on a New Jersey farm most of her life except for those years she traveled with her husband, an artilleryman during the revolution. Her battle experience began at Valley Forge and continued with the Battle of Monmouth; the weather was particularly

hot, over 100 degrees. After every shot fired from the cannon, water was needed to cool the barrel. The words "Molly pitcher!" were heard often during the raging cannon barrage. The name 'Molly Pitcher' stuck and the rest is history.

The author, Mike Maring has an interesting style of weaving colorful metaphors into his story telling, not exactly as you would expect a history book to flow but interesting all the same. Some of the exact events can be 100% fact and some could possibly be formulated from 'near facts'. That is what makes history interesting.



'Molly Pitcher at her gun'

Nancy Hart and Molly Pitcher is a traditional format miniature book, bound using traditional hand binding methods. The book has hand sewn signatures, 12 pages each, six signatures are secured with silk ribbons, which in turn fasten the pages to the end pages and cover. The book's text pages are unnumbered and printed on archival quality acid free 24 lb. cream colored bond paper. The font is Times New Roman, 6 pt. and the text is printed with a very clear and 'readable' presentation. Seven illustrations are included as well. The covers are bound with a very dark green cotton base material that is coated with pyroxlin and gives the appearance of soft-grained leather. The title of the book is hot stamped with bright gold on the front cover as well as the spine. The endpapers are coordinated rust and orange peacock design.

Nancy Hart and Molly Pitcher is published as an edition of 150 copies, all numbered and initialed by the publisher, 1 7/8" x 1 3/4", excellent workmanship at a very affordable price, a title to be considered for your miniature history collection, \$35, shipping included. Contact Al for your copy today. 📖

Contact information: Al House, Owl House Press, 15575 Tyler Station Road, Beaverdam, VA 23015,
E-mail: sales@owlhousepress.com or www.owlhousepress.com

Winged Rose, by Sharon Sharp, 2012, Curious Pursuits Press. The *Winged Rose* is an original haiku by Sharon Sharp. Haiku, a type of non-rhyming poetry rooted in Japanese culture, combines form and content in a meaningful, very compact way using nature, feelings, or daily experiences. In haiku, the human presence is to be appreciated as simply another part of nature's whole. When written in English, each haiku traditionally consists of only three lines, with five syllables in the first and last lines and seven syllables in the middle line. (Haiku is both the singular and the plural form of the term.) Freestyle forms of haiku that do not follow this syllabic pattern are also practiced, but all haiku should visually paint a clear, immediate sense of the moment. It is within this compact framework that the poet seeks to illuminate ordinary moments and specialness, in so doing, convey a sense of timelessness

Haiku does seem to bring the focus of poetry into a clearer view for me. Maybe because of its connection with nature or the simple word forms that are used. I have been a bonsai gardener for forty years and can draw a parallel line between the haiku and the disciplines of bonsai. The world of bonsai is a focus on contemplation not through words but through a visual image involving symmetry, simplicity, and integrity. The visual image of the shape of the tree, the relationship of texture, form, and color all come together to move the viewer into another time and place in nature, similar to the haiku, in my opinion.

The twelve pages of verse represent a visual journal beginning with a return home and the sights of the birds and colors on the forest trees, an example of the haiku:

*Bearing your colors,
Downies, red-bellied woodpeckers
Again captivate.*

*As they flit, poplar,
Cherry, oak, elm leaves nod yes.
Green woods engulf me.*

We have all been here at one time or another. It is a pleasant gift of nature to let your mind wander to a place of good memories, visited during the past or anticipated in the future.

The *Winged Rose* is a traditional format book bound with an edge-sewn stab binding. The 12 pages that contain the text are art works in themselves. The main part of each page is a black Somerset paper, to this main page is collaged a color co-ordinated piece of Asian paper. Lastly, the actual text, 9 pt. Calibri, is printed upon a piece of 'torn-edge' free form shape of white paper using a 'muted red' font color. The torn-paper shapes suggest the unpredictable, subtle variations in daily life according to Sharon. Each page is a unique picture in itself.



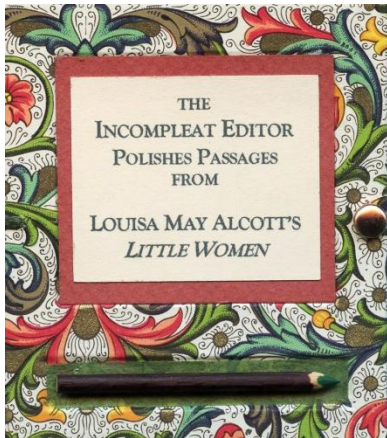
The front and rear covers are made from black Canson Mi-Teintes burnished paper. The book title label is collaged onto the cover with a torn edge white paper using the same 'muted red color' and font as the text pages. The rear cover contains another collage; the torn edge paper represents a bird in flight. The book is printed with archival ink and is 1 3/4" tall x 3" wide. The white Irish linen tread that is used in the binding is also used to create a 'tread-loop' closure for the book. The tips of the closure thread are colored to match the printed title and collaged paper. There are 15 copies in the edition, each numbered and signed by Sharon. The book is presented in a small

box covered with a rich green textured paper, \$45. Contact Sharon regarding purchase and shipping arrangements. 📖

Editor's Note: Sharon Sharp is an accomplished book artist and currently living in the 'high country' of North Carolina. Many of her artist's books reflect Sharon's interest in editing as she has spent 30 years as a professional editor, focused primarily on non-fiction trade publications. Sharon has completed many exhibits, residencies at the Mammoth Cave National Park and the Pictured Rocks National Lakeshore, various teaching assignments and artistic training including the Penland School of Crafts, Penland, NC. Sharon has published six other miniature books as well as three one-of-a-kind miniatures.

Contact Information: Sharon Sharp, Curious Pursuits Press, PO box 3345, Bonne, NC 28607,
E-mail: sharon@sharphandmadebooks.com, www.sharphandmadebooks.com

The Incomplete Editor Polishes Passages from Louisa May Alcott's Little Women, by Sharon Sharp, 2012, Curious Pursuits Press. As is true with most people when I first see a new book I



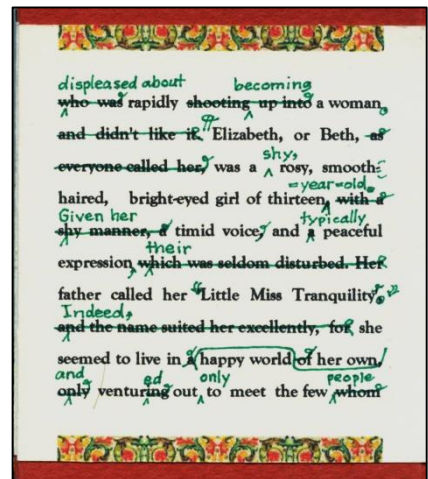
have a tendency to flip through the pages quickly looking for something to catch your eye then go back for a more in-depth review. As I paged through this book, I immediately stopped at the first page of text where I was looking at a page full of 'cross-outs' and editor's notes. What was this all about? I pushed on through the edited pages and came to the 'Polished Text'. Was the author really editing the words of Louisa May Alcott's work? It certainly appears so. I went back to the Introduction where I was able to gain an understanding, for my impatience, as to the reason for the editor's notes.

According to the information supplied in the Introduction, "Discerning readers have undoubtedly noted that many pieces of classic literature lack clarity and verve". "After all, virtually any piece of writing can be improved, and

modern readers can appreciate this fact best by seeing specific recommendations". Hence, Sharon Sharp is the 'Incomplete Editor'. The job title itself a misspelled reflection from another classic, *The Compleat Angler*.


According to Sharon, the 'Incomplete Editor' is the persona that allows her to take a tongue-in-cheek look at copyeditors' and line editors' self-assured drive (sometimes verging on zealotry) to improve others writing. Sharon is certainly qualified to take on this role as she has more than thirty years of experience as a professional editor. As I completed the first read of the 'corrections', I began to clearly see the value of the exercise. Sharon adds, "The Incomplete Editor's suggestions are also reminders that the writers' unique voice must be honored as the very heart of any work".

Therefore, in a short summary, we have the 'Introduction', explaining the needs and method, the original



text with the Incomplete Editor's suggestions, and 'The Polished Text', with the recommendations applied to the original text. This is certainly a unique and interesting way to read and improve upon the work of others. Some of the suggestions may not exactly interpret the vernacular use of words in their original contemporary usage but in terms of clarity and information sharing, the exercise is an "invigorating challenge".

Moving on to the actual hardcopy features of the book, the text pages are printed on Mohawk Superfine cream colored paper with black 8 point Goudy Old Style font for the regular text and a green cursive font for the 'suggested corrections'. The format of the book is an accordion and the construction of pages is done so that the text pages of the 'corrections section' are collaged onto a color coordinated coral shaded rear paper. The pages for the 'Introduction' and the 'Polished Text' sections are done in the same fashion with a pale green paper for the 'rear page'. The front and rear covers are constructed with Bertini's gold accented design paper over the binder board. The front cover carries a title label tipped onto an inset coral Mi-Tientes paper panel. Also included on the cover is a small editor's pencil. A metal brad serves as the lock point for the green Irish linen closure cord which is decorated with four small glass beads at its end knot. A very complete and well thought-out presentation.

The book measures 3" high x 2 5/8" wide. The press run included 25 copies, all signed and numbered. The book is presented in a small box covered with a rich green textured paper and a small label, \$110. Contact Sharon regarding the purchase and shipping arrangements. 

Editor's Note: Sharon's immediate plans for miniature artist's books include additional titles in the 'Incomplete Editor' series and books with unusual cursive-writing and hand-printing combinations and nature-related books, especially about Mammoth Cave.

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E-mail: sharon@sharphandmadebooks.com, www.sharphandmadebooks.com

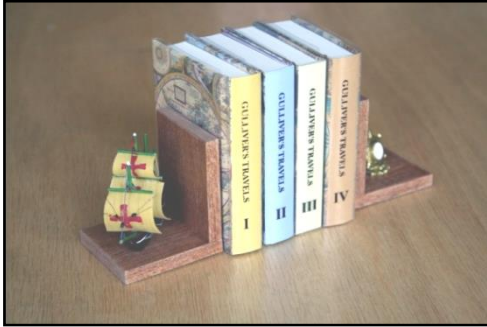
Travels Into Several Remote Nations of the World, by Jonathan Swift, 1726, originally published by Benjamin Motte, London, this miniature set is published by Plum Park Press, Tony Firman. The most recent published volume of the set is Volume IV, which concludes the epic journey for Gulliver.

The original publication was published, in four parts, anonymously, hence the name of Lemuel Gulliver on the title page. The actual author was Jonathan Swift, an Irish satirist, essayist, political pamphleteer, poet, and cleric as well as the Dean of St. Patrick's Cathedral, in Dublin. As is the case, such writings would have certainly drawn an adverse reaction from the government, hence the pseudonym. Unbelievable as it may seem, the title has never been out of print since originally published in 1726.

'Gulliver's Travels', the generally accepted title, recounts the story of Lemuel Gulliver, the main character, a practical-minded Englishman trained as a surgeon who takes to the seas when his business fails. In a deadpan first-person narrative that rarely shows any signs of self-reflection or deep emotional response, Gulliver narrates the many and diverse adventures that befall him on these travels. Gulliver's adventure in Lilliput begins when he wakes after his shipwreck to find himself bound by innumerable tiny threads and addressed by tiny captors who are in awe of him but fiercely protective of their kingdom.

The travels continue across the four volumes:

Volume I	"A Voyage to Lilliput"
Volume II	"A Voyage to Brobdingnag, Luggnagg, Glubbudrib, and Japan"
Volume III	"A Voyage to Laputa"
Volume IV	"A Voyage to the Country of the Houyhnhnms"



Four-volume set in the miniature bookend set

Gulliver's Travels is an anatomy of human nature, a sardonic looking-glass, often criticized for its apparent misanthropy. It asks its readers to refute it, to deny that it has adequately characterized society and the nature of humanity. Each of the four books recounted through the four voyages to mostly-fictional exotic lands has a different theme, but all are attempts to deflate human pride based upon what contemporary life has become according to Gulliver. There are a number of differences between the first three voyages and the fourth. The differences are particularly important because they signal changes in the overall satirical thrust of the first

three parts of the novel. In the first three voyages, it is easy to identify with Gulliver, but in the last voyage Gulliver becomes so alienated from humanity that it is difficult to sympathize with him. Whereas in the first three voyages we can look through Gulliver's eyes, here, in the fourth voyage, we are forced to step back and look at Gulliver.

As *A Voyage to the Country of the Houyhnhnms* begins, Gulliver reaches a stage at which he no longer cares for humankind at all, though in this section, we see only the beginnings of his transformation. After visiting countries in which he is too large, too small, and too down-to-earth, he finds himself in a country where he is neither rational nor moral enough, stuck in the limbo between the humane Houyhnhnms 'horses' and the untamed, unruly Yahoos. Gulliver undergoes several interesting transformations: from the naïve Englishman to the experienced but still open-

minded world traveler of the first two voyages; then becoming the jaded island-hopper of the third voyage; and finally to the cynical, disillusioned, and somewhat insane misanthrope of the fourth voyage.



Cover and endpaper 'map image'

This is certainly, a story that involves a lot of thinking on the part of the reader. A classic literary journey. The Plum Park Press volumes are bound with unique antique-like color representation of a world map, different for each volume. All are protected by a clear dust jacket carrying the title on the front, the volume number on the spine and an image of a sailing vessel on the rear cover side. The map utilized for Volume IV is a representation of the original map drawn by Johan Baptist Homann in 1707, *Planiglobii Terrestris*. The 'cover map'

design is also used for the endpapers.

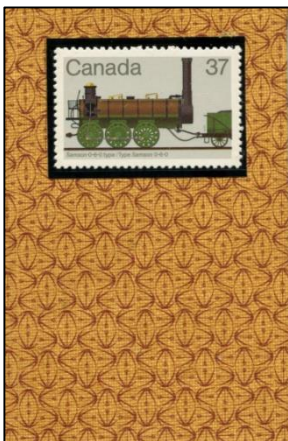
The volumes are all complied with the fine quality that we have come to expect from Plum Park Press. The size of the volume is 2 15/16" x 2 1/4" x 5/8". A miniature solid mahogany bookend set is provided for those that purchase the complete set of four volumes. Each volume is published in a press run of 12 copies, \$40, plus postage. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

LOOKING BACK, ADDITIONAL MINIATURE BOOKS:

By Jim Brogan

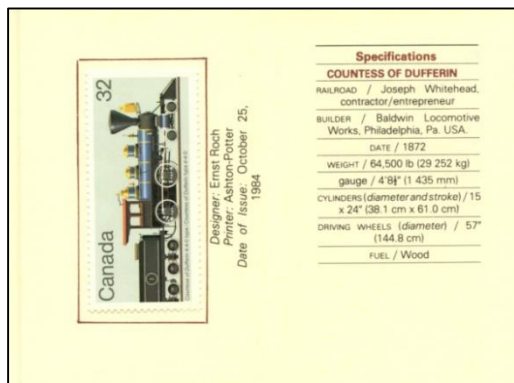
Steam Locomotives, 1836 - 1860, Volume 1 and Steam Locomotives, 1860 - 1905, Volume 2, by Roy Gurney, Ontario, Canada, 1986, Quaker Press.



Msgr. Francis J. Weber wrote an article in the May 1990 issue of *The Microbibliophile*, (Volume XIV, Number 2) about a series of miniatures that he thought very highly of, *The Philatelic Views of Canada*. The Monsignor explained that the series was created between 1980 and 1987 with twenty-seven different miniatures each with a size of 3 3/4 " x 2 1/2" attractively and colorfully bound with cloth over boards and the title labels created with actual Canadian postage stamps.

In an earlier issue of *The Microbibliophile*, 2011, (Volume XXX, Number 04) I wrote an article dealing with the use of 'trains' as a miniature book genre and included some brief information about *Steam Locomotives, 1860 - 1905, Volume 2*. My question at the time was about Volume 1; did anyone have a copy of the book or know anything particular about the book? Well, as we know things and information in the world of miniature books have a way of presenting itself over time. Several weeks back I saw an ad for the *The Philatelic Views of Canada* and sure enough when I looked at the details there it was, included in the offering of sixteen books, 'Steam Locomotives Volume 1 and Volume 2'. The deal was struck, a few days past and the box arrived. The books were in Fine condition, maybe not ever before opened to reveal the contents of the printed pages.

There is something about the 'iron horse' that seems to thrill us all about trains. If we ride in them, it may be the smell of the coal or the sounds of the whistle over the noise of the rolling wheels. Maybe it is the sight of them that brings back memories, who knows, but it is a common thrill for train enthusiasts. Roy Gurney has chronicled, in Volume 1, the early history of railroading in Canada beginning with the first train to operate in Canada, the Champlain and St. Lawrence RR in 1836. Included are highlights of the developing

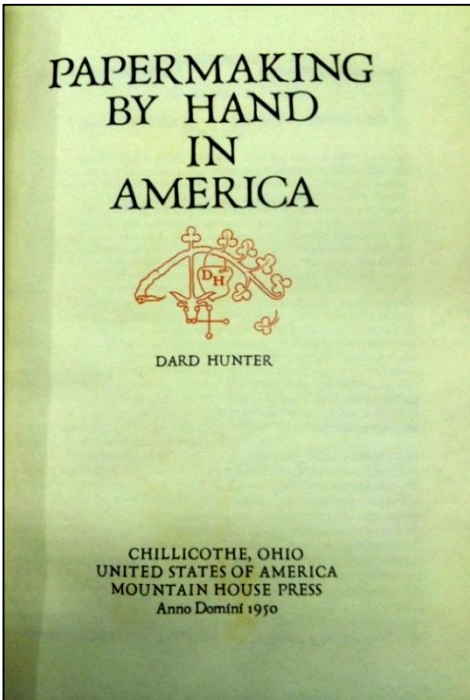


railroads with four stamps of historic locomotives tipped in with their particular specifications and uses. Also included are several additional illustrations of various railroad stations and maps to provide the reader with an excellent perspective of the development of railroading in Canada. The book is printed on a high-quality paper with two colors of ink used, one for the general text and the second color, a maroon, which is coordinated with the design and color of the binding cloth used on the cover. The cover also carries an actual stamp, enclosed in a plastic display envelope affixed to the cover. The title is gold stamped on the spine.

Volume 2 highlights the Canadian railroads and the tremendous growth of the network, which was a major contributor to the geographical expansion of Canada as a nation. As with Volume 1, the book is printed with a two-color print process, which highlights very effectively, the various sections of the book and the four different locomotives that are shown in detail by the very ornate and colorful stamps. Each stamp, 1 1/16" x 2 3/16" is mounted on its own verso page opposite the recto where the specifications for the locomotive are represented. Additional information about railroad history and several illustrations of stations and railroad locations are included. The binding material, the cover stamp, and spine lettering are all done to match Volume 1. Both volumes are printed with an edition of 50 copies and are signed by the author. 📖

George Goodwin, Colonial Papermaker: By Jim Brogan

With our July issue, I reported on a visit that I had made to the Newark Public Library. While at the library, I had the opportunity to look at a very significant book whose subject is papermaking



in America, *Papermaking by Hand in America*, by Dard Hunter, Mountain House Press, Chillicothe, Ohio, 1950. The limited edition of 210 numbered copies is signed by Dard Hunter on the colophon.

The book is the last book issued by the Mountain House Press. A special fount of type and ornaments were designed and cut by Dard Hunter, Jr. The book is printed on hand-made rag paper. This important history of papermaking covers the first paper mill in each state, from the establishment of the earliest mill in 1690 to 1815. Of special interest are the many specimens of old-line watermarks duplicating the original American watermarks in private and public collections; and the extensive collection of pioneer American paper-makers' package labels. 📖

Image of title page

Reprinted from *Papermaking by Hand in America*, by Dard Hunter, page 239

“G. Goodwin & Sons, Hartford. Through many years the Goodwins were prominent in Connecticut printing, publishing and papermaking. George Goodwin, born in Hartford, January 7, 1757, started work at the office of “The Connecticut Courant” at the age of nine. In 1777, in his twentieth year, young Goodwin was taken into partnership by Hannah Watson, widow of Ebenezer Watson who, in 1770, had purchased the “Courant” from Thomas Green, who had established the newspaper in 1764. The firm name was “Watson & Goodwin”. In 1779, Hannah Watson married Barzillar Hudson, and the name of the concern was changed to “Hudson & Goodwin”, a partnership that issued many editions of a school bible, a popular spelling-book, and numerous standard works on theology. To furnish the hundreds of reams of paper required for a successful publishing project, Barzillar Hudson, with his son Henry, and George Goodwin, assisted by his son, Richard, built paper mills at the upper and middle falls of the Hockanum, at Scotland, now Burnside, East Hartford. In 1815, the firm of Hudson and Goodwin was dissolved, with the Hudsons taking the mill at the middle falls, and the upper falls property going to George Goodwin. At this time, George Goodwin and three of his sons, Richard, George, and Henry, formed the partnership of “G. Goodwin & Sons”, the firm that used this label.”

Editor's Note: Our 'frontispiece' illustrated on page 2 of this issue is the 'label' mentioned in the above extract. The label was just that 'a label' that was affixed to the product packages that were produced by the firm, G. Goodwin & Sons. The image of the title page is slightly rounded, as I did not want to damage the 18" x 12.5" book that is valued at more than \$12,500, by forcing it to lay flat for the picture.

MORE BOOK REVIEWS:


By Jim Brogan

The Charles Dickens Companion, by Michael and Mollie Hardwick, published by E. P. Dutton & Co., New York, 1968. This is a small book, but a treasure chest of information intended for the seasoned Dickensian as well as an introductory reference for all who are on the threshold of Dickens's work. The reference work is organized into 5 main sections:

- Chronology of Charles Dickens' works
- Who's Who (listing all of the characters; starting with 'Adams', the head boy at Dr. Strong's school and ending with 'Zepher', the drunken prisoner from *The Pickwick Papers*)
- Brief section of 'plot outlines'
- Sampler of Quotations
- A biography of Charles Dickens

The most significant section for me is the Who's Who. Dickens was a wizard at creating characters and embellishing each with enough details so that you can imagine the person walking down the street next to you. Dickens created 989 'named characters' plus a few hundred more that have only a minor reference in the works. The world of Dickens is certainly very broad and represents a tremendous cosmography.

The Charles Dickens Companion is certainly an asset when you are reading and comparing the various aspects of characters and different events. Lastly, the companion contains many illustrations that have been reproduced from the original published woodcuts by the illustrators who initially worked with Dickens: George Cruikshank, John Leech, Richard Doyle, George Cattermole, and Daniel Maclise.

Great little book, if you can find a copy in the aftermarket, original price \$ 1.65, if you can believe that. 

The Making of Charles Dickens, by Christopher Hibbert, published by Harper and Row, New York, 1967. A different type of reference work, one focused upon the study of Dickens childhood and all that is known about those early developmental years. The author has an entertaining method or technique of verbally painting the various pictures of the early life of Dickens for the reader.

The author reveals how the smallest fragments of Dickens's experiences are transferred to his fiction. In 1824, at the age of 12, Charles was told by his father that he had arranged for Charles to return to school. Charles walked into the school that evening to ask for the school prospectus. The headmaster gave him what he asked for and on first impression Charles thought that the school was a fine place. When he was actually registered as a student and walked down the hallway to the classroom, it was a 'bare and dusty place'. "I glazed upon the schoolroom, the most forlorn and desolate place I had ever seen," said David Copperfield of his description of the school room at Salem House.

The Making of Charles Dickens traces Dickens's experiences through his thirty-third year, 1854, when he was at the peak of his creativity and success, having recently completed *Hard Times*.

There are 11 main sections as well as a lengthy epilogue, which completes the study of Dickens as well as an extensive reference section and index, 321 pages in total. 📖

MORE and MORE INFORMATION ABOUT BOOKS PUBLISHED BY GORDON MURRAY and the SILVER THIMBLE:

By Jim Brogan

Over the previous several issues, I have documented what I thought was a complete list of the books created by Gordon Murray. Once again, thankfully, I have received information that provides us with some additional titles for our 'complete' list. The most recent information comes from one of our subscribers, Professor Jim Harner, the 'Samuel Rhea Gammon Professor of Liberal Arts', at the Texas A & M University, College Station, Texas. Professor Harner also has an extensive collection of Shakespeare materials in miniature format.

In addition to the titles that we have previously documented, Professor Harner has provided us with the following titles that are part of his collection:

Sonnet 18, William Shakespeare, 1990, Gordon Murray, (edition of 1)

Sonnet 89, William Shakespeare, 1990, Gordon Murray, (edition of 1)

Sorrow Dispelled, William Shakespeare, 1992, Gordon Murray, (edition of 1)

The Eighteenth Sonnet, William Shakespeare, 1991, Gordon Murray, (number of copies not posted in book)

Fertility Song, William Shakespeare, 1994, Gordon Murray, (edition of 10)

Thank you Professor Harner. That makes 69 titles by Mr. Gordon Murray. How many more are there? If you know of some additional information, please let me know so we can make our list as complete and accurate as possible. We hope to be able to bring you more information about Professor Harner's unique collection in the future. 📖

"Typography is a hidden tool of manipulation within society" ...

Neville Brody

WHAT IS TYPOGRAPHY AND TYPE?

By Jim Brogan

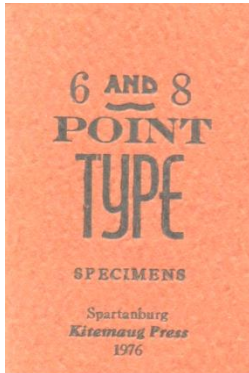
As with all subjects, you never know exactly what you are getting into until you understand the various terms and definitions that are the parameters of your subject. It certainly makes sense; my original thought was to write a short article about typeface. Quickly, I learned that I had to know something about the history of typefaces, who designs typefaces, what is a typographer, what does a typesetter do, graphic designer, legibility, readability, font size, and a host of more terms.

Typography, from the Greek words of (typos) and (graphe) meaning (form and writing) is defined as the art and technique of arranging 'type' in a specific order to make a language visible. At this point, the word 'type' is not an example of a 'letter' of an alphabet as we are most familiar but could also include a 'symbol or picture' that has a meaning within a particular language.

For as long as the 'written word' has existed, typefaces (type) and typography have been part of the communication between men and women. 'Type', from the earliest civilizations until our current digital age, has greatly influenced the world in ways that draw no parallel. We all know that the written or non-verbal forms of communications often trump verbal communication.

Pictograms were the first forms of messages that were used between people. The earliest pictograms, usually a series of painted symbols on a cave wall told a story that the author wanted others to hear, or more correctly, I should say 'see'. Ideographs substituted symbols for pictures to refine the presentation of a message or story. Hieroglyphics followed, which included the addition of sounds with the various objects and symbols. The Phoenicians, in about 1200 BC developed an alphabet, which was exclusively made up of 'letters'. With the addition of vowels, the Greeks enhanced the Phoenicians alphabet and letter sounds. The contribution of Rome was to add additional letters to those of the Greek alphabet as well as the introduction of 'serifs' sort of finishing strokes to the printed letters, increasing readability. Charlemagne added additional

functionality to the 'type' with the use of lower case letters in about 750 AD. Gutenberg, in the 1400s invented the 'movable type' that is the basis for what we know as 'type' today. This revolutionized the world and allowed for the mass creation of printed material. The world has not been the same since the first documents came off the press. In the next four hundred years, the names of Garamond, Manutius, Grandon, Caslon, Baskerville, Bondoni, and Figgins appeared and these men all contributed advancements to the world of 'type', increasing its readability and legibility along the way. An interesting miniature book that highlights some of these various 'types' and provides excellent comparisons of the different styles of *6 and 8 Point Type Specimens*, 1976, by Frank J. Anderson. As we moved into the 20th century, the refinements were incredible. The digital age further expanded the creativity, and moved readability and legibility to new levels.



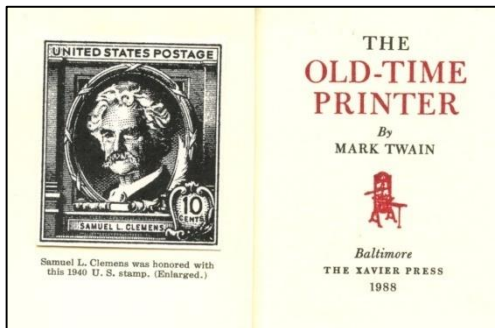
The process, or perhaps I should say the art, of traditional typography is composed to create a readable and visually satisfying set of images that works for the reader in an visible final form that is aimed at producing clarity and transparency. Choice of specific typefaces is primarily determined by the subject types of the documents. Prose, non-fiction, religious, and commercial documents all have different requirements for what is to be an appropriate typeface. Typography is also modulated by specific cultural aspects of language, i.e. in French it is customary to insert a non-breaking space before a colon or a semi-colon, while in English or American usage it is not.

Legibility is the primary concern of the typeface designer. Their job is to ensure that each individual character is unambiguous and is distinguishable from the other characters in the font set. The selection of the appropriate typeface, matched to the intended use and size of the printed document is the primary important task.

Readability is the concern of the typographer. The result of the complete process of the presentation of the printed document is intended to communicate the word meanings without a 'second thought' on the part of the reader. The reader should be assisted in reading the information with relative ease. Features such as inter-letter, inter-word, and inter-line spacing are visually important as well. These features coupled with appropriate line length and page positioning complete the formula for visual readability. *Legibility* 'refers to perception' and *readability* 'refers to comprehension'. Typographers strive to achieve excellence in both aspects.

Now I have to talk about some additional terms to keep the discussion aligned, and before I dig a bit deeper into the term 'type'. A typeface is an alphabetic family of coordinated styles; it may include different fonts (i.e. Roman, italic and/or bold), in one or more sizes, designed with a 'stylistic unity in 'shape'. Font is defined as a particular alphabetic set and its related characters in one size and style. The term 'point' or pt. is a measure of height of the particular characters within the font; 72 points are equal to 1 inch.

A few details of history in relation to 'type', type foundries have cast type from various alloys, mostly lead, since about 1450 or so until the present time. Wood was also used in some cases for 'large fonts'. The world of type 'manufacture' remained fairly constant until the late 1800s when mechanization machines were introduced to accomplish 'typesetting' in automated fashion versus the 'hand set' method employed previously. An interesting account of this period and the 'conversion process' is documented, within a miniature book, published by the Xavier Press in 1988. It is titled, *The Old Time Printer*, by Mark Twain. It outlines a speech prepared and delivered by Samuel Clemens, aka Mark Twain, to the Typothetae Dinner on January 18, 1886.



Twain started his presentation, with; "I am something of an antiquity. All things change in the procession of years, and it may be that I am among strangers. It may be that the printer of today is not the printer of 35 years ago." Twain went on to explain all the jobs he did as a printer, building the fire in the shop, selecting the type, proofreading, insuring readability, etc. He concluded his speech with; "But it may be, as I have said, that I am among strangers, and sing the song of glories of a forgotten age to unfamiliar ears, so I will *make even* and stop."

The 20th century was a time when the world of typesetting 'leapfrogged' itself every few years with a new process and features that were synchronized with many different technologies. The coming of the digital age in the late 1980s until the present time has completely reorganized the world of typography with hundreds if not thousands of options for printing presentations and formats.

Over time typographers have developed an extensive vocabulary of terms used to describe and define the many different aspects of typefaces. Typefaces can be divided into two major categories: serif and san serif. Additionally, the Vox-ATypI classification makes it possible to classify typefaces in eleven general classes, devised by Maximilien Vox in 1954. This

classification tends to group typefaces according to their main characteristics, often typical of a particular century (15th, 16th, 17th, 18th, 19th, 20th century), based on a number of formal criteria: down stroke and upstroke, forms of serifs, stroke axis, x-height, etc. There are many variations, which can be used in the classification of typefaces, but for our purpose of discussion, I will use serif and sans serif. Serifs are the small ‘features’ at the end of the ‘strokes of the various letters. Sans serif refers to typefaces without serifs. The term has its origin from the French word *sans*, meaning ‘without’. Two easy to distinguish examples are:

AaBbCc Times New Roman (16 pt. serif)

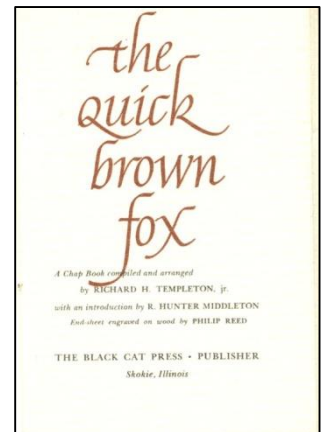
AaBbCc Arial (16 pt. sans serifs)

The presence or absence of serifs is one consideration that is to be considered by a typographer in the selection process for type. A proportional typeface contains glyphs of various widths, in contrast to monospaced typeface, which uses a standard width for all of the glyphs in the font. This characteristic or design feature is the reason why two printed lines using a monospaced typeface with the same number of characters will display as equal in the width of the printed line. Two lines of an equal number of characters using a proportional typeface will display a different width of the printed line. I used the term *glyph* to define the differences between the proportional and monospaced typeset. Without getting too technical, a glyph is the specific shape, design, or representation of a character, the ‘unique shape’ of the character.

ABCDEF ‘proportional’ Times New Roman (16 pt.)
GHIJKL

ABCDEF ‘monospaced’ Courier (16 pt.)
GHIJKL

As you, the printer, the publisher, the creator of a printed page go about selecting and making the decision on a particular typeface for your work, you will more than likely return to a tried and tested technique of verification. A pangram is a sentence that uses all of the letters of the alphabet. It is often used as a design tool to visually demonstrate the ‘personality’ of the characters of a particular typeface in a comparable visual example. A familiar time-tested pangram is ‘**A QUICK BROWN FOX JUMPS OVER THE LAZY DOG**’. Other tools are certainly available, such as Cicero’s *In Catilinam*, first used by Caslon in 1734. Bruce Rogers, another giant in the world of typography, used the ‘Brown Fox’ pangram, in 1924, in conjunction with his work for the Lanston Monotype Machine Company. As is the case in the world of miniature books, there is a book for everything you can imagine. Richard Templeton compiled a miniature book, *The Quick Brown Fox*, which was published by the Black Cat Press in 1945. *The Quick Brown Fox* is a collection of several informative and useful type selection tools and phrases, which can help the typographer,



select the best type for the given printing job.

In conclusion, I cannot say the classifications and the definitions I have outlined in this article are 100% in agreement with the opinion of everyone, only that it is based my best judgment and information that is readily available. If in fact, you have a system or method of classification that is easier to understand, please share it. There are about 10,000 different typeface variations available today, the list and variations are almost endless with more examples being created each day in the digital world. The important thing to understand is that, *legibility* ‘refers to perception’ and *readability* ‘refers to comprehension’. Typographers strive to achieve excellence in both aspects.

Additional sources of information can be referenced in the following examples of the many sources available:

- *The Typographical Desk Reference*, T. Rosendorf, 2009, Oak Knoll Press, New Castle DE
- *Letter Forms, Typographical and Scriptorial, Two Essays On Their Classification, History, and Bibliography*, 1968, Nattall & Maurice, London
- *Lanston Monotype Typefaces*, Lanston Monotype Machine Company, 1930, Philadelphia, PA
- *Type and Typefaces*, Ben Liberman, 1978, The Myriade Press, New Rochelle, NY
- *Thoughts On Collecting Books As Works of Art*, Peter Thomas, *The Microbibliophile*, Volume XXX, Number 6 and Number 7, 2011

Some are very in-depth and technical, and some are visual in nature, read on. 📖

BRUSHING UP YOUR SHAKESPEARE, EXHIBIT RECAP:

By Stephen Byrne

Editor's Note: The May issue, Volume XXXI, Number 3 of The Microbibliophile contained a complete list of all of the items which were part of this exhibit as well as photos of the apse and Shakespeare bust as is mentioned by Stephen Byrne.

In July, the University of Manchester John Rylands Library staged an exhibition of Neale Albert’s collection of miniature designer bound books by or relating to William Shakespeare.

On entering the beautiful neo-Gothic library one's eye was immediately drawn to the miniature bookcase in the form of an apse, which contains a set of the Traherne Shakespeare, and a

miniature bookstand containing a bust of Shakespeare and a copy of Neale’s ‘Brush Up Your Shakespeare’ miniature book.

The eight exhibit cases contained some amazing bindings by well known (and some less well known) binders, and demonstrated the very diverse and skilful approach to the binding of miniature books. Each binder was given a free hand to create an individual binding according to the commission. There were rebinds of various publishers, including Pickering, Bryce, Traherne, Allied Press and Knickerbocker Press, and many original works of art demonstrating the printer’s skill and



Two Shakespearian biblio connoisseurs comparing notes...

some beautiful calligraphy, all beautifully bound.

It would be folly to pick out individual books; they were all unique examples of the binder's art and craftsmanship. By commissioning these bindings Neale Albert has not only encouraged work in the miniature format, but has created a unique collection of the highest order, which will stand admirably alongside his other collection of miniature designer bindings.

Running concurrently with the Shakespeare exhibition was the Designer Bookbinders UK touring exhibition, which contained mostly full-sized books, all beautifully bound. There were a few near miniatures included, but only very few miniatures. 📖

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SOME WORDS ABOUT CHARLES DICKENS:

By Jim Brogan

As *The Microbibliophile* committed to celebrating the 200th anniversary of Dickens's birthday through a continuing yearlong series of articles, I wanted to be sure that I was not forgetting my English novel lessons. As part of my preparations, I have read/re-read five of Dickens's works this year. Beginning with *The Pickwick Papers*, then *Oliver Twist*, *David Copperfield*, *The Tale of Two Cities*, and *Edmond Drood*. I also revisited *The Christmas Carol* a few times as well. From my early lessons, the draw of Dickens for me has always been his development of characters and the intertwining of plot episodes based on the characters, with all of his profuse linguistic creativity. At this, he was a master with his pen, a showman to the last page.

As with all of us, there is a 'public presence' as well as a more introspective private presence. Let us not forget that Charles Dickens was a man who kept his thousands of readers captivated and was also a man who was very involved and dedicated to the social injustices of his contemporary world. Dickens's novels and readings were certainly works of social commentary. The lessons of his early life were reflected in his fierce criticism of the social stratification and all too prevalent poverty of Victorian England. From the lampblack factory to Gadhill to the Poet's Corner and everywhere in-between the name of Charles Dickens is known and his impact felt. 📖



1842



ca. 1855

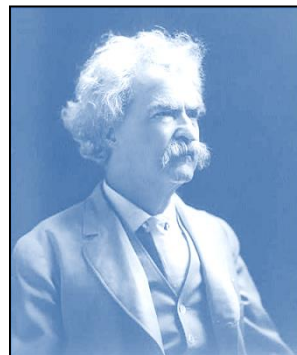


ca. 1860s

SOME WORDS ABOUT MARK TWAIN:

By Jim Brogan

Never a man who was short on words, Mark Twain is a source of many interesting commentaries about life, education, and information. In 1900, Twain was asked to send a 'congratulatory' letter to the Gutenberg Museum when it was opening. Since this issue of *The Microbibliophile* includes information about several different aspects of the printed page, I thought it was fitting to share this small 'pearl of Twainism' with you. The following is a copy of the letter that was originally published in the *Hartford Daily Currant* newspaper on June 27, 1900. Mark Twain lived and worked in the Hartford area from 1900 until he died in 1910. 📖



The Work of Gutenberg

Your request that I also should contribute my mite to the semi-millennial celebration in honor of Gutenberg gives me great pleasure and I feel highly honored that you have selected me for such a task.

All the world acknowledges that the invention of Gutenberg is the greatest event that secular history has recorded.

Gutenberg's achievement created a new and wonderful earth, but at the same time also a new hell. During the past 500 years Gutenberg's invention has supplied both earth and hell with new occurrences, new wonders and new phases.

It found truth astir on earth and gave it wings; but untruth also was abroad, and it was supplied with a double pair of wings.

Science was found lurking in corners, much prosecuted; Gutenberg's invention gave it freedom on land and sea and brought it within reach of every mortal.

Arts and industries, badly handicapped, received new life. Religion, which, during the Middle Ages, assumed tyrannical sway, was transformed into a friend and benefactor of mankind.

On the other hand, war, which was conducted on a comparatively small scale, became almost universal through this agency. Gutenberg's invention, while having given to some national freedom, brought slavery to others. It became the founder and protector of human liberty, and yet it made despotism possible where formerly it was impossible.

What the world is to-day, good and bad, it owes to Gutenberg. Everything can be traced to this source, but we are bound to bring him homage, for what he said in dreams to the angered angel has been literally fulfilled, for the bad that his colossal invention has brought about is overshadowed a thousand times by the good with which mankind has been favored. Yours very truly,

Mark Twain

signature facsimile image

PUNCTUATION IS CHANGES, SUGGESTING THE VOICE, MARKING THE SILENCE:

By Sharon A. Sharp

As readers, we often take for granted an essential part of texts - punctuation marks. All the better, according to the invaluable style guide *Words into Type*, since “punctuation should primarily prevent misunderstanding of thought or expression and should secondarily facilitate reading: the best punctuation is that which the reader is unaware of”. To me, that is a beguiling statement, since I enjoy the way skillfully used punctuation can propel me through complex passages. Yet I also realize that writers’ distinctive - or even consciously quirky - punctuation preferences can help define their styles and that punctuation choices can help create alluring visual interplays between words and marks. Although neither grammarian nor a linguist, I have always been struck by punctuation’s “aliveness” and I thought other readers of *The Microbibliophile* might also enjoy exploring some aspects of this realm’s history.

We need only think about today’s shifting punctuation practices - including abandonment of many marks - when we are e-mailing, texting, or tweeting to appreciate that punctuation is very much part of the alive, ever-changing realm of written language. Understanding basics about punctuation’s complex history helps me understand the expressive, interpretive power of any such marks, including new or repurposed ones (e.g., the @ in e-mail addresses). That history also helps me play sleuth, since punctuation variations can be important clues to cultural (e.g., British English versus American English), personal (e.g., Dickens versus Faulkner), and temporal (e.g., 18th century versus 21st century) variations. Does my own punctuation fascination have roots in a particular time period?

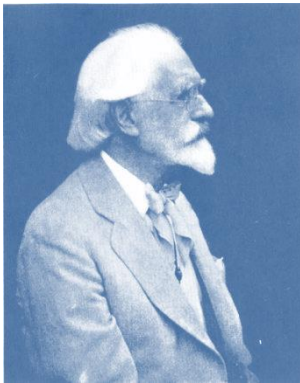
According to paleographer M. B. Parkes, in his masterly *Pause and Effect: An Introduction to the History of Punctuation in the West*, the 6th century is when “attitudes to the written word changed: writing came to be regarded as conveying information directly to the mind through the eye, and Isidore of Seville (c. 560–636) could state a preference for silent reading, which subsequently became established as the norm.” Punctuation marks gained new significance. Before that time, throughout antiquity, written texts had been almost solely transcriptions of spoken language, laboriously hand written so that others might read the words aloud. As Parkes notes, “[Scribes or amanuenses] confined themselves to reproducing as faithfully as possible what had been transmitted to them without further interpretation; hence they did not supply punctuation to a text.” Even spaces between words generally did not appear. (Readers eager for details will enjoy getting lost in *Pause and Effect*, but for now I’ll skip ahead some centuries.)

Between the 6th and 17th centuries C.E., the Western use of punctuation marks was refined and advanced especially by Saint Jerome’s Latin translations of the Bible (5th century); the 8th - century biblical and liturgical works of Alcuin, an Anglo-Saxon court tutor for Emperor Charlemagne; the 15th- and 16th - century work of grandfather and grandson Venetian printers, both named Aldus Manutius; and the 16th - century writings of Elizabethan literary critic George Puttenham, according to *The Oxford Companion to the English Language*. Despite refinements, however, punctuation usage remained “haphazard and erratic”, rooted still in efforts to indicate speakers’ pauses, intonations, facial expressions, and so on. The syntax-based approach we think of today - that is, punctuation in relation to the structure of sentences - arose in the work of Ben Jonson, the 17th century grammarian and playwright. His syntax-based punctuation principles appeared in his posthumously published *English Grammar*, and they became an especially useful set of guidelines for early printers.

The proliferation of moveable type and increasing number of literate people drove the need for more standardization of punctuation marks, and use of the various marks became inextricably linked to the development and dissemination of typefaces. Until the early 1600s, according to Parkes, printers cut their own type punches and cast their own type or had goldsmiths or other craftspeople do this, so punctuation marks varied a lot. By approximately 1630, though, small printers were buying their type from larger printing houses or from specialized type foundries, such as those established by Claude Garamond and Robert Granjon. This change led to standardization in typefaces and, thus, in at least the form of punctuation marks. Ancient Greek names were retained in many cases - such as *colon* and *comma* - although the meanings of those terms often differed from what we think of today. We might wonder (with apologies to Shakespeare) whether “a comma by any other name would serve today’s functions” and in another issue of *The Microbibliophile* and another article we will consider punctuation marks’ changing identities. 📖

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FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS: Wilbur Macey Stone By Jim Brogan



ca. 1930

Wilbur Macy Stone (1862 -1941) is best described as the ‘Dean of Microbibliophiles’. He was an engineer, patent attorney, and lifelong resident of East Orange, New Jersey and was well engrained in the circles of the nation’s best-known bibliophiles early in the 20th century when he began to add ‘miniature books’ to his standard-size book collection. Stone had, by 1900, assembled a fine collection of books, including a number of children’s books and bookplates. About 1920, he realized that “little people liked little books”, he was from that point of time firmly held within the realm of miniature books. In a letter to Walter de la Mare dated June 1921, Stone stated that he had “quite a shelf full of the ‘little fellows’ which gave him much joy”. In February 1928, the *Brookline Chronicle* called the Stone collection “one of the largest and most important collections in this country”. Stone understood that religious books were always popular in a miniature format and

had an excellent representation of miniature bibles in his book collection. He also, noted that those bibles that were intended for children were ‘shortened versions’ of the Bible. He corresponded with David Bryce, the Glasgow publisher, who corrected the situation and published complete versions of the Bible that were in a miniature format as well.

Stone noted that “all the admired and cherished features of standard-sized books, format, typography, illustration, and binding may be found repeated to perfection in miniature books”. As his interest in miniature books grew he became associated with James D. Henderson and in 1927 he was one of the founders of the ‘LXIVMOS Club’, or the ‘Sixtyfourmos’, along with Henderson. The early activities of the club included frequent gathering of members to discuss


miniature books. Stone was an eloquent speaker and an accomplished writer as well. Stone suggested that the club should have a 'newsletter'. The first issue of the *News-Letter of the LXIVMOS* was written by Stone and edited by Henderson, and was published on November 1, 1927. Stone continued to write several noteworthy articles for the newsletter, 16 in all, between 1927 and 1929. Stone produced several 'miniature book exhibits' in many large city libraries during the 1920s, including the Newark Public Library in 1924 and 1925. Corresponding with this exhibit Stone produced an eighteen-page article titled *A Showing of Miniature Books* in coordination with the Carteret Book Club. Included examples, as part of the exhibit, ranged from a small clay tablet dating from 4000 BC to the 20th century's photographically reduced books issued by Bryce in Glasgow. Stone created another exhibit of 75 miniature children's books for the Newark Public Library in 1928. The 1928 exhibit was also shown at the Boston Public Library in November 1928. In December 1929, under the joint auspices of the LXIVmos Club and the New York Public Library, Stone presented a large exhibit of over 600 miniature books. This exhibit included books from Stone's collection as well as several other collectors.

Stone's 1926 work titled, *A Snuff-Box Full of Bibles* was considered by his contemporary reviewers and audience as "the best information in print today about miniature Bibles". In 1928, Stone wrote the forward of a 92 page catalog of *An Unusual Collection of Miniature Books Formed by A Lady*, which lady we do not know. The LXIVMOS Club published Stone's treatise *The Thumb Bible of John Taylor* in 1928. Stone's collection included the only complete set of the 9 volume work, *The Gigantick Histories of Thomas Boreman*, in 1933 his book with the same title outlined the work. Shortly before Stone died in 1941, he wrote another important article about miniatures, *Books That Never Grew Up*. This article was republished by the Opuscula Press as a miniature book in 1984.

Wilbur Macey Stone certainly possessed and shared a tremendous amount of knowledge about miniature books. Most importantly, Stone's place in the history of miniature books is solidified by his generous giving of his time and talent and in the way that he influenced so many other people to study and write about miniature books. James Henderson paid Stone the ultimate compliment when he christened Stone the '**Dean of Micro-Bibliophiles**'.

There is a wealth of reading and research material available about Wilbur Macey Stone, some items that are of particular interest and the source of information for this article are:

- *Little is Beautiful or Make Mine a Small One*, Msgr. Francis J. Weber, 1995, Opuscula Press, Ellenton, FL
- *In Search of Miniature Books*, Kalman L. Levitan, 1985, Kaycee Press, Palm Beach Gardens, FL
- *The News-Letters of the LXIVMOS*, by Robert E. Massmann, 1968 The Lilliputter Press, Woodstock, VT
- *The History of Miniature Books*, by Doris V. Welsh, 1987, Fort Orange Press, Inc. Albany, NY
- *Twentieth Century United States Miniature Books*, by Robert C. Bradbury, 2000, The Microbibliophile, North Clarendon, VT

I hope you have enjoyed this moment of miniature book history. The 1925 Stone exhibit, at the Newark Public Library, was certainly a special exhibit in the world of miniature books. *The Microbibliophile* will have an additional feature article about this exhibit in a future issue. 

"Typographical design should perform optically what a speaker creates through voice and gesture of his thoughts"...

Ellen Lupton

THE CHARM OF MINIATURE BOOKS:

By Wilbur Macey Stone

Editor's Note: The following article is reprinted from 'The New-Letter of the LXIVMOS', Number 15, December 15, 1928. This is a fine example of the eloquent sharing of information that Mr. Stone practiced as a collector of miniature books. However, here is just one example of how he shared information and encouraged people to become interested in miniature books.

First, one must predicate the general love of books. The love of them not only for their literary contents but for their exterior beauty, for the quality of the paper on which they are printed, for the clearness of the typography, the proportion of type to page and for the many other features, which go to the making of a beautiful book.

Of course, we look for and sometimes find all of these features in books of ordinary size and at present, the physical features of books are receiving much discriminating attention. Nevertheless, among books in general, the well-made book is the exception and the handsome book a rarity. Among miniature books, the reverse is true. Most miniature books are beautiful, many are works of art, and only a few descend to the mediocre.

Many of the great books of all time may be found in miniature form. Perhaps you are an admirer of Latin classics; alas! few are in these so practical times, but if you are, numerous miniature additions are at hand to gladden your heart. The series of 'Diamond Classics', issued by Pickering in 1820 – 1830 are excellent specimens of book-making. They are a bit tall, for the over-fastidious, being three and one-half inches in the large paper. Virgil, Horace, Cicero, and others are to be had in entirely readable type. Then Homer may be had in Greek, and Petrarch and Dante in Italian. What, to my mind, is the most charming edition of dear old Isaac Walton's Angler occurs in this series, an ideal vest pocket book. If one prefers his classics hoary with age the beautiful edition of Horace done by Gannon in Sedan in 1627 is still obtainable by a little searching. Before me lies a copy hand-ruled in red throughout and bound in sharkskin, with two silver clasps. Also it bears within the book plates of three previous owners, mine being the forth. If still greater age is desired, I might offer you a dear little copy of a work that was printed less than eighty years after Gutenberg made his name immortal. It has a woodcut title page and ends with a bold printer's mark in the colophon. The imprint is "Impressum Tenetiis Impensisdomini Bernardini de Tridino Montisserrati" and the date is 1530. The binding is vellum.

And now that we have broached the subject of binding, the case is hopeless! One could go on indefinitely of this most attractive feature of miniature books. No large volume was ever treated with such loving care by the binder, as he has lavished on this little one. The finest leather, tortoise shell, pearl and silver were none too good. But – go ye into the byways and hedges and find them out for yourselves. The quest is joyous and the spoils of the chase are rich.

WILBUR MACEY STONE

As you can see some things change over time, it may be a bit more difficult today to get a copy of the 'Gannon edition of Horace' but a quick check of book sellers located a 1st edition, 1820, of the Pickering Classic, from a dealer in Malaga, Spain, for an affordable price of \$180. Some things do remain constant, *'The quest is joyous, and the spoils of the chase are rich'*. 📖

ACHILLE J. ST. ONGE, BIBLIOPHILE

By Robert F. Orr Hanson

Achille J. St. Onge, ‘Archie’ to his friends, was a giant among publishers of miniature books. I dare to say he was the one booklover who inspired the re-emergence of the collectable, in 1935, with the publication of *Noel, Christmas Echoes Down the Ages*. Bound in a full red leather and all edges gilt, it was limited to 278 numbered copies. According to the bibliography compiled by Bob Massmann, in 1979, *Bibliomidgets of Achille J. St. Onge*, there were 46 separate titles published from 1935 through 1977, in miniature format.

The topics of the St. Onge miniatures covered content; far and wide. Subjects ranged from Ralph Waldo Emerson to United States Presidents. St. Onge published the inaugural speeches of six presidents: Jefferson, FDR, Eisenhower, JFK, Nixon, and Lyndon Johnson. The JFK title was produced in three separate editions, which totaled 10,000 copies. Additional titles were dedicated to Queen Elizabeth, Winston Churchill, and Henry David Thoreau to name a few. Of course, my personal favorite is the *Last Will and Testament of an Extremely Distinguished Dog*, ‘Blemie’, Eugene O’Neill’s Dalmatian.

The St. Onge miniatures were always published with the highest quality in design, printing, and bookbinding. There is only one exception to the story, according to Robert Bradbury, in his reference book, *Twentieth Century United States Miniature Books*, is the tiny tome, *The Inaugural Address of Thomas Jefferson*. When the books were received from the binder St. Onge destroyed most, because of an imperfection in the gold stamping on the cover. Furthermore, Bob Massmann reported, in ‘Bibliomidgets’, that only 30 copies were not destroyed of the 200 copies printed in 1943. You can imagine the current price of this rarity, if in fact, one could be found for purchase.

Achille J. St. Onge was the first publisher to subscribe to *The Microbibliophile* in 1977, while it was still a newsletter format publication. In a letter to me, dated January 7, 1978, he sent me congratulations on the completion of my first year as editor and publisher and enclosed a check for the second year’s subscription. In all, there are a total of five letters and a couple of folders depicting his miniature books, in my archive.

For example, a fortieth anniversary (1935-1975) folder described and illustrated the publication of fifteen miniature books, thirteen of which were still available to be purchased from St. Onge. The title and authors are as follows:

California On United States Postage Stamps, by Msgr. Francis J. Weber
The Last Will and Testament of an Extremely Distinguished Dog, by Eugene O’Neill
Abraham Lincoln, The Song in His Heart, by Kenneth Bernard
The Inaugural Address of Lyndon Baines Johnson,
Archibald MacLeish’s Remarks at the Dedication of the Wallace Library
The Inaugural Address of John Fitzgerald Kennedy,
Notes from Four Cities, by David McCord
The Inaugural Address of Richard Milhous Nixon,
Mayor of Indianapolis, Father Joseph F. Weber, by Msgr. Francis J. Weber
Robert Frost’s White Mountains, by David Tatam
The Declaration of Independence, The Bicentennial Edition
The Night Before Christmas, illustrated by Tasha Tudor
The Twenty Third Psalm, illustrated by Tasha Tudor

The prices listed for the purchase of the above, in 1976, would make you say, “I wish I was there then”, \$5.00, 6.00, \$6.50, \$8.50, and \$10.00.

Achille J. St. Onge left this earth on April 23, 1978, at the age of sixty-five years. He lived and published his miniature books in Worcester, Massachusetts. His diminutive dandies are treasures sought by all microbibliophiles, those that have copies of his books as well as those who wish they did own a copy.

There you have it!



Contact information: Robert F. Orr Hanson, 6100 Cortaderia St. NE #3324, Albuquerque, NM 87111

FOUR DAYS IN ASHVILLE, GRAND CONCLAVE XXX: By Jim Brogan

I am not sure what is the best part of attending the MBS Conclave; the anticipation and planning, the long-awaited arrival, or the reflection after the event. Grand Conclave XXX was held in ‘high country’ of western North Carolina, on August 24th - 27th. What a memorable event for everyone! To paraphrase the founding editor of *The Microbibliophile*, Robert F. Orr Hanson, when he recapped his first Conclave attendance in 1985, I include the following reprint from his article as printed in Volume 9, September 1985.

“It’s all over and now there is time for reflection on the whole: comparing the faces with the names, reconsidering the answers to our questions about the bookmaking process, resting our bodies after three days plus of touring, talking, listening, laughing, buying, and selling, and the final chore – reconciling the checkbook!”

The world of miniature books, timeless and priceless.

The drive from New Jersey was long, about 650 miles but not as far as some attendees traveled. I think the person who traveled across the most miles was **Jarmila Sobota** from Loket, Czech Republic, a distance of about 4700 miles. The venue for the Conclave was the charming and historic city of Asheville, which is a city of about 80,000 people nestled in the Great Smokey Mountains at about 2500 feet of elevation. The city is a hub of activity with several bookshops, fine antique galleries, and many culturally diverse fine-dining restaurants and unique sidewalk cafés. The Conclave activities were based in the Renaissance Asheville Hotel, an upscale venue with a very friendly and hospitable staff.

The first order of business was Registration, held in the lobby of the hotel. **Kathy and Janet King** and **Angelica Jaeck**, the smiling greeters, for the MBS, made sure that everyone got their ‘keepsake bag’ and answered any questions. The Keepsake Bag had an important ‘ice breaker’ for every participant, in



Keepsake workshop

addition to the keepsakes from many of the attendees. A short workshop was arranged for everyone, by **Karen Nyman** the Conclave Host. Each participant could ‘make’ their own Asheville keepsake, a map of the city, in a miniature book format. It is always fun to meet and talk to a new member or for that matter, to talk to someone whom you have previously not met in person, or an old friend. There were 64 attendees from 21 different states and 4 foreign countries attending the Conclave.

The major Conclave activity on Friday evening was a cocktail hour and buffet dinner served in the 12th floor dining room of the hotel with sensational views of the city and the sun setting over the mountains. Laurie Corral of the Asheville Bookworks was the evening presentation speaker. She explained the Bookworks and the many activities they undertake, including workshops, studios and classes for bookbinding, printmaking, papermaking, and letterpress printing. The traditional Silent Auction was also held at this time. The Silent Auction involves the auctioning of particular items with the proceeds of the

auction split 50/50 between the donor and the MBS. The auction netted more than \$400 for the MBS. The successful bidders certainly walked away with some unique items. A bright Saturday morning, accentuated by some traditional mountain fog, started with a buffet breakfast in the sky top dining room. The next order of business was the General Meeting for all attendees. **Mark Palkovic**, President called the meeting to order and reported the decisions and discussions of the MBS Board Meeting from the previous day. The organization



Hotel lobby display with Traveling Exhibit

leadership officers remain in place, two new ‘Member-at Large’ representatives were installed, that being **Darlene Cordova** and myself. The MBS will continue with the annual ‘Book Competition/Exhibition’ but will alternate the publication of a ‘new miniature book’ with at least a two-year interval between publications. Both activities are large financial commitments for the organization. **Joan Knoertzer**, Exhibition Chair, provided a report on the details of this year’s competition, 42 separate entries from 33 different contributors. The Exhibition Catalog was also distributed; members not in attendance will receive their copy via mail. **Karen Nyman**, Treasurer, provided the financial report highlights for the organization. Karen also provided a report on the number of members, currently 310, including 22

additional members joining in 2012. The new editor for the MBS Newsletter, beginning with the March 2013 issue, is **Barbara Williamson**. A ‘well done’ to **Joan Boring** for all of her years of service in this demanding position.

The 2013 Conclave will be held in Vancouver, Canada. **Jan Kellett** is the host. The date will be in August and the exact date will be available in a few weeks when hotel arrangements are confirmed. The 2014 Conclave will be held in Worcester, MA, close to the home of Achilles St. Onge, and **David Nicholson** will be the host. At this time, the attending membership was presented with a copy of ‘*Robert E. Massman, A Big Man and His Little Books,*’, the MBS miniature book publication for 2012. The book will be distributed to those not in attendance via mail. The book was created and bound as a ‘tête-bêche’, reminiscence of the fun that Bob included in so many of his books, over the years. A final item was a discussion, that I facilitated, asking the question, “Where is our next generation of miniature book collectors coming from?” The audience members brought forth several interesting ideas and suggestions, such as enhancements to the book competition to encourage student participation, possibly student membership rates, MBS Internet web page enhancements, social media interfaces, and MBS member ‘outreach’ activities to local schools to highlight a few. Additional details to follow via a general email to all MBS members.

Following the General Meeting, MBS member **Larry Seidman** delivered an outstanding presentation of his preeminent collection of pop-up and moveable books. His presentation included several examples from his collection dating from 1820’s through the current year utilizing PowerPoint and ‘stop motion video’ to show a representation of how the books ‘move’. There were certainly many ‘wows’ from the audience, a very professional presentation for sure.



Larry Seidman



Shawn Sheeny

After a lunch break, **Shawn Sheeny**, a nationally recognized pop-up artist facilitated a hands-on workshop involving everyone in the audience. Shawn used three different basic ‘moveable book structures’ allowing each participant to create a ‘finished movable book’. Shawn explained the structures and how he created the working components that were used. This was one of those hands-on demonstrations that allows you to ‘see and complete’ what seems like a very complex creation. More ‘wows’ for sure.

MBS member **Gabrielle Fox** delivered the third and final presentation of the afternoon titled “Blue Ridge, Blue Grass; Nunnehi, Shaman: Book Arts of the Appalachia”. Certainly, a wonderful overview and insight into the many



Gabrielle Fox

different facets and traditional talents of the region and how they relate to the world of miniature books. The wrap-up included a bit of a travel log of the various ‘book arts schools’ available for short course offerings.

The remainder of the afternoon was designated as ‘free time’ for the attendees. I choose to explore a few of the many downtown Asheville bookstores. There are six bookstores all within close proximity of the Conclave site. I did not get to them all but certainly visited a representation of the area’s dedication to the world of books. Since it was ‘free time’, Elaine and I choose to have dinner at a sidewalk café enjoying the food and the local color of the area. There is what seems to be at least two or three café dining spots on every block. If one menu is not to your desire, just walk a few more feet, read and eat.

Saturday evening is the traditional date for the Conclave Auction. This year’s event was held at the Asheville Bookworks, the location being a few miles from the Conclave Hotel. The participants were treated to a selection of dessert treats including several different chocolate cakes and cookies as well as champagne, it is a Conclave, only the best for everyone. The winners of the Book Exhibit Competition were announced by **Joan Knoertzer** before the auction. The winners, all MBS members, in alphabetic order are:

Christina Amato, *Swells and Spines*

Manuel Garcia de Fuenes Churruca, *Notary Law(May 28, 1862)*

Jan and Jarmila Sobota, *Shadow – A Parable/Silence – A Fable*

The auction action got under way about 8:30 PM under the direction of the very cordial and excellent orator, **Father Joseph Curran**. He has run more auctions than we can recollect. The list of auction items this year was the longest that can be remembered with contributions by **Neale Albert, Caroline Brandt, Stephen Byrne, Darlene Cordova, Julian Edison, Gabrielle Fox, Tracy Fitz, Manuel Garcia de Fuenes Churruca, Mark Palkovic, and Marjorie Williford**. The gross proceeds from the auction was more than \$3000 for the MBS.

Sunday is always ‘Book Fair Day’. Immediately, after an early breakfast, the 24 exhibitors descended to the large Salon B meeting room to ready their tables with the various sale items of the day. **Joan Knoertzer** also stocked a tall display cabinet with all of the Book Competition entries creating a display for everyone to view. *The Microbibliophile* displayed two additional show frames with examples of keepsakes from the each of the 30 Conclaves beginning with 1983, courtesy of MBS member **Sherry Mayo**. The Book Fair



Book Exhibition Competition Display

opened the doors at 9:00 AM for the Conclave participants who busily moved from table to table looking for some treasures to be discovered. At Noon the Book Fair was opened for public participation in the viewing and purchasing with a good supply of traffic throughout the remainder of the afternoon until closing at 4:30 PM. Another successful Book Fair completed, with many memories for the history books.

Sunday evening was the time designated for the Annual Awards Banquet. The actual banquet was preceded by an hour-long cash bar on the patio of the hotel. Another wonderful facility amenity, covered and shaded with ample space to meet and talk with everyone. Moving to the formal dining room, and following the Benediction by **Father Joseph Curran**, dinner was served: salad, chicken with garlic shrimp and vegetables, and cheesecake for dessert.

As is tradition, after dinner, the guest speaker provided an outstanding presentation. **Jean Sexton**, of the Biltmore Estate staff, delivered a fact filled video tour about the history of the Biltmore estate and the various family members that originally built the home and those that now maintain the estate as a private museum. The presentation provided a unique glimpse of the estate that was toured by many members on Monday, following the Conclave.

The annual awards announcements were begun by Mark Palkovic.

'**The Norman W. Forgue Award**' was presented to **Joan Knoertzer**, for her contribution to the world of miniature books, specifically, the work Joan has done over the years administering the 'Book Exhibition Competition'. Congratulations Joan!



Joan Knoertzer

'**The Anderson-Yarnell Award**' was established in 1989 to honor a significant contribution to the Miniature Book Society. The award was presented to **Edward Hoyenski**, for the many years of work that he has completed in relation to the care and nurturing to the MBS Traveling Exhibit. Congratulations Edward!



Mark Palkovic



Edward Hoyenski

‘The final award, ‘**The Glasgow Cup**’ was established in 1990 to honor the MBS member who has shown a special dedication and above all, friendship to the membership, and who keeps alive that special spirit so evident at our founding in 1983. The award this year was presented to **Karen Nyman**. Karen has served as the MBS Treasurer and Membership officer for several years. An award well deserved, congratulations Karen!



Karen Nyman

I know this was a long description of all of the activities, but I did not want to leave any details in the sidelines. Be sure that you plan to attend the next Conclave to be held in Vancouver, Canada, August, 2013. 📖

Editor’s Note: Photos supplied by Ray and Barbara Williamson

DEFINITIONS & TERMS USED FOR BOOK GRADING:


By Shannon Struble

Booksellers’ condition terms can seem like secret code to the uninitiated, with strange words like ‘cocked’, ‘bumped’, ‘rubbed’, ‘starting’, ‘foxed’, ‘sunned’, and ‘shaken’ that describe very specific defects in the appearance and physical integrity of items for sale. Sometimes words that one knows can mean something different in “layman’s” terms than it does for booksellers, such as “good”, which, as a signifier of overall condition, is not very good at all. Moreover, of course, because booksellers are human with varying levels of experience and specialization, there is an element of subjectivity in every catalogue description so that what one bookseller calls fine another might consider merely very good.

In the digital age, where photographs are easily taken and posted online or sent to interested parties, some of that subjectivity can be mitigated, but even photos have problems. Improper lighting can make a spine look faded when it is not, and colors can appear very different if the photo is not edited correctly. Booksellers are learning these techniques; however, it is a process that is different for every book. Descriptions and photographs are best used in concert where each can clarify and add value to the other.

Booksellers have had to make many adjustments as a result of the internet, not the least of which is a much wider audience viewing item descriptions. Where, ‘before the internet’, booksellers would send catalogues to an established mailing list, advertise in various industry publications, and perhaps post items in AB Bookman’s Weekly or the like, now, booksellers can

upload descriptions of their entire stock of books to various websites that are available around the world. A businessperson in Japan can read the same descriptions of the same books as a student in Brazil or a librarian in Greece. In addition, more booksellers have taken to social media, including Facebook, Twitter, blogs, and more, to highlight their stock and reach a wider audience. This increased access has numerous consequences, but the one that is relevant to this article is that descriptions are being read by everyone from novice browsers to seasoned collectors. Therefore, descriptions must be understandable to a much broader group of people than before the internet, an idea with which booksellers are still grappling. In the future, it is very possible that the more jargon-like words in booksellers' repertoires, such as those listed above, will become rarities that are only pulled out on very special occasions (or for very special books), or disappear altogether as a new generation of booksellers ceases to use them in favor of simpler, more obvious terminology.

In the next issue of *The Microbibliophile*, I will list the most commonly used terms to describe book condition and define them in relation to miniature books. 

Editor's Note: Shannon Struble was introduced to antiquarian bookselling as a cataloging intern at Oak Knoll Books while studying for her bachelor's degree. Shannon now works as the designer at Bromer Booksellers, a position she has held for four years. Contact information: E-mail: shannon@bromer.com

PETER THE PAPERMAKER:

By Peter Thomas

Jim has asked me to write about hand papermaking and I will do that but, before I begin, I should probably give you some background on my hand papermaking credentials.

I always say that I began making paper in the sixteenth century. I was born Peter Thomas, and will probably die Peter Thomas, but for many years in between I was 'Peter Papermaker'. I had first visited the Renaissance Pleasure Faire with my parents when I was in high school. I loved everything about it, but especially how it created the imaginary past of an Elizabethan country fair. I wanted to be a part of it so I gathered some friends who did artwork in high school, and applied, but we were not accepted, which was probably smart on the part of the Faire, as most everything I said, in the application, stretched the truth. When I went to college in Santa Cruz, Jeff Gluckson, an actor in a group called Cock and Feathers, lived on the same hall. I thought to myself, "If he can be an actor, so can I". I applied and was accepted

I still remember my first night at Faire. I had hopped a freight train in Watsonville (Michael O'Sullivan, a jester at the Faire was a switchyard conductor in real life) and rode to LA. 'Watch out for the guards', I was warned. I had my costume, but did not have my entrance passes and did not know how to get them, so I snuck in and slept on a pile of straw in the hay toss booth. The smell of chamomile, damp hay, and the full moon on flapping burlap always remind me of that first Faire. It was a magic world for me. I carried a banner in the Queen's parade, sold visitors 'magic beans' that I had got from a guy named Jack, and thus began my career with the Faire. I remember my favorite thing to do was to get up early and watch the Faire 'wake up', listen to the

roosters crow, watch everyone roll out of the hay and try to get going after a night of carousing. I was 19 and it was 1973.

Steve Marisch, the coordinator for actors, was also in charge of activities. He said the Faire needed activities to maintain their status as a living history center, so if I could think of an activity, since I had a good costume and spoke a good fake old English accent, there was a good chance I could get a booth. At the time, I was writing fairy tales. This led to the idea of writing a story with four beginnings, four middles, four endings, and teaching visitors how to bind my story into a book. Steve liked the idea, so I had to learn how to bind books. I went to the library, found a book, followed the instructions, made a reasonable facsimile of a hand bound book, showed it to Steve and was accepted. Therefore, I had my first booth at the Faire in 1974. Everyone always commented that I was the youngest booth owner, but I did not feel that young then. As the song goes, "I was so much older then, when I was young..."

I realized I had to know more about bookbinding, so I went back to the library. The bookbinding book was checked out, but right where it should have been was a book on papermaking. Flipping through the pages I read that the first paper mill in England was set up in 1492, I said to myself, "Perfect, I can teach people how to make paper instead." That is how it all got started. One of my friends at the Faire, Carol Kleyn, a beautiful blond girl who played the harp and sang like an angel, played for the crowds outside the front gates as they came and went. She wrote a song about me having given up the freedom of actors' life for the responsibilities of a booth, and in it she called me 'Peter Papermaker'. The name stuck and for around fifteen years, that was how everyone, everywhere, knew me.

There is more to come, but it is going to be found spread out over the next several issues of *The Microbibliophile*, and I promise I will really talk about papermaking in those future articles. I will give a brief history, describe the actual process, explain how handmade paper differs from machine paper, and how to identify it in your miniature books. More to come.... 📖

Editor's Note: Peter and his wife Donna are miniature book artists, creators, and publishers residing in Santa Cruz, CA, but currently traveling the country as wandering book artists in their gypsy wagon artists' book mobile. contact information: E-mail: peterandonna@cruzio.com, Blog: www.wanderingbookartists.blogspot.com/

GET THE INK READY:

Start the Presses

Jody Williams, Flying Paper Press, has just begun editioning a boxed set of five small books (*Water, Grass, Crystal, Rock, and Light*) and is beginning work on another book, *Next to Nothing*. Both of these will be presented in a solo exhibition, 'Starting from Nothing', at the Form + Content Gallery in September of 2012, Minneapolis, MN, www.formandcontent.org/



Arno Gschwendtner, MBS member and a subscriber to *The Microbibliophile* will be providing some interesting information about miniature facsimile books, some with highly detailed bindings.

If you are publishing a new miniature, hosting an exhibit, facilitating a class or presentation, writing an article, etc. please let us know the details so we can share the information with everyone. 📖

MINIATURE BOOK SOCIETY: Traveling Exhibit Location Information

The Miniature Book Society has an outstanding traveling miniature book exhibit that is available for display at your local library, school, or organization. You can get a sneak preview of the display by visiting the MBS website: www.mbs.org. If you would like to learn about hosting the exhibit, please contact Jim Brogan, contact information: jbrogan1@verizon.net.

October 15th – December 17, 2012 Library of Michigan, Michigan Library and historical Center, 702 Kalamazoo St. Lansing, MI 48915, www.michigan.go/rarebooks

January - February 2013, Details to be confirmed The University of Arizona

March – May 2013, Museum of the Southwest, 1705 West Missouri Avenue, Midland, TX, www.museumsw.org

Check the MBS website www.mbs.org for additional exhibit information. Remember that the exhibit can be sent to your favorite school or library. The purpose of the exhibit is to provide people with access to the world of miniature books. You can never tell when a new connoisseur will become interested in miniature books and what may spark that interest. Stop at your library, call your alma mater, speak with the librarian or the person who is in charge of library exhibits, the MBS wants to share their traveling exhibit with everyone. 📖

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #39, 103 items offered, many color images, a wonderful selection of fine miniatures (US and foreign books including: ‘books about books’, ‘cookbooks’, and ‘children’s books’), distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Tracy Bradbury Miniature Books, Catalogue #61, 16 pages, 202 miniature book items offered, including 13 additional reference books, glossy black and white presentation with several fine images, all books organized by press name, excellent descriptions and notes, Brooklyn, NY, E-mail: bradburyminibooks@gmail.com

Oak Knoll Books, Fall 2012 Catalogue, a full color catalog, 40 pages, also available as a ‘full’ download PDF with many offerings in the world of books about books, New Castle, DE, www.oakknoll.com

Bromer Booksellers, E-Catalogue 27, ‘Artists’ Books with excellent descriptions and photographic representations, a joy to view; 27 items including 7 miniatures. Including a copy of the 2011 MBS Book Competition winner, *ABC New Zealand Style*, by Joy and John Tonkin and a copy of *The John Muir Trail* by Peter and Donna Thomas. Contact information; telephone: 617.247.2818, 607 Boylston Street, Boston, MA, www.bromer.com

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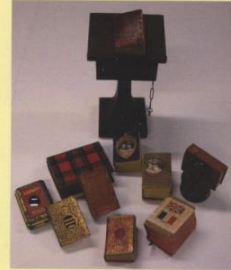
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PUBLICATIONS EXCHANGED:

Book Source Magazine, September/October 2012, Volume 28, Issue Number 6, great small format magazine with all sorts of 'book news' including many articles as well as information about auctions, libraries, book care, etc. There is a great story, in this issue, about 'Book Shops In New England and New York', by Charles E. Gould, Jr.

Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,

E-mail: bsm@windstream.net, www.booksourcemagazine.com

Fine Books and Collections Magazine, Summer 2012, Issue 10.2, A large format, full color, glossy magazine devoted to fine books, collections, and printing. Articles about the MBS Conclave and the Newark Public Library are included in this issue, wonderful reading.

Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,

E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine.com

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UPCOMING EVENTS:

‘Starting from Nothing’, by Jody Williams, Flying Paper Press, at the Form + Content Gallery, September, 2012, Minneapolis, MN, www.formandcontent.org

Rochester Antiquarian Book Fair, Rochester, NY, September 8, 2012, additional information: www.rochesterbooksellers.com

Georgia Fine & Collectible Book Fair, Marietta, GA, Georgia Antiquarian Booksellers Association, September 22–23, 2012, additional information: www.gaba.net

Wigtown Book Festival, Wigtown, Scotland, September 28-October 7, 2012, additional information: www.wigtownbookfestival.com

Allentown Fall Antique Advertising, Book & Paper Show, Allentown, PA, October 6–7, 2012, additional information: www.allentownpapershow.com

Oak Knoll Fest XVII, New Castle, DE, October 5-7, 2012, additional information: www.oakknoll.com

Michigan Antiquarian Book & Paper Show, Lansing, MI, October 7, 2012, additional information: www.curiousbooks.com

PBFA Antiquarian Book Fair, Edinburgh, Scotland, October 20, 2012, additional information: membership.pbfa.org/Webtools/calendar.asp

Boston International Antiquarian Book Fair, Boston, MA, November 16–18, 2012, additional information: www.bostonbookfair.com

Grolier Club, New York, NY, September 12 – November 17, 2012, ‘In pursuit of a Vision: Two Centuries of Collecting at the American Antiquarian Society’, Ground Floor Gallery, additional information: www.grolier.club.org



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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: E-mail: 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: E-mail: 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 information: E-mail: 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: E-mail: Pistner@me.com

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

Darleen Cordova is looking for the following Andre Kundig book: *Pensees Chinoises*, the 1954 edition. Also, *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of 6 books had 2 copies of "*Exploring the Last Frontier*" by George Meredith, Portland, instead of the Gutenberg title. Contact information: E-mail: c.cordova@sbcglobal.net.

Stephen Byrne is looking for a Gleniffer Press; "*3 Point Gill Titling Catalogue*". Contact information: E-mail: sb@finalscore.demon.co.uk

Henry Hurley is looking for miniature angling books and information about titles that he does not have. (please see article in *The Microbibliophile*, Volume XXX, Number 4, July 2011) Contact information: E-mail: info@hurleybooks.com

Jim Brogan would like to find two volumes from REM publications; REM Miniatures, *A Record and A Sampler, Part IV, Sample sheets*, 'Miniature scroll with decorative wrapper and tie ribbon, 1 15/16" x 6'. Contact information: E-mail: Jbrogan1@verizon.net

Jim Brogan would like to find the following issues (original as printed) of *The Microbibliophile* to complete our archive: Volume 14 (#4)1990, Volume 18 (#2)1994, Volume 20 (#1, #2, #3, #4, #5)1996, Volume 21 (#1, #2, #3)1997 Contact information: E-mail: Jbrogan1@verizon.net



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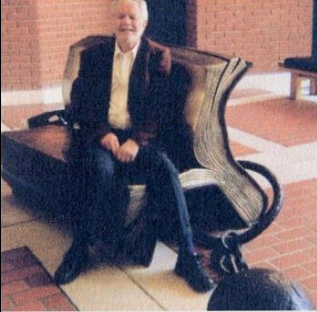


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