

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

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November 2012



HOLIDAY ISSUE

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Scrooge Making Life Better for the Cratchit Family



'Scrooge and Bob Cratchit'.

John Leech, woodcut 1843, image scanned by Phillip V. Allingham, www.victorianweb.org

John Leech, an accomplished and popular London illustrator produced eight illustrations for the original 1843 edition of *The Christmas Carol*. The above illustration is in fact the last one used in the book and it visually provides the reader with the gratification that Scrooge is a changed man, the Cratchit family will live a better life, and as Tiny Tim said it best,

“God bless Us, Every One”

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

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Robert F. Hanson, Founder, 1977

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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:

Here we are at the end of the second year of my editing *The Microbibliophile*, as I say to the folks at my day job, “If we were having anymore fun we would have to give money back to the boss”. *The Microbibliophile* has certainly covered a lot of miniature book ground over the last two years, and I wish to thank each and every reader for all of your contributions, suggestions, and good faith along our road to happiness.

As I outline my plans for next year with hopefully an in-depth series of articles about A. J. St. Onge, I also want to visit such topics as ‘Cataloguing Your Collection’ and ‘Insuring Your Collection’. I mention these topics because I will need your help in defining those practices that work well and are of value to you. There must be at least one librarian and one insurance specialist in our subscriber family.



Muriel Underwood has created three new books; the first *Developing Social Skills* is a real ‘belly-roller’, what a funny story. Tony Firman brings us the story of *The Misfit Christmas Puddings* with his 2012 Christmas set and another miniature, *The Time Machine*. Peter and Donna Thomas also have two new books. *Tree* is just breathtaking, and 55 has a special message contained within. Mark Palkovic has an informative miniature about O. Henry, who had almost as many jobs in his life as stories he wrote. Pat Sweet visits the land of *The Erl King* as well as ‘Christmas Cakes’. Al House supplements our school history lessons and a little book about the ‘Big 4-0’. Ten miniature book reviews for your reading enjoyment as well as some interesting bibliophile research books. There is more to read about punctuation and ‘book condition’ terms. Julian Edison shows us some insight to the ‘notebooks’ of Wilbur Macey Stone. Randy Asplund, an artist specializing in medieval books, starts a series dealing with this almost forgotten aspect of book creation. The story behind one of 2012 MBS Book Competition winners is included as well as an excellent article about a Christmas book collection and another great article about a famous Christmas book. Robert Hanson, author, editor, publisher, talks about bookplates. Certainly a lot of reading enjoyment between the covers.

I am still gathering my thoughts about the ‘new miniature book connoisseurs’. Not an easy thing to get your arms around for sure. I did receive an interesting book from Sherry Mayo, *Making Mini-Books*, by Sherri Haab. The book is a combination craft/idea/how-to book that children, perhaps age 10 and older, could use to design and create miniature books. There are a lot of interesting topics and ideas. I have an appointment to talk with a few of our local school art teachers to discuss if something like this could be part of their curriculum. Who knows, this may be something that could open the door to some alternative routes of creativity and expression. Another idea that may be fruitful is a look at the program that is run by the Iowa Center of the Book collaborating with their local Rotary organization; it is called the ‘Hands-On Book Fest for Kids’. Does anyone in our readership have additional knowledge about this program? Sounds like a winner.

This issue is a large one, so why not get a mug of the ‘Smokin Bishop’ or some plum pudding, (the recipe is on page 15) put another log on the fire, and sit back and enjoy *The Microbibliophile*.

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. **BTW, your 2013 subscription renewal form is enclosed.** The distribution of *The Microbibliophile*, for this issue, has been delayed due to a visit by a Halloween Witch called Hurricane Sandy, thankfully, all is well at our house.

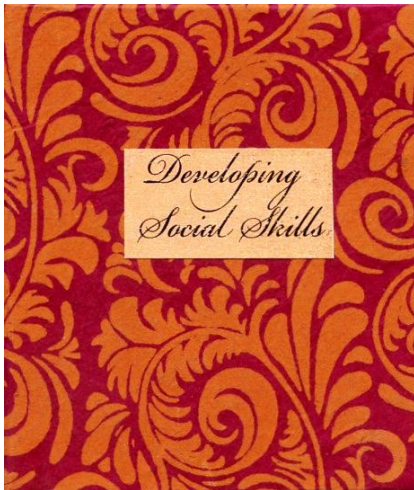
Thank you for the opportunity to bring *The Microbibliophile* into your life. I wish you all, the happiness of the holiday season and good wealth and health in the New Year. 📖

FOOD FOR THOUGHT:

“What more could one ask from any avocation than to have one that gives the opportunity to increase knowledge, to be in constant pursuit of missing links for a collection, and at the same time to meet charming, educated fellow collectors with shared interests. That, in a 64mo, is what collecting miniature books has done for me.

Stanley Marcus, ‘Why Miniature Books?’

MINIATURE BOOK REVIEWS:



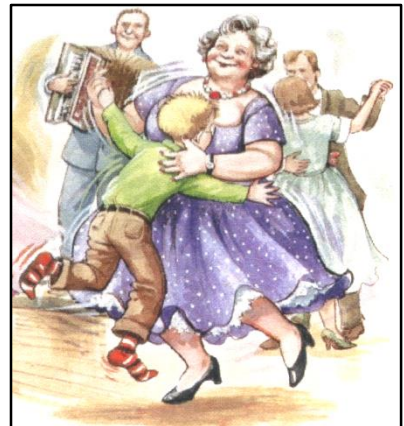
Developing Social Skills, by Tom Reilly, illustrated by Lydia Halverson, published by Muriel Underwood, Miscellaneous Graphics, 2012.

Here is a book that you have to read after dinner because if you read it before dinner, you will laugh so hard you will not be able to eat. The main character is a young eight-year-old boy, his mother, and his Aunt Helen and Uncle Max. Everyone knows this story; the aunt and uncle appear for funerals and weddings, and that once a ‘summer trip’ to Grandma’s house in the country. The young boy describes himself as being too small to see out of the windows of the car, but ‘he does have a great view of the radio knobs on the dashboard’, wedged between his extra large (240-pound) aunt and equally rotund uncle.


All along the journeys of life, the boy learns bits and pieces of lessons in social skills. His aunt gives him a birthday present. His mother tells him to open the card first, he then proceeds to rip off the paper, upon opening the box, he said to his aunt, “You must hate kids”. The gift was just what a young boy would love to have, a handkerchief. Another lesson moves forward on the graces of gift giving and receiving.

The story proceeds with great ado until the wedding of his cousin, Mary Anne. Aunt Helen’s idea of fun is to teach the boy how to dance. Aunt Helen picks him off the ground and proceeds to dance the wildest polka of the party. He describes the dance as a terrific ride at a bad amusement park. “How long before I can get off? I’m getting dizzy. I can’t breathe”. Finally, the dance ends, he thinks that he is saved when yet another dance begins the process all over again. He is not sure what happens, as he must have ‘blacked-out’. Social skills, lessons that everyone has learned in one way or another.

The little gem is bound as a traditional book with eight pages of text and includes six color illustrations that add



The Dance Lesson

visual stimulation to your reading enjoyment. The cloth used for the cover is an attractive two-tone orange and burgundy design with a color-coordinated title label applied. The book was designed by Muriel and type-set in Minion Pro on a Mac using InDesign and printed on a HP color LaserJet. The size of the book is 3" x 2 5/8". There are 36 copies in the edition, each numbered and signed by the author, illustrator, and the publisher. Overall, one great book for your collection collection and a good laugh as well, \$25. 

Contact information: Muriel Underwood, Miscellaneous Graphics, 4431 N. Monticello Ave, Chicago, IL, 60625-5943
E-mail: miscgraphics@att.net


The Time Machine, by H.G. Wells, published by Tony Firman, Plum Park Press, 2012.

THE TIME MACHINE was revolutionary when it was published in 1895, by Heineman, which was a UK publishing house founded by William Heinemann, in Covent Garden, London in 1890.

THE TIME MACHINE was one of the Wells's early successes. It has remained popular, never out of print, and adapted for comic books, radio, television, and at least two major films. The story is generally credited with the popularization of the concept of 'time travel' using a vehicle that allows the operator to travel purposefully and selectively across the fourth dimension of space. The newly coined term "time machine", by Wells, passed into our language to describe such machines. As is the case, many times, books such as this, allow the author to weave an intricate story and plot around there views on subjects like socialism, industry, politics, and life in general. Wells certainly took advantage of the opportunity.

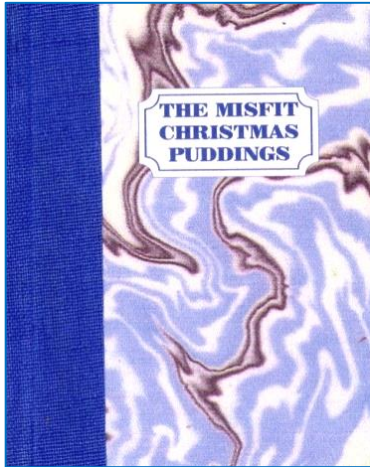
The book's protagonist is a contemporary (1895) English scientist and inventor living in Richmond, Surrey, England. He is identified only as the 'Time Traveller', we never learn his real name as a character of the story. The narrator recounts his lecture to his weekly dinner guests that time is simply a fourth dimension of space, and proceeds with his demonstration of a tabletop model..

The 'Time Traveller' tests his device with a journey that takes him to 802,701 A.D., where he meets a society of small, elegant, childlike adults, the Eloi. The story goes on to explain the vivid adventures encountered with another group, the Morlocks in this dimension and the problems they presented, all the while reflecting on the political, economic, and social ills of humanity and how life in general has evolved. Back in the machine to escape the Morlocks, the 'Time Traveller' turns a dial and pulls a lever to then shoot ahead a few million years and sees the final fate of humanity. Not liking this view of the future, he returns to the dinner table from where he started. Certainly, a complex story but a classic for sure.

The book is bound in dark blue buckram, and features a glossy dust jacket in the same blue color, with a modern design suggesting the time machine, clocks and gears, on the front side along with the title. A sketch of the author appears on the back. The 'time machine' cover design is carried through on the endpapers and the title page as well. The book consists of 180 pages, and has dimensions of 65mm x 65mm x 16mm, 2 1/2" x 2 1/2" x 5/8". The text is printed on Portucel Soporcel Navigator platinum paper using a Baskerville Extra Narrow 6/7 pt. font. The entire book is done with excellent quality and workmanship. This Plum Park Press miniature edition of *The Time Machine* has a press run of 12 copies, each serial-numbered and signed by Tony Firman. The price is \$30 each, plus \$5 for shipping and handling. 

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

The Misfit Christmas Puddings, by The Consolidation Club, illustrated by Wallace Goldsmith, published by Tony Firman, Plum Park Press, 2012. The original published version of this book was created in 1906 by the John W. Luce & Co. of Boston. This holiday set consists of two like



sized books, one with the actual story as published and the second 'a blank book' which is designed as an 'ornament' which can be hung on your tree or used to record your holiday events and remembrances. The set is printed with a blue cover design to complement the two previous Plum Park Press holiday sets: Dickens's *A Christmas Carol*, in 2010 with a red binding motif and Irving's *Old Christmas*, with a green colored design in 2011.

The authors of this story are known collectively as 'The Consolidation Club', which was a group of writers who worked together to produce the story. The 'club' is a bit of a literary mystery in that the names of the members are not known, for that matter, not much is known about how long they were a club and what other stories they may have produced. The illustrator of the story was Wallace Goldsmith, who was best known for his work with Oscar Wilde's *The Canterville Ghost*. This edition of *The Misfit*

Christmas Puddings includes several illustrations from the original publication.

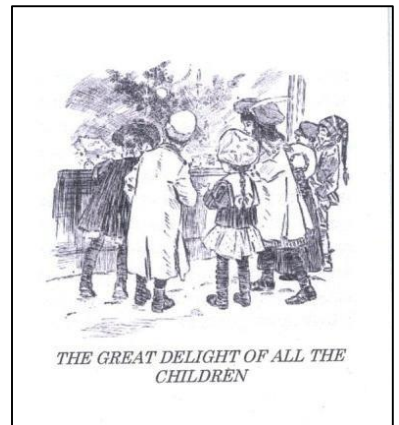
The entire story takes place in Buffalo, NY, between the day before Christmas and Christmas Day, beginning at 8 AM at the Herr Baumgartner's bakery. The windows of the bakery were the delight of every child in Buffalo; a decorated tree was displayed with cookies and treats that defied imagination. I could almost smell the tree as a German bakery close to my current home was so decorated, the baker's name was Herr Betterman, and the cookies, would melt in your mouth.

The story proceeds to tell the sad tale of how Widow M'Carty lost her husband, a sailor, to the sea. Unfolding through a strange set of circumstances, the Christmas pudding leads Widow M'Carty's husband home on Christmas Day, turns out he was not lost at sea with the rest of the crew after all.

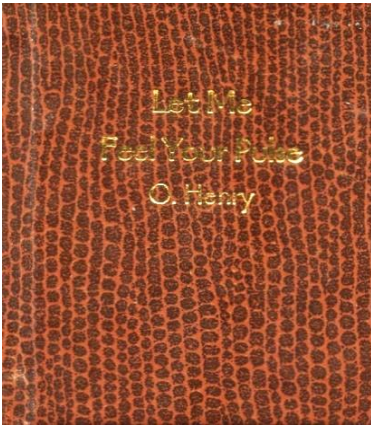
Each book consists of 200 pages, printed on acid free paper. The endpapers reproduce one of the original illustrations showing many children dressed for the cold winter weather outside the bakery window. The books are bound with a blue marbled paper, a title label is printed as part of the front cover and a spine label is attached as well. The label on the 'blank book' carries the year, 2012. A matching blue colored 'bookmark ribbon' is included with the story volume and a ribbon forms a loop on the companion ornament volume.

The Consolidation Club Commemorative Christmas set is available from the publisher, in an edition of 12, each is 3" x 2 1/4" x 5/8", signed and serial numbered by the binder. The price is \$50, for the set, plus \$5 for shipping and handling. 📖

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



The Bakery Window



Let Me Feel Your Pulse, by O. Henry, published by Mark Palkovic, Flying Pig Press, 2012.

O. Henry was born William Sidney Porter on Polecat Creek in Guilford County, North Carolina, on September 11, 1862. His family, shortly thereafter moved to nearby Greensboro where his father had a medical practice. O. Henry's stories frequently have surprise endings and are known for the use of witty narration. Most of his stories are set in the early 20th century and deal with everyday people with whom most readers are familiar. *Let Me Feel Your Pulse* certainly fits into this genre and style. The short story behind the pseudonym of O. Henry is related to Porter's prison incarceration as a young man and his belief that he needed to hide his real identity to be successful as an author. An intermediary friend helped him disguise the origins of his

writing. O. Henry, after leaving prison, became a very successful writer but was also an alcoholic and died at the early age of forty-seven. The story of his life and the selection of O. Henry is an interesting subject, but I will let you do your own research, as it is a rewarding literary 'side trip'.

Mark Palkovic's inspiration for selecting this story for publication, in miniature book format, was that the MBS Conclave was held in Asheville, NC this year and O. Henry was born in NC. The original *Let Me Feel Your Pulse* was written in Asheville as well. He and his daughter are buried in the Riverside Cemetery in Asheville, the same cemetery where Thomas Wolfe is buried. Sometimes many pieces just come together for a project, sort of the story behind the story.

Let Me Feel Your Pulse, was first published in a serial form under the title, *Adventures in Neurasthenia*, in *The Cosmopolitan* magazine beginning in July of 1910. In it, O. Henry captures the dark humor sometimes found in illness and no doubt pulls from some of his earliest memories of his physician father, Algernon Sidney Porter. The story is perhaps O. Henry's humorous attempt to try to come to terms with the relationship he never had with an absent father. They lived apart after his mother died when he was a child.

The opening lines of the story read: "So I went to the doctor". "How long has it been since you took any alcohol into your system?". The story goes on with several different early medical testing procedures to solidify the doctor's diagnoses and treatment plan. It is easy to imagine Algernon Sidney Porter (the father) in his office with (O. Henry, the son) where they both try to come to terms with the debilitating alcoholism of the son and the absences of the physician father. The underlying part of the treatment plan was "rest and exercise". Doctor Tatumon, a story character, on Black Oak Mountain, explained that the only "real cure" could be found with a rare flowering plant. They searched the mountains and valleys each day for the plant, returning home each night too tired to do anything but sleep and then start the search over again in the morning. "Absolute rest and exercise." The wonderful passages of the mountain searches for the "curing plan" shows the reader the North Carolinian Blue Ridge Mountains in a most spectacular verbal image.

Let Me Feel Your Pulse, 2½" x 2⅛" is printed on an eye-pleasing ivory colored paper, 48 pages in total. The text is printed with Galahad



Frontispiece image

font. The cover material is a coated paper, which looks like a textured two-toned brown leather. The title along with the author's name is imprinted in gold on the front cover. The spine carries the title, in gold, as well. The book is available from the publisher, contact Mark directly for pricing and shipping details. 📖

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

Tree, by Peter and Donna Thomas, 2012. This book is a testament to the beauty of the Sierra Nevada Mountains and the many visual experiences that they have to offer. John Muir visited these mountains for the first time in 1869 and recorded many of his travel sights and adventures in personal journals. The journals were subsequently published in 1911, as 'My First Summer in the Sierras'. Part of his description provides the background for this miniature book: ***'A few minutes ago every tree was excited, bowing to the roaring storm, waving, swirling, tossing their branches in glorious enthusiasm, but though to the outer ear these trees are now silent, their songs never cease.'***



The book is an accordion format with 10 folded pages of handmade paper. The pages as well as the endpapers contain 8 absolutely vivid hand painted images of the trees as well as the text from Muir's journal. The images of the trees are part of those seen by the artists on their trip to the King's Canyon area this past summer. Donna created the original paintings 'on site' in the mountains. The paintings were then reproduced using a laser printing technique. Each painted panel has the name of the tree as well as the specific area in the mountains, i.e. 'Jeffery Pine', Florence Lake and 'Lodgepole Pine', Ward Mountain.

The construction of the accordion is such that when you 'unfold' the pages and stretch them out, it is a panoramic view as you might see while standing in a meadow and looking at the mountains in the distance. If you close your eyes for a minute, you can almost hear the songs of the trees. Since I received this book, I have opened it and looked at it probably 50 times; each experience provides additional small details of the trees. As I previously mentioned, all of the paper is hand made as is the white wooden 'binding' which forms the front and rear covers. An image of a tree is also affixed to the front cover. The covers are attached to each other with a dark brown leather binding, which also forms a closure clasp. Locking the closure is a small apple wood twig. There are 100 copies in the edition, each numbered, 3" x 2 1/4", \$75. A thing of beauty. 📖

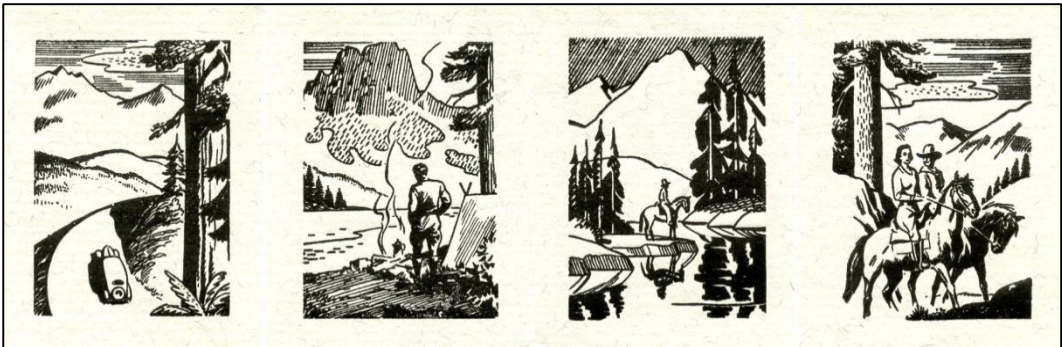


55, by Peter and Donna Thomas, 2012.

The John Muir quote in this book is '*Going to the mountains is going home*'. Peter as a special birthday tribute to Donna created this book. It is a four-page accordion structure or more specifically, a 'W' book. The book is made of handmade paper and the quote is contained within a 'hidden' set of panels, which form the binding.

Donna's comment is, "Peter wants to call the structure the "W" book. Artists often use hidden areas of a work to create multiple levels of meaning. Peter places the text in the hidden area of this book because he knows how much I love the mountains and relate to them as my home, and this knowledge colors much of my thoughts and feelings".

An interesting set of early 20th century outdoor images form the folded cover to the hidden message.



The cover of the book is done with a technique called 'paper pochoir' a process which uses a very finely beaten paper pulp that is 'sprayed' through stencils onto a piece of paper, which then forms the cover paper design. The base paper is a pale green with a multi-colored green and brown design to resemble tree images. There are 55 copies of the book in the edition, 2 ½" by 1 ½", each numbered and signed, \$55. Happy Birthday Donna. 📖

Editor's Note: Peter and his wife Donna are miniature book artists, creators, and publishers residing in Santa Cruz, CA, but currently traveling across the country as wandering book artists in their gypsy wagon artists' book mobile.

Contact information: E-mail: peteranddonna@cruzio.com, Blog: www.wanderingbookartists.blogspot.com/

Patrick Henry, Orator of the Revolution, published by Al House, Owl House Press, 2009.

Al House takes us on another trip back into American history with this book. As you know, I am a great fan of history and love to revisit subjects and maybe learn something new along the way. For some reason I thought that Henry's famous speech was given at Independence Hall, in Philadelphia, so read on.

Patrick Henry born May 29, 1736, died June 6, 1799. Many interesting things happened between those dates. He was first a planter in colonial Virginia, then a lawyer, and then a patriot and politician. Henry was a Founding Father of the United States, one of the men who participated in the American Revolution by signing the Declaration of Independence, taking part in the Revolutionary War, and establishing the Constitution of the United States.

Patrick Henry is best known for the speech he made in the House of Burgesses on March 23, 1775. The Virginia legislators were undecided on whether to mobilize for military action against the encroaching British military forces. He argued in favor of mobilization. It was at this time that his most famous words were so eloquently spoken:

"Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, Give me Liberty, or give me Death!"

Patrick Henry is presented in several sections; the first is a copy of the 'Give Me Liberty or Give Me Death' speech. Subsequent sections deal with his early life in Virginia, his occupation as a lawyer, the Virginia legislature, the Continental Congress, Henry as a soldier, Governor of Virginia, the champion of states' rights, and his retirement years. A well-written summary of a great man, without whom America would have certainly been molded in a different design.

Patrick Henry is a traditionally bound hardcover miniature book. As have all the previous books we have reviewed from Owl House, this book has hand-sewn signatures secured with silk ribbon, which in turn fastens the pages to the end papers and covers. 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. There are three black-and-white illustrations included as well as two color pictures. The covers are bound with a very dark green cotton base material that is coated with pyroloxin 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 a coordinated dusty rose and blue tweed design.

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



*Frontispiece, painting by
George B. Mathews, ca. 1891*

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



The Big 4-0, published by Al House, Owl House Press, 2012. When I first open the box containing this book I thought that maybe it was a story about a locomotive, some famous train that ran through Virginia, but a different surprise delighted me between the pages.

The *Big 4-0* is a departure from the Owl House history subject books in that this is a micro miniature, 1 1/16" x 15/16"; it is a hardbound book, covered in bonded leather that is a very dark green color. The title is imprinted on the front cover and the spine. There are 29 different quotes relating to the 'Big 4-0'. The verso pages carry a small picture or an illustration and the recto page carries a short 'quote' from some famous or not so famous people who have all passed through the 'Big 4-0'.

A few examples for your reading enjoyment:

'Just remember once your over the hill, you begin to pick-up speed'. Charles Schultz

'Forty is the old age of youth, fifty is the youth of old age'. Victor Hugo


'The best years of a woman's life – the ten years between 39 and 40'. 'unknown'

'Age is a high price to pay for maturity'. Tom Stoppard

'The secret of staying young is to live honestly, eat slowly, and lie about your age'. Lucille Ball

One more...

'You know you are getting old when the candles cost more than the cake'. Bob Hope

A great little book, one for the coffee table collection, check with Al for availability. 

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

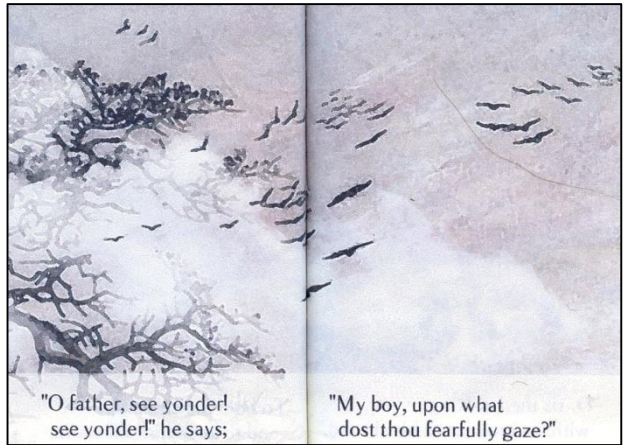


The Erl King, by Johann Wolfgang von Goethe, published by Bo Press Miniature Books, 2012, Pat Sweet. The season of winter is certainly the one that has the shortest days, in the Northern Hemisphere, add to that the cold and the wind and we have a 'dark season'. Sometimes we are able to chase away the feelings with holiday celebrations and there is always a bright sunny day after a snowfall to make everyone feel good.

The Erl King traces its origin to Scandinavian and Celtic legends of malevolent spirits in the forests that tempt and stalk mortals. It is getting cold already. As the literature passed through time a certain amount of change took place with the story. One story has it that Goethe, late one night saw a figure riding swiftly in the dark with a bundle in his arms. Goethe learned the next day that it was a farmer taking a feverous child to the doctor. This was the inspiration for Goethe's most famous poem. Goethe made a few adjustments to the legend as well.

The Erl King miniature book contains Goethe's poem, overlaid across fifteen paired pages (across the verso and recto pages) with illustrations taken from the paintings of Caspar David Friedrich, a German Romantic painter and a contemporary of Goethe's. All of the illustrations are printed in shades of gray which highlight to winter cold as you read the text of the poem that is printed across a narrow transparent band at the bottom of each page. Included at the end of Goethe's poem is a version of the original ballad

Sir Olaf He Rides, translated by George Borrow.



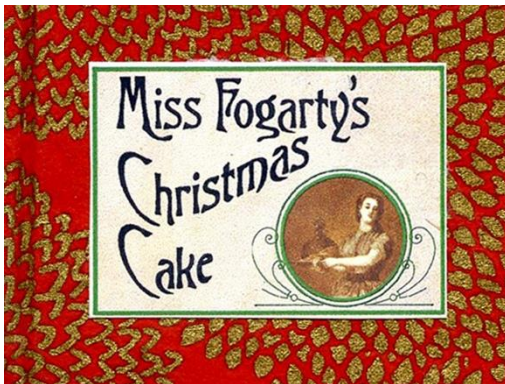
The Erl King is printed on a buff colored Kelly Digital Copy paper using a combination of 6 pt. Belham and 9 pt. Aquiline Two fonts.

*"O 'tis the Erl-King with his crown and his shroud."
"No my son, it is but a dark wreath of the cloud."*

The endpapers are custom designs reflecting the twisted trees of a forest scene, done in a combination of brown and gray colors. The binding of this book is a printed multi tone wood grain printed lokta paper reflecting again the forest trees, and it is set off by half-bound brown kidskin leather. A printed label is applied to the spine. The book is 2 ½" x 1 ⅞", includes a total of 60 pages with 19 illustrations. The total edition includes 20 copies; each signed and numbered by the publisher, \$75. Once again, a unique story, produced in a high quality miniature format.



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




Miss Fogarty's Christmas Cake, published by Pat Sweet, Bo Press Miniature Books, 2012. Everyone loves the proverbial 'Christmas Cake'. Miss Fogarty was something of a famous baker in her day, sometime in the late 19th century. So famous that C. Frank Horn set the words to music in 1883. It is this musical score that provides the basis for this little book. There seems to be a bit of a mystery about just how the words came to be but my first thoughts were about some less than generous relative 're-gifting' something they won at the office raffle.

The first verse is:

As I sat in me window last evening
A letterman brought to me
With a little gilt edged invitation
Saying "Gilhooley come over for tea".
I knew that the Fogarties sent it,
So I went for old friendship's sake,
But the first thing they gave me to tackle
Was a piece of Miss Fogarty's cake.

The chorus follows:

There were plums and prunes and berries,
Raisins and currants and cinnamon too!
There were nuts and cloves and cherries,
And a crust that was nailed on with glue!
There were caraway seeds in abundance
That would give you a fine stomach ache
That would kill a man twice after eating a slice
Of Miss Fogarty's Christmas cake!

I think that it is easy to image how the rest of the song goes on. An interesting thing about this book is that pages with the verses are decorated with a fancy printer's ornament, a dingbat. The chorus pages are actually a 'four-page fold-out' repeated after each verse with eight illustrations on each foldout set. The book is bound with a festive red and gold printed holiday cloth. There is a decorative label applied to the front cover. The frontispiece is an illustration showing the famous Miss Fogarty holding her cake on a large plate; the expression in her eyes would melt the heart of a north woods lumberjack on a cold day. The endpapers provide a copy of the actual musical score. The book is 1 5/8" x 2" and certainly something that you need to add to your collection of Christmas books, another unique item from the Bo Press. Contact Pat Sweet for availability and pricing. 

THE CHRISTMAS CAROL, THE LAST LINES: By Jim Brogan

Reprinted from the original Preface:

I have endeavoured in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.

Their faithful Friend and Servant, C. D. December, 1843.

As you look at the frontispiece that is included on page 2 of this issue of *The Microbibliophile*, you can almost hear the new found joy in Scrooge's voice:

"A merry Christmas, Bob!" said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you, for many a year! I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the fires, and buy another coal-scuttle before you dot another i, Bob Cratchit!"

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. He became as good a friend, as good a master, and as good a man, as any that the good old city knew, or for that matter, the country, or the entire world. Some people laughed to see the alteration in him. He let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset. Knowing that such as these would be blind anyway, he thought it quite as well that they could wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was fine with him.

He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle, ever afterwards; and it was always said of him, that he knew how to keep the meaning of Christmas alive and well. May that be truly said of us, and all of us! And so, as Tiny Tim observed, “*God Bless Us, Every One!*” 📖

SMOKING BISHOP & PLUM PUDDING:

As Scrooge and Bob Cratchit sat by the fire, the drink to warm their souls and bodies on such a holiday was ‘Smoking Bishop’. Why not try it. The world may have a different look when you have revisited this splendor of earlier times. 📖

*5 unpeeled oranges
1 unpeeled grapefruit
36 cloves
1/4 pound of sugar
2 bottles of red wine
1 bottle of port*

*Wash the fruit and oven bake until brownish.
Turn once.
Put fruit into a warmed earthenware bowl with
six cloves stuck into each.
Add the sugar and pour in the wine - not the port.
Cover and leave in a warm place for a day.
Squeeze the fruit into the wine and strain.
Add the port and heat. **DO NOT BOIL!**
Serve "smoking" warm. Yield: 15 to 20 servings*



Credit: <http://charlesdickenspage.com/christmas.html> (for the ‘Smoking Bishop’ and ‘Plum Pudding’)

HOW ABOUT SOME OF MRS. CRATCHIT'S PLUM PUDDING:

The famous plum pudding like the one Mrs. Cratchit made to crown the Cratchit Christmas dinner was not made of plums, but raisins. The 'copper' used to boil the pudding was used during the rest of the year as the Cratchit family laundry and bathtub, thus the Cratchit children help Tiny Tim to the wash-house so "that he might hear the pudding singing in the copper".

*1 cup finely chopped beef
suet
2 cups fine bread crumbs
1 cup sugar
1 cup milk
1 pint flour
1 cup seedless raisins
1 cup dried currants
1 cup chopped almonds
½ cup citron, sliced thin
1 tsp salt
1 tsp cloves
2 tsp cinnamon
1 tsp nutmeg
4 well-beaten eggs
1 tsp of baking soda
dissolved in 1 tbsp warm
water*

*Flour the fruit thoroughly.
In a large bowl, mix the eggs, sugar, spices,
and salt with the milk.
Stir in the fruit, (previously floured), nuts,
breadcrumbs, and suet.
Then stir in the dissolved baking soda.
Then add in the flour.
Boil or steam for 4 hours.*

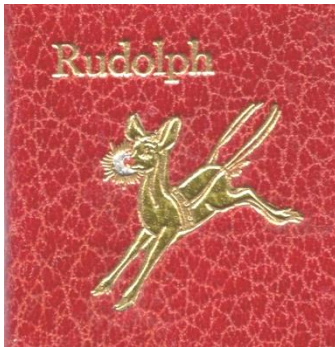
*To flame the pudding:
Warm ¼ cup of brandy
Make a small depression in the top of
the pudding, pour the brandy over it,
Light it with a match, serve it flaming,
Eat it when the flame dies out.*

Remember, wash out that copper first. 📖

CHRISTMAS BOOKS, THE JOY OF COLLECTING:

By: Twyla Racz

Robert May's *Rudolph the Red-Nosed Reindeer* published by The Schori Press, (1964) was one of the first two miniature books I received, and it is a lovely book in red leather with an inlaid and hand painted picture of Rudolph and signed by May. It was the start of my interest in collecting Christmas miniatures. There is a wealth of Christmas titles, both religious and secular plus a wide range of publishers producing the books. Most of my books are from the 1960s on, although I do own a poor copy of *Aunt Laura's Christmas Stories* published in Buffalo, by Breed, Butler & Co., 1862.

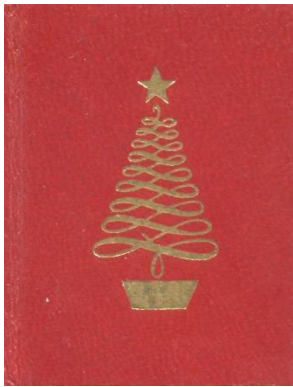


The May book was followed by acquisition of J.R. Levien's *Nativity Story* and the German edition *Christi Geburt*, published in Holland (1971). Both are 5/8" by 1/2", micro miniatures for sure. According to Dawson's List 104, Levien considered the *Nativity Story* to be the ultimate design in miniature books. *Christi Geburt* was the last book he published in Holland. Also included in my collection is Levien's *Uncle Alfred's Christmas Story* (1972). Other small books are Dorlene Cardenas's, *A Christmas Story*, Tabula Rasa Press, 1981

and Von Stauffer, *Mary Hubert's Victorian Christmas*, Mosaic Press, 1986; both are 15/16" x 3/4". This leads to the Barbara Raheb books. These are 15/16" x 5/8". Unfortunately, most of my copies are not colored. They are *Christmas Countdown Cookbook* (1981); *The Fir Tree* by Hans Christian Anderson (1993); *Good King Wenceslas* by John Mason Neale (hand colored, 1999); and *Christmas Treasury* (1984) which includes two books in a wood box with a picture on the front. The titles are Hans Christian Anderson's *The Little Match Girl* (hand colored) and Eugene Field's *The Sugar Plum Tree* (hand colored). Although I really admire the craftsmanship of the very small books, my own preference is for those in the range of 2 - 3 inches but that doesn't stop me from buying the micro miniatures.

I am happy to say that of the four Christmas titles, Don Hildreth published at his Ash Ranch Press, I have all of them. They are *Adult Western, A Christmas Stanza* by W. C. Tuttle (1988); *A Ballad of Santa Claus* by Henry Van Dyke (1988); *Keeping Christmas, Taken from the Spirit of Christmas* by Henry Van Dyke (1987); and *A Letter From Santa Claus* by Mark Twain (1990). Hildreth only published 23 books before his death.

From the Black Cat Press of Norman Forgue: *Christmas in Bethlehem* by Ruth Hutchison



A Christmas Parable

(1983); *A Christmas Parable* by Norman Forgue (1964); *A Christmas Story* by J.B.H., Jr. (1961); *Four Christmas Stories* (1981); "No Crabb No Christmas" by Christopher Morley (1979); *The Santa Who Was Late* by Louis Zara (1979); *Santa's Own Story of His Many Lives* as told to E. Willis Jones (1977); *Spirit of Christmas* (1984); and *Where Our Christmas Customs Come From*, compiled by Norman Forgue (1966). All but *A Christmas Story*, *Spirit of Christmas* and *Where Our Christmas Customs Come From* were bound by Bela Blau.

In addition to May's *Rudolph, the Red-Nosed Reindeer* from Ward Schori's Press my collection includes *Christmas Carols* (1966), bound in red leather with a picture on the cover and *Christmas Poems* by James Whitcomb Riley (1983) with the manger scene stamped in blue on a white leather cover.

A more recent addition to the publishing world is *The Final Score* of Stephen and Marian Byrne. My three Christmas books that are illustrated by Marian Byrne are *Christmas* (2007); *A Christmas Alphabet* (2008); and *The Twelve Days of Christmas* (2003).

The Christmas titles from Maryline Poole Adams' Poole Press are not all in the traditional book shape. The book *A Christmas Alphabet* (1984) is an accordion fold; *Christmas Dinner: An ABC Advent Calendar* (1997) is a pop-up; *Christmastide in Ancient Britain* (1986) is another accordion fold; *Mistletoe, Legends, Myths, & Folklore*, written and illustrated by the author (1984); Marco. *A Christmas Tale from Serbia* by Ruth Sawyer (2006) is in the shape of a log house placed inside a box with a cutout fir tree; and *Masters in this Hall* by William Morris (1995).

An unusual Christmas item is Marvin Hiemstra's *San Francisco Christmas Streamers*, Juniper Von Pitzer (1995). The streamers have Christmas sayings on them and are on a pole. The stand is separate and both are enclosed in a gold book box, lined in red. *The Kitten's Christmas* by Dick McClure, Simon & Schuster (1985) is a shaped board book inside a plastic globe ornament. Alyse Newman's *The Christmas Lion*, Merrimack Publishing (1986) is a flip book. *Santa's Train*, no author published by Kurt Adler (1980) has the book shaped as part of the train car which is

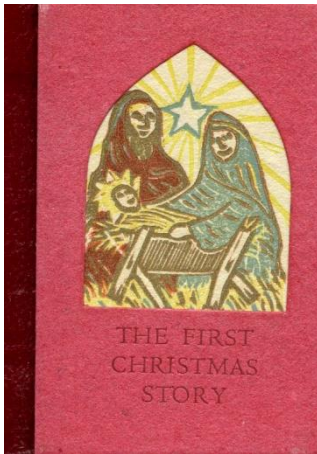
attached to the train with Santa as the engineer. *The Fir Tree* by e.e. Cummings' has a red felt fir tree on a red and green cover. Every other page in the book has a cut-out fir tree. Published by Twin Heart Press (1991). *A Christmas Prayer* by Robert Louis Stevenson produced by Kurbel Books (1990) is written in calligraphy by E. Helene Sherman as a rolled scroll inside a plastic case. The three volumes of Ernest Nister's *Christmas Toys*, *Santa's Surprises*, and *Yuletide Delights* with antique changing pictures are all pull-tab books. Stacie Strong wrote the texts and they are published by Philomel Books (1992). *Nativitate Domini* (1992) is done in calligraphy by Shannon Mitchell and has brass clasps to keep the manuscript open and includes a wooden stand.

It is interesting to note how many editions exist of Dickens' *A Christmas Carol*, O. Henry's *The Gift of the Magi*, Clement Moore's *The Night Before Christmas*, and *Yes, Virginia*.

A Christmas Carol: Kurt Adler, (1983) is an ornament book in red leather; the Borrower's Press edition, (1976) is $\frac{7}{8}$ " x $\frac{3}{4}$ " and also in red leather; Tony Firman's (2010) has endpapers by George Alfred Williams; *Mini Originale* edition (1986) has illustrations and was printed in Hungary; and the *Minibook Munich* (1996) was printed in Germany.

Then there are the related books: *A Christmas Carol Alphabet Book*, Bronte Press (1994); Charles Dickens, *A Christmas Drive*, Silver Thimble Books (1984); Dickens' *A Christmas Tree*, Silver Thimble Books (1982); *Christmas With Dickens* by the Bronte Press (1987); and *Cratchit's Christmas Feast* excerpted from *A Christmas Carol*, Vance Gerry (1988).

There are five editions of O. Henry's *The Gift of the Magi*: Kurt Adler (1982) ornament book; Bird & Bull Press (1979) scroll; Borrower's Press (1981) is $\frac{3}{4}$ " x $\frac{1}{2}$ "; Barbara Rehab (1979), not colored 15/16" x $\frac{5}{8}$ "; Flying Pig Press (2012); and Somesuch Press (1978).



Good Book Press, 1982

For *The Night Before Christmas* by Clement C. Moore I have two copies of Kurt Adler's ornament book. Neither has a date, but the slightly larger one is a much better example of binding and printing. Then there's the $\frac{1}{2}$ " x $\frac{5}{8}$ " book without either a date or a publisher. The Arm & Hammer Press (2006) edition has illustrations by William Snow from an 1888 title. Margaret Challenger's title is 1" x 1" and is hand written by her. The Good Book Press (1982) has illustrations by Donna Thomas. The tiny rare collector books by Merrimack Publishing (n.d.) contains *The Night Before Christmas* and *The Christmas Carol*. Both are in a plastic bag with a tiny magnifying glass. The Barbara Raheb edition (n.d.) is not colored. St. Onge's publication is illustrated by Tasha Tudor. Although it is a bit over 3" and does not contain a date, I included it because of the publisher and illustrator. The Western Publishing Company title is a Golden Book.

A humorous parody of the above title is *The Night After Christmas*, The Attic Press (1975). Then there is the variant title *A Visit From St. Nicholas*. The Borrower's Press edition (1980) is $\frac{3}{4}$ " x $\frac{1}{2}$ ". Karen Dawson's book is actually titled *An Account of a Visit From St. Nicholas* (1962). The Final Score edition has hand colored illustrations by Marian Byrne. The Kitemaugh Press issued two editions, one published in 1973 and the other in 1981.

I only have three editions of *Yes, Virginia There is a Santa Claus*: Kurt Adler ornament book (1982); The Good Book Press, 1984; and The Somesuch Press (1978) with a preface by Art Buchwald.

For several years, the Ypsilanti District Library asked me to display some of my books during the Christmas season. The display generated a lot of interest but ended when both the new library and the remodeled library dispensed with display cases. At Christmas, though I bring out a small bookcase of Christmas titles as part of my decorating. In the place of honor by the crèche is Juniper Von Phitzer's *Gloria in Excelsis Deo* by Lloyd Neilson (1993). It is bound in gilt leather with gilt edges and is signed by Von Phitzer. A beautiful book.

As expected the secular titles outnumber the religious but in addition to *Gloria in Excelsis Deo* and the *Levien Nativity Story* I have *The Story of Christmas*, as told in scripture, carols, and poems published by David C. Cook (n.d.); *Life of Jesus in Pictures*, Juniper Von Phitzer (2000); *The First Christmas Story from the gospel according to Luke*, Good Book Press (1988); *The Christmas Story as recorded by St. Luke*, Lilliput Press (1967); and *The Littlest Gospel*, John 3-16. 1" x 15/16", Log Anne Press (n.d.)

I have checked my collection against Robert Hanson's *Discovering Miniature Christmas Books: A Selected Check-List*, Opuscula Press (1980) and lists that appear in *The Microbibliophile* and have a respectful number. There are some older titles I know I will never own but there are always new ones. 📖

Editor's Note: What a great tour, Thank you Twyla for sharing your collection with us at this holiday time. I think I hear the sounds of footsteps on the roof...

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MINIATURE BOOK SOCIETY

2012 DISTINGUISHED BOOK AWARD WINNER:

NOTARY LAW 1862, Publisher; Manuel García de Fuentes y Churruca

By Jim Brogan

The Notary Law of 1862 is the oldest law in force in Spain. Unlike notaries in some countries, the notaries in Spain are an important and professional part of Spanish society. They have their origin with the scribes of the Middle Ages who along with the monks were more than likely the only people able to write the language, at the time. Today notaries are essentially public officials who play a neutral role in drafting and witnessing many types of contracts in Spain. Their principal job is to ensure that both parties to an agreement understand the terms of the contract, the terms of the contract do not contravene any laws, and to ensure the appropriate taxes generated by the transaction are paid. They must possess a law degree and pass a stringent certification test. The oldest law in force that exists in Spain governs them; The 'Notary Law' was published on May 28, 1862. This year 2012 celebrates 150 years since the law was approved.

Manuel García de Fuentes y Churruca chose to commemorate this significant anniversary with the publication of his most recent miniature book, *Notary Law, 1862*. The book was one of the three winners of the



Distinguished Book Award for 2012. The book is bound in brown goatskin leather that is embossed with intricate and artistic tooling on the cover and spine. The binder is doña Dolores Díaz Gallego of Oviedo, from the town of Asturias, in the northern part of Spain, who specializes in miniature bookbinding. The front and rear covers as well as the spine are gilded. The title is also included on the spine, in Spanish, *LEY DEL NOTARIADO* and is gilt, as are the two page planes. The text pages are a cream-colored 'Galgo' laid paper using Adobe Caslon 7 pt. font. The book is 65 mm x 50 mm (about 2 5/8" x 2") and is supplied with a protective storage case that is covered with a marbled paper as well as a color-coordinated ribbon bookmark. There are additional photographs of the book on the website Manuel maintains for his work, the address is provided at the end of this article. The edition included 300 copies, each signed and numbered by Manuel García de Fuentes y Churruca and is offered at \$150.

Manuel García de Fuentes y Churruca was born 52 years ago in Vitoria-Gasteiz, capital of the Basque country (Spain), and is currently a public notary in Marbella, the capital of the Costa del Sol in Malaga. He is married and has three daughters. His love of miniature books was born as a young boy when his father gave him a miniature edition of Don Quixote de la Mancha, his first miniature book. Manuel's collection of miniatures grew over the years and today consists of several thousand books, both Spanish and foreign. It contains some valuable copies of 'books of hours' from the 15th century and a variety of old Bibles, Korans, Quixote's, Shakespearean titles, calendars, political books, and other prized books. The collection includes books bound by famous binders, such as Brugalla, Sanctuary of Montserrat, Josefina Díez, Camacho, Dolores Díaz Gallego, Robert Wu, etc. and a collection of miniature books with the portraits of the writers of each book painted on parchment on their covers.

Some interesting additional information about Manuel:

His favorite publishers are David Bryce and Barbara Raheb.

His favorite author is Miguel de Cervantes

His holy grail, that book that he would like to add to his collection: BLOEM HOFJE, B. SMIDT, 1674.

His advice for a new collector: You must have patience, a good collection needs a lot of fondness and many years to grow. It is good to specialize in a particular topic, for starters.



Manuel's hobby led, in 2002, to him being the first Spanish citizen member of the Miniature Book Society. In 2006, he presented his book *Cervantes Microbibliography* as an entry to the MBS Distinguished Book Competition. It was the first book written in Spanish about miniature books, and was selected as a winner of the Distinguished Book Award in 2006. Since then, Manuel has presented an entry of his miniature books to the MBS competition each year.

Manuel has many projects planned for the future, foremost to publish at least two miniature books each year and submit them to the MBS Distinguished Book Award competition. Additionally, he has been working on a book about a general bibliography of Spanish miniature books, and organizing a complete exhibition of miniature books in Madrid. Longer term plans are to create a Museum of

Miniature Books and other curiosities, in order to share and to publicize his collection. He currently has a website dedicated to the sharing of his poetry, www.poesiasoriginales.com. An additional website, dedicated to miniature books, is under construction, www.miniaturebooks.es and provides text in both Spanish and English languages.

Additional books published by Garciadefuentes Press:

- *Cervante's Microbibliography*, (Marbella, 2005). It contains a study and description of the works by the immortal Spanish writer Miguel de Cervantes. This is first book written in Spanish about miniature books.
- *A Hundred Proverbs from Don Quixote*, (Madrid, 2005). The book contains the proverbs more known and used of Don Quixote, with a small explanatory comment and its corresponding English translation.
- *A Hundred and One Proverbs from Don Quixote in Tamazight*, (Melilla, 2005). It also contains the proverbs of Don Quixote, and its corresponding Tamazight translation, constituting the first partial translation of Don Quixote to this language, spoken in extensive regions of North Africa.
- *About the Advice That Don Quixote Gave Sancho Panza Before He Went to Govern the Barataria Insula – Chapter XLII of the Second Part of Don Quixote*, (Melilla, 2005). Printed in Spanish and English text with a 6 pt. mobile typography.
- *History of Spain*, (Melilla, 2007). Facsimile reproduction of a large collection of prints about the history of Spain, with their corresponding texts, ranging from Tubal until King Philip V of Spain.
- *The Lord's Prayer – First Holy Communion Card of Victoria García de Fuentes García*, May 19, 2007, (Marbella, 2007).
- *Wine Sayings*, (Marbella, 2008). Repertoire of sayings about wine, with bilingual text in Spanish and English. Bound with a curious binding made from a cork of bottle cut into two parts that serve as covers.
- *"I hope that ..."*, (Marbella, 2008). A poem wrongly attributed to Victor Hugo.
- *Lullaby of the Onion*, (Marbella, 2010). It reproduces a well-known poem by Miguel Hernández, in Spanish and English, commemorating with this special edition the birth of the famous Spanish poet.
- *Rhymes of Bécquer*, (Marbella, 2010). The book contains a selection of the rhymes by the romantic poet, Gustavo Adolfo Bécquer bound with a unique binding in red velvet, die-cut in the shape of a heart.
- *In Memoriam 11-S, 9/11, – Homage of the Spanish Towers to the Twin Towers (WTC) on the Tenth Anniversary of the Terrorist Attack*, (Marbella, 2011). Includes numerous colour photographs and a brief history of the Spanish towers.
- *The Guardian Angel – First Holy Communion Card of Marta García de Fuentes García*, May 7, 2011 (Marbella, 2011).
- *The Cadiz Constitution, 1812*, (Marbella, 2012). Facsimile reproduction of the full text of this law taken from the edition of the National Library of Sauri (Barcelona, 1836). It commemorates the Second Centenary of this publication. This law is the third Constitution in the world, after the United States and France. It is known as "La Pepa", because it was published the day of Saint Joseph, March 19, of the year 1812.

Congratulations Manuel, on a job well done, with a wonderful book commemorating an important part of Spanish history and life. 📖

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E-mail: churruca2000@teleline.es

RESEARCH BOOKS, ALWAYS GOOD FOR A ‘THREE DOG NIGHT’:

By Jim Brogan

Over the last two years, I have maintained and printed a list of the various research books that I use when a question about books comes up. I have over the last month or so acquired four more books that are in this category of things that every book collector must have. The first three books are hard cover items, the titles of which were suggested to me by Julian Edison. I was able to find first edition copies of each in the aftermarket book world. The fourth item is a set of what could be defined as a ‘book collector’s journal’, sort of an early version of *The Microbibliophile*, yet different in that it covers the full size spectrum of fine books, typography, and related matters. The following is a brief synopsis of each item as well as the publisher details, which will help you, locate a copy for yourself.

The Rare Book Saga, The Autobiography of H.P. Kraus is an interesting in-depth story about Hans Peter Kraus (October 12, 1907 – November 1, 1988), also known as H. P. Kraus was an Austrian-born book dealer described as the most successful and dominant rare book dealer in the world in the second half of the 20th century. He started his career as a book salesman traveling between his various business locations with a third class railway ticket. As his prominence and knowledge increased, he moved on into the league of Bernard Quaritch, Guillaume de Bure and A.S.W. Rosenbach. Kraus specialized in medieval illuminated manuscripts, incunables and rare books of the 16th and 17th centuries. However, as a true businessman, he would purchase and sell almost any book that came his way that was rare, valuable and important. The autobiography is filled with details of his life and business activities over the years, some explaining the provenance of some very fine library holdings today. G. P. Putnam’s and Sons, 200 Madison Avenue, NY, NY, 1978, published the book. The work includes a 386 pages, 31 figures and illustrations, a lengthy index, and an interesting Epilogue, where ‘HKP’, as he was known to his family and friends, includes a few parting words about book collecting, ‘My reasonable wife often admonishes me: “Hans you are a bookseller and not a bookkeeper!”

An Olio Bookman’s Bedlum of Literary Oddities, Walter Hart Blumenthal, (1883 – 1969), published by Rutgers University Press, 1955 New Brunswick, NJ. Blumenthal published/authored 20 different books between 1931 and 1969 including *Formats and Foibles, A Few Books Which Might be Called Curious*, a miniature book published in 1956, by A. J. St Onge. The 273 pages are a story of the most strange and little known facts, a literary sideshow and circus. Not only does he cover the largest books in the world, some almost 6 feet tall, and the smallest, he talks about the effect some books have had on their contemporary audiences as well. Included is a well-written bibliography, which can be used to dig deeper into the various subjects and odd books. To be somewhat strange in my synopsis of this book about strange things, I will mention in my closing, that the opening dedication of this book reads;

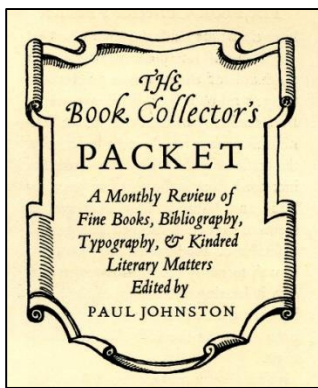
To a quartet of departed cronies who were chronic bookmen:

Dr. A.S.W. Rosenbach
Alvin Scheuer
Arthur Pforzheimer
Wilbur Macey Stone

The third reference volume that I want to introduce is *Slightly Foxed – but Still Desirable, Ronald Searle’s Wicked World of Book Collecting*, by Ronald Searle, published in 1989, by Souvenir Press Ltd. London. This is a book that every book collector must have a copy of. It deals with the

important subject of those definitions that are used by booksellers to describe the condition of a book. Quoting from Searle’s Introduction, “Ordering from a bookseller’s catalogue without speaking the specialist language is about as dangerous as trying to chat up the promise-in-marriage daughter of a Corsican tax inspector, and the retribution about as swift”. There is a glossary of 52 different terms dealing with various conditions, from ‘**Barked**’, (Skin scraped, rubbed, or chewed by the dog of a previous owner) to ‘**Worming**’, (Insect fast food stop). The words are certainly important but the pièce de résistance, if I can use a French term to define a British book, is in fact, the cartoon images that Searle created to make a somewhat boring set of words used to define the condition of a book, come to life for everyone. Ronald Searle was one of the most well known and brilliant satirical cartoonists of the 20th century, born March 1920, died December 2011. I have written to the publisher asking for permission to share with you, the pictures and illustrations as they are copyrighted. They are priceless as a visual experience. In the short term, do look around, to see if you can get a copy of this book for your collection.

The Book Collector’s Packet is another interesting journal of literary trivia and information.



The Masthead,
Volume 1 Number 1,
April 1932

Publication started with Volume 1, Issue Number 1 in 1932 and continued ‘on and off’ through four volumes over several years, the last issue being printed in June 1946. The publication contains a wealth of very detailed, almost scholarly, articles about many different facets of the literary world. Most of the issues were published on a fine quality rag paper. Editors changed several times, an interesting fact here is that in April 1938, publication of the Packet was taken over by Norman Fogue, and his Black Cat Press. Fogue continued publication through its conclusion with Volume 4, Number 9-10, no final words about the reason for the concussion of printing. Maybe one of our readers can help me fill in the blanks; it would be interesting information to share with everyone. There are articles about typography, fine printings, and bibliographies to mention a few. There are even additional articles by Dard Hunter and Achilles J. St. Onge. My intention is to share some of these articles with you in *The Microbibliophile* over coming issues, the first is included in this issue about ‘Famous

People In the World of Miniature Books’, (see page 38), I hope you enjoy the article. 📖

DEFINITIONS & TERMS USED FOR BOOK GRADING, Part 2: By Shannon Struble

This is a continuation of the article I began in the last issue of ‘The Microbibliophile’ about booksellers’ condition terms in the age of the Internet. I will list the most commonly used terms to describe book condition and define them in relation to miniature books. Most of the definitions are paraphrased from the 8th edition of ‘ABC for Book Collectors’ (Oak Knoll Press and British Library, 2004), John Carter and Nicolas Barker’s excellent guide to all things book-related (though their definition of “miniature books” leaves something to be desired), with elements from my own experience added to update or clarify as needed. I have defined the terms below, but first, a note about describing the overall condition of books:

The subjectivity of describing books appears most obviously when applying a term to describe the overall condition of an item. In most cases, “fine” is the baseline upon which one judges the

condition. John Carter defined “fine” thusly: “In its absolute sense...the term ‘fine’, applied to any book of any period, could be said to mean no more (if no less) than that all its leaves were present, clean, whole and amply margined; that it was sound and undisturbed in its binding; and that the binding, whatever its material, was fresh and unblemished” (p. 71).

Generally speaking, then, the terms for overall condition are, in order from best to worst, as **new** or **mint** (the best that could possibly be hoped for), **fine** (with qualifiers, such as very fine, this is, if not mint, then better than simply “fine,”. **Near fine** or about fine if the book has minor flaws that make it not quite fine but very close), **good or nice** (also with qualifiers, such as “very”), **fair**, and **poor**. Other euphemisms appear, such as reading copy, working copy, used, second-hand condition, ex-library copy, etc., but these are never close to being “fine”.

However, as Barker showed, “fine” has different meanings for different collectors and also depends on the genre (children’s books are obviously much harder to find in fine condition than books intended for adults, and as such are given more leeway), time period in which the book was produced (modern books are, for the most part, expected to be nearly flawless, but older volumes may have some wear and still be considered fine), and retention of original features (unless the book has been decoratively rebound or is exceedingly rare, fine copies should be complete inside and out, with the original binding, and should not have undergone restoration). Therefore, to know what the condition of a book is you should read the description carefully. Contact the bookseller if there is anything that is confusing or if needed to clarify their criteria for judging condition. You can always ask for pictures if there are none provided online, and in most cases, if the condition is unsatisfactory, you can return a book for a refund after promptly notifying the seller.

Below is a list of the more common condition terms and definitions you will find in bookseller descriptions:

Bowed – When the boards of a book turn inward or outward, usually as a result of changes in humidity that cause the paste-down endpaper and materials covering the boards to expand or contract at different rates. Vellum is especially susceptible to this.

Bumped – A term often applied to the corners of a binding, it refers to the deformation of the binding along the edges, usually caused by dropping the book or a blow of some kind.

Chipped – Chipping refers to paper that has small, shallow pieces missing at the edges. It is most commonly applied to dust jackets or books in wrappers but can also be used to describe a loss to text pages. For larger loss of paper, see “tear.”

Cocked – Though not as common in miniature books, a cocked binding occurs when gravity and the book’s own weight cause the book’s binding to become deformed. This condition can result in the spine no longer being at a right angle to the boards, or the front and rear boards no longer aligning, as the book lies flat.

Cracked – A split at the joint of the book (where the boards meet the spine on the outside of the binding).

Dampstain (or waterstain) – A stain on the cover or leaves of a book caused by moisture, that, in more severe cases, can result in distortion of the paper.

Edgeworn – When a book is frayed or chafed along the edges of the covers. Can also be referred to as shelf wear if not severe and caused by the normal process of placing books onto and removing them from bookshelves.

Foxed – Beige to brown-colored spotting to the pages or binding of a book. Foxing is caused by impurities in the paper, typically iron, reacting with moisture in the air. The condition is almost unavoidable in certain types of paper.

Loose – The state of an element of a book that is completely detached from the whole but still present. This can apply to the text block if it has completely separated from the binding, the covers themselves, tipped-in illustrations, and more.

Off-setting – When an element of a book (e.g. an illustration, the text, a bookplate, etc.) leaves a stain on the opposing page as a result of paint or ink transfer, acidification, exposure to damp, or another process. Tissue is often inserted between pages to prevent this from occurring. Off-setting can also result on a binding from another book or object.

Rebacked – A book that has been repaired by replacing the spine and mending the hinges.

Recased - A book that has been glued back into its covers after coming loose.

Rejoined – A book that has had its binding repaired, preserving the original boards and spine.

Rubbed (also chafed or, in more severe cases, scuffed) – Rubbing is a generic term to describe wear to the surfaces of the binding that often results in a loss of color or binding material.

Separating – A condition in which one element of a book starts to split from another due to adhesive failure. For example, an endpaper coming unglued from a board, or the text block of a paperback book splitting in half at the base of the spine.

Shaken – The text block, signatures, or pages of a book are no longer firmly attached to the covers. It is not yet loose or detached from the covers, but it is not tight to the binding.

Starting – Usually refers to the hinges of a book, or the point where the boards meet the spine inside the binding. This condition occurs when the hinges begin to loosen because of a tear in the endpapers or when the endpapers come unglued at the hinge. Once the hinge completely separates, it is called a **broken hinge**.


Soiled – Any element of a book that is mildly discolored or stained.

Sunned (or faded) – When the binding of a book is exposed to light and fades the colors, most often on the spine. On the other hand, exposure to light can also cause the colors to darken and become more intense, an effect called **darkening**.

Tanned (or toned) – Generally refers to darkening of the text pages or dust wrapper, due to exposure to light or the acidity of the paper.

Tear – A closed tear is one that does not result in any loss of paper. Conversely, an open tear occurs when paper has been lost. An open tear is similar to a “chip,” but the loss in an open tear is usually more extensive.

Tender – Usually used in reference to the joints or hinges of a book, tenderness is a precursor to “starting” at the hinges and indicates a slight loosening of the binding. This can manifest in boards that are no longer tight and easily fall open. Tender joints or hinges should be handled with care and supported when handling so that the problem areas do not become “starting” hinges or even “cracked” joints.

Enjoy your collecting. 

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

“The quest is joyous, and the spoils of the chase are rich”.

Wilbur Macey Stone

THE PRIVATE NOTEBOOKS OF WILBUR MACY STONE:

As reported by Julian Edison

The previous two issues of *The Microbibliophile* have included, with the Famous Names feature, articles about James D Henderson and Wilbur Macey Stone. To continue the discussion with regard to Mr. Stone and provide you with additional information it is timely to reprint an article, written by Anne Bromer, which originally appeared in the *Miniature Book News*, Number 95, of December 1997:

The two great collectors of miniature books during the first half of the twentieth century were James D. Henderson and Wilbur Macey Stone. Henderson was the Boston real estate mogul and banker who became the 'Scrivener' of the *Newsletters of the LXIVMOS*. Stone was a mechanical engineer from East Orange, New Jersey who contributed scholarship and public relations to the field of miniature books. He is best known for his two volumes about "thumb" Bibles, and his 1933 book on the rare miniatures of Thomas Boreman, referred to as "The Gigantick Histories."

It was Wilbur Macey Stone's idea to form the first club of miniature book collectors and publish a newsletter to share information. The LXIVMOS Newsletters, an itinerant periodical published from 1927-29, was Stone's brainchild. In a 1928 *New York Times Book Review* of the periodical, the familiar sarcasm about miniature book collectors was sounded. Why would collectors of such oddities band together to publish this journal, the reviewer muses. "We might surmise that it was for their mutual protection lest they be lost in the shuffle. We see no harm in beginning another club of book collectors, especially one of such slight dimensions. At least it will not encumber the book world." *Harumph* might have been Stone's reaction, as he counteracted the reviewer with a spate of more than a dozen articles favorable to miniature book collecting during the following year. These articles appeared in East coast newspapers including the *New York Times*, *Herald Tribune*, and *Saturday Review of Literature*.

Long forgotten are the small stories and enthusiasms for miniature books of 50 to 100 years ago. That is why there was cause for excitement in our recently obtaining four personal notebooks of Wilbur Macey Stone. These set out his passion for the hobby as he recaptured all of the happenings in the field early in this century. The notebooks came to us with a collection of miniature books from the family of the late William Seth, a neighbor and friend of Stone. Each of the homemade notebooks contain published articles, newspaper stories, hundreds of clipped catalog descriptions of miniature books for sale, and correspondence of Stone with other collectors. We learn many fascinating things:

-- The Library of Congress opened an exhibit of miniature books on November 25, 1905. Included in the display were examples of David Bryce tiny tomes. This is the first time that books from the famous Glasgow printer were shown in America.

-- Numerous antiquarian book dealers sold miniature books in the early part of this century, but one firm was the leader. James Tregaskis, known as "Caxton Head" bought and sold many important miniatures. Entries from his catalogs appear throughout Stone's notebooks. Tregaskis was located at 66 Great Russell Street in London. His premises would have been around the corner from where Louis Bondy later set up shop.

-- In 1900 Charles Hardy Meigs printed what is a very rare announcement for his rare edition of *The Rubaiyat of Omar Khayyam*. Issued in an edition of just 57 copies and printed in Cleveland, this tiny book became the smallest in the world, measuring 7/16" x 5/16", very small indeed. Referred to as the "Meigs Rubaiyat" the printer's name is not on the prospectus nor is the price. Interested parties were asked to fill out and return a subscription blank. The original prospectus is present in these notebooks.

-- Duplicates from W. M. Stone's book collection were auctioned at Anderson Galleries in New York in January 1925. These book comprised lots 331-359 in the sale. Each was housed in

special booklike cases, which Stone made himself. The prices ranged from \$3.00 for a 1923 French calendar to \$21.00 for a David Bryce edition of Tennyson's poems.

-- John Weaver's *An Angus Dei*, first printed in London in 1601, was the smallest English printed book up to that time and the rarest of treasures. Its text is the life of Christ written in verse. Until a 1939 listing of the book in a Maggs Bros. catalogue, only one copy was known to exist, that being in a New York institutional library. The London firm offered a complete copy, measuring 1" x 1 1/4", at L52,10s. Stone's penciled note by the catalogue description converts the price to \$262.00.

Together with the multitude of articles and clippings about miniature books in these notebooks, there are several pieces of correspondence and drafts of letters from W. M. Stone. In reading them we see a side of Stone's personality which was really quite prickly. For instance, Stone received an offer of miniature books for sale from a Mr. Heinrich Tiedemann of Berlin in August, 1926. This is his withering reply:

"I am pleased to see your offering of miniature books, but your prices in U. S. dollars are an offence to an experienced collector. These prices would be nearer right if read as German marks...I wish you success in finding some American buyer with more money than sense. They are to be found, I assure you but I am not among them."

In another instance, a well-known bookman of the period, Karl Kup, wrote to Stone in August 1928 requesting assistance in preparing an article about miniature books. Kup introduced himself using a mutual friend's name and compliments Stone with being an authority on the subject. He further thanks him in advance for his courtesy on responding. Stone never replies but instead pens this proposed letter as if he were answering Kup:

"Dear Sir: in making requests for favors from strangers, particularly for assistance which is to be for your pecuniary profit, it is considered good form, at least to enclose a stamped and addressed envelope for reply. Also, it is not considered good form to 'Thank you in advance.'"

Without the help of Stone, Kup wrote his excellent article which appeared in an issue of *The Antiquarian* later that year.

Further to Stone's fetish with enclosing self-addressed envelopes in correspondence. In 1934 he writes to Miss Sowerby, secretary to the leading antiquarian book dealer in the United States, Dr. A.S.W. Rosenbach. Stone sends carbons of letters he wants returned and comments:

"I am always a bit annoyed when people send me stuff with 'please return' tags on them, but I have made this as easy as I can by enclosing a cover for return."

Despite his argumentative nature, Stone must have been a modest man in the following respect. Throughout the notebooks, there are numerous photographs from newspaper articles about James Henderson, Stone's friend and colleague in the field. But, there isn't a single photograph of Wilbur Macey Stone anywhere among the four volumes. We have examples of his oval shaped green-inked stamp noting receipt of materials. We have meticulous notes from his hand remarking on contents of articles and catalogue descriptions. However, nowhere do we have an image of the man who popularized miniature book collecting in the early years of the 20th century and who once stated that "it will not be long before I will have a copy of every miniature book that is for sale".

What a trip across the roads of miniature book collecting, with thanks to Julian. 📖

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"The difference between the almost right word and the right word is really a large matter—'tis the difference between the lightning-bug and the lightning."

Mark Twain

“Twas the night before Christmas...”
My Favorite Christmas Miniature Books:
By Gail H. Curry

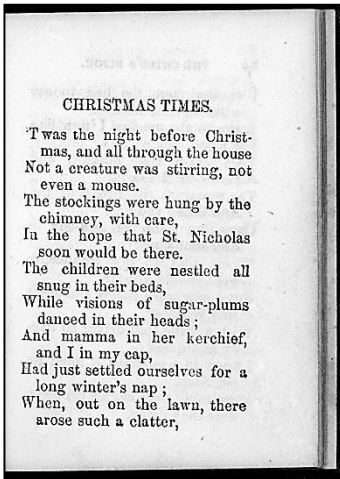
Among all the Christmas books, large and small, my favorite is Clement Clarke Moore’s *The Night Before Christmas* known variously as *’Twas the Night Before Christmas*, *A Visit from St. Nicholas*, *Account of a Visit from St. Nicholas* and even *Christmas Times*, among others. It is the miniature (under 4”) copies, containing this timeless poem, however, that are the most intriguing. I have enjoyed finding and listing many of these in my catalogs over the years, and will discuss here only those not currently on *The Microbibliophile’s* on-going list of Christmas books.

Moore, a Biblical scholar and college professor in New York, is credited (contrary to a now debunked claim by the family of Henry Livingston) with authoring the poem, which first appeared anonymously in the *Troy Sentinel* in 1823. He had written it at his home, the Old Chelsea Mansion House, on Christmas Eve in 1822 as a gift for his six children. A visiting friend copied it into her journal and later gave it to the editor of her hometown newspaper in Troy, NY. The editor published it with the title *Account of a Visit from St. Nicholas*. Thus was born one of the most enduring and familiar of stories beloved by generations of young children and those not so young. The text has varied slightly over the years, especially in the last line. The words “Merry Christmas to all...” was first substituted for “Happy Christmas to all...” in an 1832 newspaper printing and then in a separately published book by James G. Gregory in 1862. The first publication to identify Clement Clarke Moore as the author was the *New York Book of Poetry* in 1837. Moore first acknowledged authorship in his 1844 book, *Poems*, published by Bartlett & Welford, which included *A Visit from St. Nicholas*, and is considered to be the official text. (Marshall, p. xxxix)

The Night Before Christmas has been published in many different formats over the years. There are shape books, moveable, pop-up and other novelty books, beautifully illustrated muslin and linen books along with the numerous hard cover editions. The Hunt Library at Carnegie Mellon University in Pittsburgh has nearly 400 illustrated editions in their Anne Lyon Haight

Collection. While these are unquestionably interesting and very appealing, I like to think this poem is a good fit for the miniature book. The story content clearly lends itself to the miniature format with its mention of a “miniature sleigh”, “eight tiny reindeer” and a “little old man”, sometimes referred to as an elf. Just picture it... Theodore C. Boyd did just that in the first separately published book, *A Visit from St. Nicholas*, published by Henry M. Onderdonk in 1848. Although small, but not a miniature book, his engravings are a delight. Remaining faithful to Moore’s words, they have considerable appeal to miniaturists. It is interesting to note that Santa grew in stature in later artists’ renderings.

Among the earliest known miniature editions containing Moore’s poem is the 1847 *The Little Gem: A Christmas, New Year’s and Birth-day Present* published in Hartford by Silas Andrus & Son. This lovely 4” x 2 ¾” (page size) macro-mini book with elaborate gilt covers and all edges gilt contains *A Visit from St. Nicholas* on pp. 24-28 (of 144pp.). The book has an engraved frontis and a beautiful color lithographed extra title



The Child’s Bijou

page. A slightly smaller size was printed in 1850. Another early edition is one of my favorites, *The Child's Bijou* by J.H.B. It was one of nine gift books published in 1861 by Breed, Butler & Co. in Buffalo. It was pure serendipity to discover the poem on pp. 63-68 (of 96pp.) with the title *Christmas Times*. It measures 3 1/16" x 2 1/4", is in gilt cloth, with no illustrations.

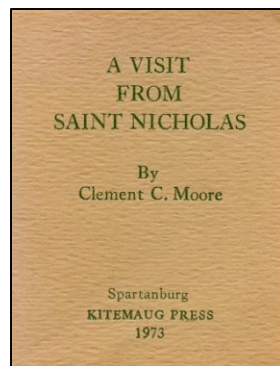
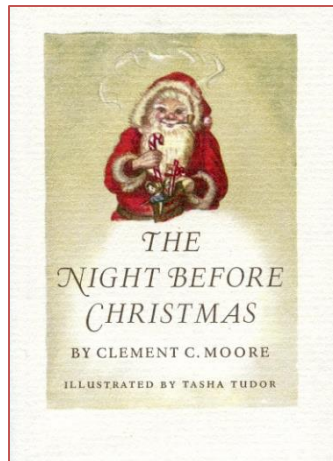
It was not until 1923 that the 4" x 3" macro-mini, *The Night Before Christmas*, was published by John H. Eggers as a holiday giveaway. With pictorial self-wraps, there is a color illustration by E.B.C. on each page. These advertising booklets were used by Baker Extract, W. T. Grant and the Besse System among others with their ads appearing on the back cover. Here we have another text variation with "Donder & Blitzen" printed as "Dunder & Blixen" on p. 4. This book was also included in the boxed set, *Four Christmas Stories*, with the box printed by Rustcraft.

Arkansas farmer Burt Randle designed and produced four different editions of *The Night Before Christmas* in the 1930's for the Society for Visual Education (S.V.E.) Pictorial in Chicago. A leather micro-mini measured 1/8" x 3/32" and had black & white illustrations. Another measured 1 1/4" x 1" in green (also seen in red) leather with handwritten title label, wire clasp and text handwritten and reduced. One was illustrated by Winfield Nash and bound in with *Wynken, Blynken and Nod*. These are quite scarce. Randle was asked to do them after winning a Ripley's "Believe it or Not" contest as the person who could fit the most writing on the back of a one-cent postage stamp.

There is a 1931 miniature edition measuring 1 1/2" x 2" with a beautiful woodcut by Edward Farmer depicting an Art Deco Santa about to descend a chimney. I have not seen this one. There is also a 1931 edition published by Hartley Jackson at the Yerba Buena Press in San Francisco. It measures 1 1/2" x 1 1/4" in cloth and is illustrated.

The 1960's produced two more macro-minis of note. Achille J. St. Onge published *The Night Before Christmas* with Tasha Tudor illustrations in 1962. These have been seen variously in the first edition red cloth, in red leather and in maroon leather, each in an illustrated dust jacket. They measure 3 5/8" x 2 5/8", and are quite collectible. In 1963, Harper & Row published *The Night Before Christmas* as one of four books in the Christmas Nutshell Library. These are 3 3/4" x 2 5/8" in pink cloth and with illustrated dust jackets. The illustrator is Hilary Knight.

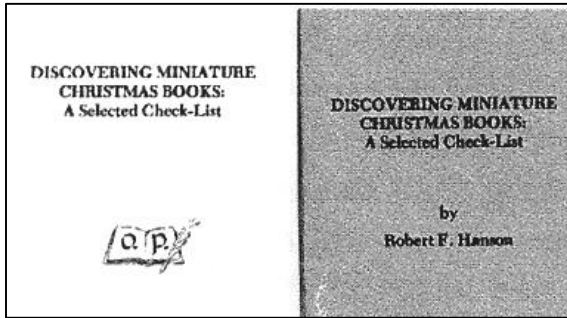
There followed several more private press mini *Night Before Christmas* books with one printed by John Sullivan at The Little Pica Press in 1969. It measured 3" x 2 1/4" in green wraps with red string and with red & green vignette illustrations. Frank Anderson's Kitemaug Press in Spartanburg, SC published two editions entitled *Visit from St. Nicholas*, one in 1973 and another in 1981 (already recorded on *The Microbibliophile* list). The 1973 edition of approximately 400 copies was 3" x 2 5/8" with green wraps and print, with a red & white frontis of Santa as well as a centerfold. In 1978, Amanda Epstein published a *Night Before Christmas*, measuring 1 1/8" x 1 5/8" in paper over boards with a paste label and hand-colored illustrations. A lovely private press edition of *The Night Before Christmas* was printed in 2006 by Gordon Rouze at the Arm &



Hammer Press in Sugar Land, TX. Limited to 35 copies it measures 3 ¼” x 2 15/16” in gilt green cloth and pictorial dust jacket. Color illustrations are by William Snow, from an 1888 publication of *A Visit from St. Nicholas*.

Of particular note is *The Night Before Christmas* published in Santa Cruz by the Good Book Press of Peter and Donna Thomas in 1982 in an edition of 200 copies. This book, illustrated by Donna Thomas, measured 2 ½” x 3”, with 26pp. printed letterpress on handmade paper and in red paper over boards with green illustrated paste label. It was also issued in green paper boards with red paste label. These were in matching color dust jackets with a black ink wood block illustration.

The prolific Barbara Raheb gave us a total of four editions of *The Night Before Christmas*, each limited to 300 copies. The 1980 edition is mentioned on *The Microbibliophile* list. In addition, a 1979 first edition has been noted, published in Van Nuys, CA, measuring 15/16” x 5/8” in green pyroxylin or leather with a frontis., along with a revised edition in 1981, published in Tarzana, CA. with the same measurements and in green pyroxylin with a gilt cover decoration. A 1992-revised edition was published in Agoura Hills under the imprint of Raheb’s Pennyweight Press. This book measured 15/16” x ¾” in gilt stamped leather (pyroxylin also reported) with a gilt reindeer on the front cover. It has black & white line drawings by Barbara Raheb, with some copies hand-colored.



Also in 1980, Robert Hanson at his Opuscula Press in Venice, Florida published an interesting and informative miniature reference work. It is entitled *Discovering Miniature Christmas Books: A Selected Check-List*, and is one of my favorites. This 2 13/16” x 2 ¼” book was published in an edition of 200 copies in plain card wraps in green printed dust wrapper and in a printed card slipcase. A

number were also printed in gilt red cloth. The 35 entries within form the nucleus of the ongoing list of miniature Christmas books in *The Microbibliophile*. There were 128 books on the list as of November 2011. That issue also contains a detailed article about this important reference by its author. Among the original 35 titles, are three *Night Before Christmas* mini-books:

Account of a Visit from St. Nicholas, Pasadena: Karen Lawson, 1962.

The Night Before Christmas, Tustin, CA: Garden View Press (Frank M. Cushing), 1965

The Night Before Christmas, Van Nuys, CA: Collector Editions (Barbara Raheb), 1980

Another important reference is the definitive work by Nancy H. Marshall, *The Night Before Christmas: A Descriptive Bibliography of Clement Clarke Moore’s Immortal Poem*, published in New Castle, DE by Oak Knoll Press in 2002. A full sized book, it contains 1,001 listings covering the years 1823 through 2000, including several *The Night Before Christmas* miniature books. The bibliographic descriptions are excellent, and it provides a good documentation of the publishing history of this title.

Attention should be given to the numerous ephemeral books and booklets. One was [Jacqueline’s] *Night Before Christmas*, measuring 7/8” x ¾” with full color illustrations by “Jacqueline”. Robert Bradbury, in *Miniature Book Collecting*, No. 3, Dec. 2004, identifies a 3 1/8” x 2 ¼” *The Night Before Christmas* booklet in self wraps, with 8pp, color illustrations and a red

brick design on the back cover. This booklet is in a sub-set of four Christmas books and is #66 within the larger series of children's books, first identified by Bob Massmann in the *MBS Newsletter*, April 1994 and expanded in July 1994. There is no publication information except printed in the U.S.A.

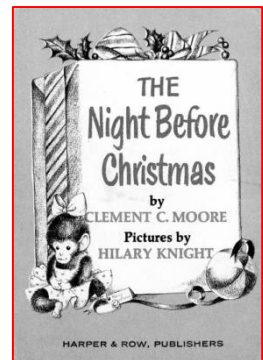
Among the more ephemeral items are the reprints, in miniature, of full size 19th century books. These include four replicas of the 1870 Charles E. Graham edition of *The Night Before Christmas*. One was published ca. 1970 by Merrimack and is included in a plastic box of four Christmas mini books. Another was published by Merrimack in 1980, is 2" tall and mounted on the inside cover of a larger Christmas tree shape book. Yet another ca. 1980 miniature facsimile measures 1" x 1" in self-paper wraps sewn with white thread. It has color illustrations. The fourth replica was also published ca. 1980, is 3" x 2 3/4" in gold stamped white leatherette, and with a pictorial paste-on of St. Nicholas. Finally, there was a facsimile of the 1904 Homewood edition published in Golden Valley, CA by Ginny Socha ca. 1990. It is 1" x 3/4" in glossy color card wraps, and bound with a copy of *The Night After Christmas*.

Other novelty titles include the 1994 *A Visit from St. Nicholas* in 3" x 3" glossy color wraps with color illustrations by Carolyn Ewing published in Wilton, CT by Joshua Morris and the Reader's Digest Association. It was packaged in *Santa's Surprise*, a 7" tall cylindrical gift can with other mini books, ornaments, etc. In 1998, a 3" x 3" copy of *The Night Before Christmas* was found in *Dear Santa: The Best-Ever, Busiest Christmas Fun Book*, published in New York by Dutton's Children's Books. This mini book was included in 'envelope #24' to be read on Christmas Eve. Another such book is *Christmas Keepsake: A Treasury of Best Loved Stories and More, with 25 Books to Read and Hang as Ornaments*, published in Norwalk, CT by Innovative Kids in 2000. This large book has 25 miniature Christmas books pressed in for each day. 'Twas the Night Before Christmas is book #24. It is 2 3/8" square, with color pictorial glossy boards and a ribbon for hanging on the tree. Color illustrations are by Annette Cable.

Christmas ornaments form another category of *The Night Before Christmas* miniature books. A few have been mentioned already. Hallmark Cards in Kansas City published another in 1984. It is a three inch round ball ornament with the poem inside on 31 cards, which flip over with the press of a button on the top of the ball. It has red, green and black line drawings (illustrator unidentified), and comes with a round plastic stand. Ruth Adomeit, in *The MBS Newsletter* (Feb. 1987) describes this book as a "scene-flipper ornament". The book is sealed inside the ball and cannot be removed. It is also quite difficult to locate.

Variations of the *Little Little Golden Books* make interesting *Night Before Christmas* ornaments. One such book was published ca. 1980, based on the 1949 *Little Golden Book*. It measures 3" x 2 1/4" in color pictorial boards, and is illustrated by Corinne Malvern in color and black & white. Another has no publication information, but is in the style of Kurt Adler's miniature ornament books, ca. 1980's. It measures 3 1/8" x 2 7/16" with color pictorial boards and 24pp. on glossy stock. The inside format is also that of the 1949 *Little Golden Book*, but with the Corinne Malvern illustrations mostly in black & white. Yet another *Little Little Golden Book* was published in Racine by Western Publishing in 1987. At 2 3/4" x 2 3/4" and in pictorial stiff card wraps, it is illustrated by Kathy Wilburn from the 1985 *Little Golden Book*. It was given away with packages of Life Savers candy, and has the logo.

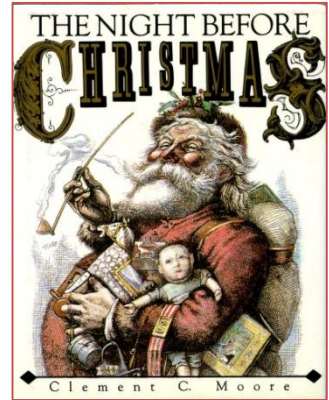
Of note are two ornaments from Kurt Adler. *Night Before Christmas* was published in 1977, measured 3 1/16" x 2 1/2", was in red leatherette and had a gold cord for hanging. The other was A



Visit from St. Nicholas in Yes, Virginia, There is a Santa Claus and Other Christmas Favorites.

This ornament was published in New York by Kurt Adler in 1982. It has white leatherette boards with a St. Nicholas illustration, gold thread for hanging on a tree and a red ribbon bookmark.

Several more recent commercial miniature editions are worthy of consideration. One, *The Night Before Christmas: A Holiday Gift* was published by Andrews McMeel of Kansas City as an Ariel Book in 2000. This is a boxed Santa with stand, magnetic clothing and miniature book, measuring 2 7/8" x 2 3/4" in color pictorial card wraps and with 24pp. Color illustrations are by Lynn Bywaters. Another from the same publisher in 2000 is *The Story of The Night Before Christmas in A Treasury of Christmas* edited by Mitchell Uscher. Also an Ariel Book, it measures 2 3/4" x 2 5/8" in red cloth boards and a color pictorial dust wrapper. The color illustrations are by Janet Broxon.



Running Press edition

There are three Running Press miniature editions. The first is *The Night Before Christmas* published in Philadelphia by Running Press in 1989. This is a stated first printing with a colorized Thomas Nast Santa on the cover. It measures 3 1/4" x 2 3/4" in red cloth with black & white illustrations. A second is *The Night Before Christmas: The Classic Edition*. Published in 1998, this measure 3 1/4" x 2 3/4" in dark blue cloth over boards in dust wrapper illustrated by Frances J. Soo Ping Chow. The interior illustrations are by Christian Birmingham from the full sized 1995 book. The last book is *The Night Before Christmas Cookie Cutter Kit*. Published by Running Press in 2004, the book is attached with three strands of paper rope to the outside of the box of cookie cutters and recipes. It measures 3 3/16" x 2 3/4", in stiff card wraps with 32pp. and is also illustrated by Christian Birmingham.

I submit the above described miniature *Night Before Christmas/A Visit from St. Nicholas* books to be added to the ongoing list of *The Microbibliophile*. An abbreviated listing follows:

Publication Date - Title - Author (Assume Moore unless o/w noted) - Publisher

- 1847 *The Little Gem: A Christmas, New Year's and Birth-day Prrsent* S. Andrus & Son
- 1861 *The Child's Bijou, Christmas Times* Breed, Butler & Co.
- 1923 *Night Before Christmas* (macro-mini) John H. Eggers
- ca. 1930 *The Night Before Christmas* #66 No pub. (Printed in USA)
- 1930's *The Night Before Christmas* (micro-mini) Burt Randle, S.V.E. Picturol
- 1930's *The Night Before Christmas* (green leather) Burt Randle, S.V.E. Picturol
- 1930's *The Night Before Christmas* (red leather) Burt Randle, S.V.E. Picturol
- 1930's *The Night Before Christmas* (w/Wynken, Blynken & Nod) Burt Randle, S.V.E. Picturol
- 1931 *The Night Before Christmas* (Art Deco) Edward Farmer, illus. No pub.
- 1931 *The Night Before Christmas* Yerba Buena Press
- 1963 *The Night Before Christmas* (macro-mini) Tasha Tudor, illus. Achille J. St. Onge
- 1963 *The Night Before Christmas* (macro-mini) Hilary Knight, illus. Harper & Row
- 1969 *The Night Before Christmas* The Little Pica Press
- ca. 1970 *The Night Before Christmas* (1 of 4 in plastic box) Merrimack
- 1973 *Visit from St. Nicholas* Kitemaug Press
- 1977 *Night Before Christmas* (red leatherette) Kurt Adler
- 1979 *The Night Before Christmas* Barbara J. Raheb
- 1980 *Discovering Miniature Christmas Books...* Robert Hanson Opuscula Press
- ca. 1980 *The Night Before Christmas* Merrimack
- ca. 1980 *The Night Before Christmas* (fac. 1870 ed.) No pub.
- ca. 1980 *The Night Before Christmas* (white leatherette) No pub.

- ca. 1980 *The Night Before Christmas* Carol Wenk
 ca. 1980 *Night Before Christmas* (Little Little Golden Book) No pub.
 1980's *Night Before Christmas* Corinne Malvern, illus. No pub.
 1981 *The Night Before Christmas* (revised ed.) Barbara J. Raheb
 1982 *A Visit from St. Nicholas* (ornament) Kurt Adler
 1982 *The Night Before Christmas* Good Book Press
 1983 *Night Before Christmas* Miniature Book Studio
 1984 *The Night Before Christmas* (ornament flip over book) Hallmark
 1987 *Night Before Christmas* Kathy Wilburn, illus. Western Pub.
 1989 *The Night Before Christmas* Running Press
 1990 *A Visit from St. Nicholas* E. M. Sautner
 ca. 1990 *The Night Before Christmas* (w/Night After Christmas) Ginny Socha
 1992 *The Night Before Christmas* (revised ed.) Barbara Raheb, illus. Pennyweight Press
 1994 *A Visit from St. Nicholas* (novelty) Carolyn Ewing, illus. Joshua Morris Pub.
 1998 *The Night Before Christmas* (novelty) Dutton Children's Books
 1998 *The Night Before Christmas: The Classic Edition* Christian Birmingham, illus. Running Press
 ca. 1998 *Jacqueline's The Night Before Christmas* No pub.
 2000 *The Night Before Christmas: A Holiday Gift* Lynn Bywaters, illus. Andrews McMeel
 2000 *The Story of The Night Before Christmas* Janet Broxon, illus. Andrews McMeel
 2000 *'Twas the Night Before Christmas* (novelty) Annette Cable, illus. Innovative KIDS
 2004 *The Night Before Christmas Cookie Cutter Kit* Christian Birmingham, illus. Running Press
 2006 *The Night Before Christmas* (from an 1888 ed.) William Snow, illus. Arm & Hammer Press

In conclusion, Robert Hanson in his introductory remarks to *Discovering Miniature Christmas Books* muses about why collectors are attracted to Christmas books. “*What is it that propels them toward their goal? Is it the colors?...Is it the binding? “... No. I prefer to think that the underlying meaning of Christmas, depicted in the various symbols, captures the souls of these booklovers. The symbols translated into words and pictures, speak more eloquently than at any other time of year. They expound the glories of the Christmas tree. The carol, Santa Claus, Christmas classics like THE GIFT OF THE MAJI [and I would add THE NIGHT BEFORE CHRISTMAS], the Christmas card, the Christmas story according to St. Luke, Christmas Eve and the many other wondrous Christmas customs that we cherish for a few weeks every year.”* (pp.6, 7)



A Visit from St. Nicholas
 published by Henry M. Onderdonk in 1848.

And so, this *Night Before Christmas* list further expands the ongoing checklist begun with just 35 Christmas books in 1980, by Robert Hanson, expanded by Jon Mayo and Jim Brogan. As at that time, it forms a “*joyful beginning*” to ever more discoveries.

Happy Christmas to all, and to all a good night. 📖

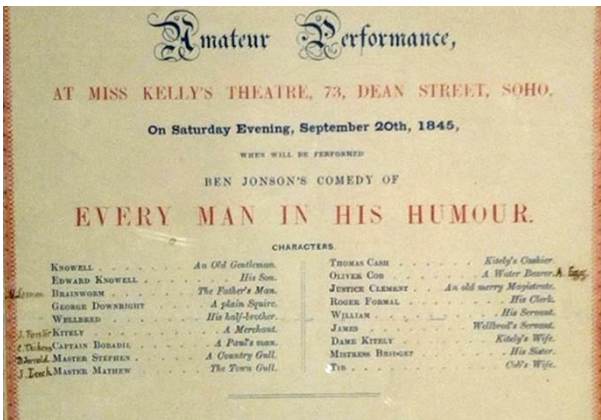
Editor's Note: Gail Curry is a MBS member, book collector, author, and bookseller. Contact information: 12016 Ballentine, Overland Park, KS, 66213, E-mail: cury.gail@att.net

BOOKSHELVES, PHILADELPHIA FREE PUBLIC LIBRARY:

By Jim Brogan

The Rare Book Department has provided yet another outstanding backstage tour of the world of Dickens. The title of the third exhibit about Charles Dickens is 'At Home on the Stage, Charles Dickens and the Theater', which will run until January 4, 2013. In prior issues I have discussed their previous presentations about 'Dickens's Characters' and 'Dickens's Desk', this is no less exciting and packed with more original material than I thought could exist under one roof.

We know that Dickens was a master in making his characters come alive across the pages of his works. A major contributing factor to this success was his interest in the theater and the visual presentation of a story. Dickens would sometime stand in front of a mirror to mimic an expression, to be sure that he had the most correct interpretation within his written words. We have learned that as a child, Dickens was exposed to and loved the theater. What you may not know is that Dickens as a schoolboy, formed a small dramatic company with his friends. Had it not been for an illness on the morning of a scheduled audition at the Covent Garden Theater in the early 1830's, he may have made a career on the stage. The play went on and next audition opportunity was some time off, in the meantime, his short stories began to become popular. The rest is history. However, Dickens retained his interest in the theater throughout his life. The exhibit at the library explores the passion that Dickens had for the theater through the rare letters, artwork, illustrations, and actual playbills announcing a performance directed either by Dickens or he, being the actor for a leading character. He was certainly at his best when in front of an audience. It was not an uncommon thing for people in the 19th century to produce amateur theatrical performances in their homes, it was a great form of entertainment for the family and their friends. Dickens staged many such performances in the schoolroom of his home, Tavistock House; he called this room, the 'Smallest Theater in the World'.



The library exhibit contains hundreds of items, almost too numerous to note. Of particular interest to me were the original illustrations advertising a stage performance as well as the playbills. Many of Dickens's friends such as John Leech, George Cruikshank and John Forster acted with him and provided support for the various productions. Some of the productions were more or less amateur and some were actually licensed professional performances authorized by Dickens. The printing is very small in this picture of the playbill

but when viewed in person you can read the notes explaining that Dickens and John Leech were two of the actors for this performance.

The whole exhibit is a joy, a journey back in time allowing you to get as close as possible to Dickens the actor. A job well done by the Rare Book Department of the Free Library of Philadelphia. If you have the time and can see this before it closes, you will not be disappointed. If you are disappointed give me a call and I will buy you lunch at the *Kite and the Key*, named for another famous man of words, just around the corner from the library. 📖

PUNCTUATION NAMES AND MEANINGS:

By Sharon A. Sharp

In my last article for *The Microbiobliophile*, *Punctuation's Changes: Suggesting the Voice, Marking the Silence*, I gave an overview of punctuation's fascinating history, including changing views about the very purposes of punctuation and the shifting designations of various marks. This time we will look at a few specific ways in which the words and marks we regularly use today have had other identities and sometimes-surprising roots. In the following matching game, the terms in the right column—those names we use each day—often evolved from classical Greek and ecclesiastical Latin writings, but we won't delve into their earliest names here. (My thanks once again to these key sources: M. B. Parkes's* *Pause and Effect: An Introduction to the History of Punctuation in the West* and *The Oxford Companion to the English Language*, edited by Tom McArthur.)

Match the terms in the right column with the items in the left column. As you do, think of these terms not necessarily as we think of them but as designators for other aspects of grammar. The right column items can be used more than once.

- | | |
|---|----------------------|
| 1. Since the 1870s, used as marks setting off explanatory or other such matter | a. apostrophe |
| 2. Originally, meant a short clause and, later, a phrase | b. brackets |
| 3. Originally, designated the omission of letters, or elision | c. colon |
| 4. Was used by Alexandria's grammarians to link elements meant to be read together as one word | d. comma |
| 5. Originally, meant a complete sentence | e. dash |
| 6. Originally, designated part of a strophe (a poetic pattern of rhyming and repetition) and, later, a clause | f. exclamation point |
| 7. Was referred to in Chaucer's writing as a "point" | g. hyphen |
| 8. A mark that originated in the 1640s and is now much maligned, though still widely used | h. parentheses |
| 9. Referred to in Shakespeare's writings and in current British English as a "full stop" or "stop" | i. period |
| 10. Starting in the late 1500s, was referred to as "mark or point of interrogation" | j. question mark |
| 11. Became the designator for "hasty stroke of the pen" | k. semicolon |
| 12. Starting in the 1600s, came to be called "mark or note of [strong emotion or assertion]" | l. virgule |
| 13. Referred to in British English as "round brackets" | |
| 14. At the end of a line involving a break between syllables, this came to be used instead of a checkmark or other tick | |
| 15. In ancient and modern Greek, has served to mark a question | |
| 16. Another term for the late-medieval mark called a "stroke" | |
| 17. With early typefaces, first appeared in its current semicircular form low to the baseline of text | |
| 18. Came to be the term specifically for a punctuation mark, rather than for a grammatical structure, around 1600 | |

Turn the page for the Answer key

Answer key: 1-b, 2-d, 3-a, 4-g, 5-i, 6-c, 7-i, 8-k, 9-i, 10-j, 11-e, 12-f, 13-h, 14-g, 15-k, 16-l, 17-d, 18-i

***On another note:** Some readers have asked about how best to form the possessive of names such as “Parkes.” The clearest recommendations are often found in style guides, those detailed publications that editors, writers, and publishers use regarding such issues. However, the recommendations can vary markedly—especially between book and journalism targeted guides—and they often shift over time. Given a background in book editing, I am wedded to *The Chicago Manual of Style* guidelines—specifically, those from the latest edition (in this case, the 16th), since the guidelines may change from one edition to the next. Here are several examples that reflect the latest ‘Chicago Manual’ recommendations for various perplexing possessives: *Countless people have been inspired by reading Euripides’s, Tacitus’s, Descartes’s, Dickens’s, Burns’s, and Camus’s works.* For anyone faced with such decisions, ensuring consistency, rather than “correctness,” is the best goal. 📖

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THE ARTS AND SCIENCES OF MAKING MEDIEVAL BOOKS:

Part 1- The Introduction

By Randy Asplund

Jim Brogan asked me if I would be interested in writing about the miniature medieval art books that I make and how I got started in this art form. He wanted to know something about the process, and since I am a guy who is quite dedicated to the process, I was happy to oblige. As it turns out, I am currently in the midst of writing a book about how books were made in the middle ages. The medieval style art books I make are based on the research and experiences dealt with in that book.

When I started my career, I never expected that it would take me where I have been and to where I am now. I was a Fine Arts student who wished more than anything else to be a Fantasy and Science Fiction artist. I developed a nice career doing that, and it served as a stepping-stone toward becoming a medieval book artist. I think that where I live also helped shape that future. I am in Ann Arbor, Michigan, which is a great town for bibliophiles. If you know where to look, it has its own windows into many aspects of the middle ages. Ann Arbor has a wonderful Special Collections library, at the University of Michigan, containing many examples of ancient books. This is the town that gave birth to the Border's Books chain, and we even have the Hollander's book arts supply store. Ann Arbor is quite fertile ground for growing into a book artist. It was natural for me under these conditions to allow my career to evolve in that direction.

So, in between illustrating dragons and spaceships, I discovered the arts of medieval manuscript illumination. This wonderful art form is the manifestation of how books were made and decorated from antiquity until after the introduction of the printed book on paper. I started learning this art form by creating single stand-alone pages of calligraphy with illustrations that I painted with modern colors and fake gold on modern paper. At that point, it was just a hobby, but I pushed the hobby further and started learning to make more authentic pages. Then I started collecting the rare and exotic pigments used in the middle ages. I also started reading translations

of medieval art treatises that explained how to make colors the way they did it back in a time when knights still wore armor and wielded swords, and a good library might have half a dozen books.


Eventually, I was using these archaic illustration skills in my published work. I could not resist the fascinating allure of the technology and design. So I pushed the envelope further, even making some rudimentary books (one the size of a postage stamp). Eventually, I was exhibiting at the *Kerrytown Bookfest*, in Ann Arbor, when I had a fateful meeting with miniature book society member Joan Knoertzer. I had no idea that she was such a prominent member of the MBS, and an enthusiastic book lover, or that because of her I would start making miniature books.

Well, that book was the “Life of Jeanne d’Arc” which many of you have seen. It was also my first medieval gothic binding. Having no mentor, I had to teach myself a crash-course on how to do it with the greatest authenticity. I dove into the research and learned everything I could about how it was done in the 15th century. Learning these medieval binding skills really was like jumping into the deep end of the pool headfirst in order to learn to swim, but it was worth it!

The Jeanne d’Arc book went so well, and I learned so much that I was inspired to expand the book I was writing to also cover binding. At that point, I opened a door to far more research and experiences than I had previously dreamed. My book has the working title “Secrets of Forgotten Masters: A 21st Century Artist’s Exploration of the Arts of Making Books in North Western Europe Between 700 and 1500 A.D.”.

Secrets of Forgotten Masters tells about the tools and processes used to create books in the middle ages from conception, all the way through decorating the binding. It is being heavily illustrated with photos of the entire process in great detail. I start with an author composing on waxed tablets and move on to the techniques of making the parchment, making the inks and colors, the techniques of writing, painting, gilding and finally binding the book. I talk about the process, but I do not just go on like an armchair historian. I actually make everything I write about. Every recipe and every technique is discussed by someone who has the medieval experience to back-up what they say. I even go so far as to grow my own dye plants, scrape my own goat and sheep skins, and make reproduction tools so I can work with what people of those times had to work with. In addition, you get to see it all in full color pictures. It is the only way to really understand what these incredible artisans went through.

So why does it matter? Who were these forgotten masters? They are the people to whom we owe our heritage. They are the people who wrote down our early history by hand, letter by letter, using natural materials like ink made from wasp nests and pens made from feathers. Their pages were made from animal skins, and their colors made from minerals, animal parts, plants, and chemical processes. Without them, what we know of our early past would be nothing more than what we take from the ground. They saved Homer, Pliny, and Aristotle for us. Without them, there would be no Bible, no Qur’an, and no Torah. Most of their names have faded into obscurity, but we know who we are today because of their efforts to tell us who we were. To me, that makes them all heroes of humanity.

In my next installments, I will take you on a tour through the world of the Forgotten Masters. You will learn their secrets and discover something about life in a less convenient age. I will tell you how books were made by hand before printing. You will learn about parchment and gold. You will learn how to take lapis lazuli from Afghanistan and turn it into the robes of the Virgin. I will tell you about how medieval bindings differ from modern books and show you how they were put together. I hope you will enjoy the journey... 

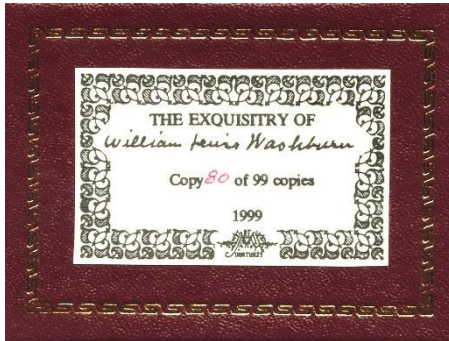
Contact information: Randy Asplund, 2101 S. Circle Dr. Ann Arbor, MI 48103, www.RandyAsplund.com,
E-mail: Randy@RandyAsplund.com

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS:

William Lewis Washburn

Reported by Jim Brogan

Our article about famous people for this issue will be a bit of a departure from our previous articles in that it will contain a reprint of an article written about William Lewis Washburn by Harry B. Weiss for the September 1938 issue of the *Book Collector's Packet*, Volume 3, Number 1. *The Microbibliophile* has visited the life and work of William Lewis Washburn once before, with an article written by Robert E. Massman for our Volume XXX, Number 6 issue, September 2011. Bob Massmann's miniature book, *The Exquisitry of William Lewis Washburn* was the basis for his article. Bob made use of two important resources for his miniature book, the



Display Box Design by REM, 1999

Weiss article as well as another article written by Ruth C. Adomeit, which was published in Volume II, Number 1 of the *Miniature Book Collector*, published by Achille J. St. Onge, June 1961. Before we get on with the excellent article written by Harry B. Weiss, I want to reiterate that the 'checklist contained within the Weiss article contains only 10 of Washburn's miniature books, but it does contain the names of the two early volumes he created as a 17-year-old teenager. Those early books were: *The Adventures of a Bottle of Pain-Killer* and *The Cat; His Immortality*. Both the Adomeit and Massmann articles contain the 16 volumes created by Washburn between 1929 and 1942. The three chroniclers; Weiss, Adomeit, and

Massmann have all documented their highest praise for William Lewis Washburn as one of the, the finest creator of miniature books of the 20th century.

The Miniature Books of William Lewis Washburn, by Harry B. Weiss,

To collectors of private press books, Mr. Washburn is well known through the issues of his Palmetto Press to which Mr. Ransom in his "Private Presses and Their Books" (1929) pays tribute for its prolific record and its continuity both due to the "joyful personal endeavor" of its owner. To collectors of miniature books Mr. Washburn is equally as well known and because he has disposed of his press and type and issued his last miniature, it is desirable to have a check list of them and a brief account of the publishing activities which have given him and others so much pleasure.

Mr. Washburn began the printing of miniature books as a boy in 1879, but all but two of his productions were published between 1929 and 1938 and into them have gone the craftsmanship, skill and thought of many of Mr. Washburn's leisure hours. They were all made at home, on a little hand-press in the basement of his house, and are the result of his serious interest in miniature books which began when Mr. Wilbur Macey Stone sent him a copy of one of the early numbers of the "News Letter of the LXIVMOS".

Mr. Washburn's interest in printing began at an early age. When he was fourteen, his father gave him a small hand-inking press called "Young America", that was manufactured by Joseph Watson and popular in 1876, and his elder brother had a "Lowe" press and a font of Gothic type. When he was sixteen and living in Hartford, Connecticut, he turned out a little 4-page newspaper, 7 x 5 inches, called *The Hartford Era*, on the larger press of a friend. Finally he obtained more body type of his own and the "Era" was then printed at home. The first number appeared in October,

1878 and during the following few months the circulation rose to 200 copies. The paper flourished for two years.

At seventeen, or in September, 1879, he left school to earn his living as a printer and began to work for Clark & Smith of Hartford. In 1883, his father, seeking a milder climate, moved his family to Aiken, South Carolina, and William Lewis followed a year later and obtained employment with the Atlantic Constitution. Later he was foreman of the Gazette at Washington, Georgia. About 1887 he went with Hutson and Ligon on the Journal and Review of Aiken and upon the retirement of Mr. Hutson, he bought an interest in the paper and was assistant editor and foreman of the printing department. Upon Mr. Ligon's death he leased Mrs. Ligon's interest and ran the paper until it was bought, seventeen years later, or in 1904, by Messrs. J. F. Byrnes and A. K. Lorenz. Mr. Byrnes, a lifelong friend of Mr. Washburn, is now a U. S. Senator. He sold his interest in the paper to Lorenz after his election to Congress.

While editor of the Journal and Review he established his Palmetto Press in 1899, as a hobby, using his own newspaper office and special type. Then came two years in Arkansas as editor of The Flashlight of Eureka Springs, followed by a period with a large printing establishment in New York City, and as a foreman of the Patchogue Advance. In 1917 he returned to the Journal and Review upon invitation from Mr. Lorenz. In 1925 he received an offer from a Philadelphia firm and moved his family to Audubon, New Jersey, later to Collingswood, New Jersey, and finally to Haddon Heights, New Jersey, where he now resides. These various moves during a full and busy life, account for the different locations of the Palmetto Press. Most of Mr. Washburn's miniature books were printed in Collingswood.

Mr. Washburn is the son of Brigadier General George Abiel Washburn, who was born in Belchertown, Massachusetts, April 23, 1827, and who served with distinction in the Civil War. Mr. Washburn's mother was Sarah Ann White Washburn, a descendant of Elder John White, one of the founders of Hartford, Connecticut.

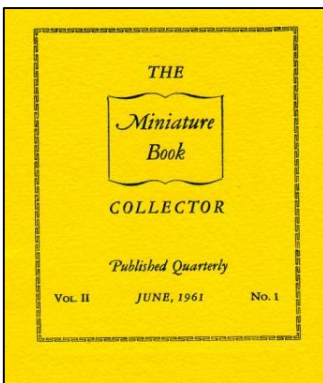
A period of forty-nine years elapsed between Mr. Washburn's second and third miniature books. The first two are exceedingly rare and unobtainable. His first one was published because he did not have the heart to refuse entirely the manuscript, submitted by a high school girl, for inclusion in his newspaper, The Hartford Era. Instead he thought rapidly and decided to bring out a series of little books called "The Green Stamp Series". And so her contribution appeared in the first of the series as *The Adventures of a Bottle of Pain-Killer*.

The subjects of Mr. Washburn's miniature books are all well chosen. The idea for the Pussey's Cats' Love Letters came to him while he was looking over some old books in an antique shop and came across Miss Seward's *Memoirs of Erasmus Darwin* containing the letters that Darwin and Miss Seward had exchanged in the names of their respective cats. And his *Last Will of Elser John White* was most appropriate in view of his family lineage.

Collectors will regret that Mr. Washburn's miniature books have come to an end, but they are grateful to him because he chose such a medium of self-expression and so long as his little volumes endure, they will continue to interest persons by their charm.

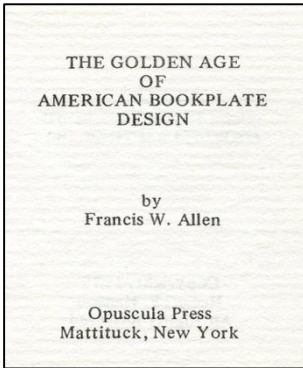
Quoting from Ruth C. Adomeit's closing comment, in her article, from *The Miniature Book Collector*, "Mr. Washburn once said that in his later years bookmaking was his only pleasure, but it cannot compare with the pleasure he has given all the possessors of his tiny books."

The journey continues. The next issue of *The Microbibliophile* 'Famous People' will discuss Ruth E. Adomeit, author, editor, and collector. 📖



COLLECTING BOOKPLATES, “STEAL NOT THIS BOOK FOR FEAR OF SHAME, FOR HERE YOU SEE THE OWNER’S NAME”:

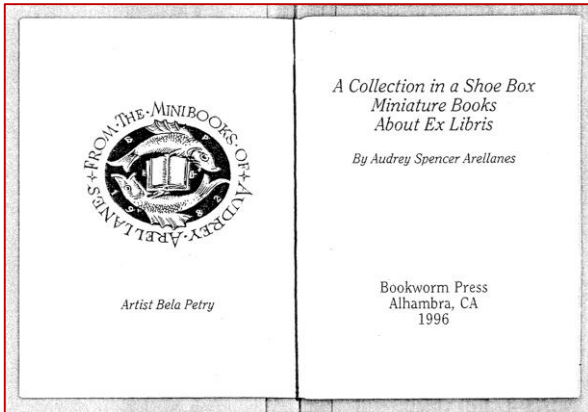
By Robert F. Orr Hanson



Thirty-three years ago, I was introduced to the hobby of collecting bookplates, or ex libris, and subsequently published a miniature book on that subject. The title of the book was *The Golden Age Of American Bookplate Design (1890-1925)* and written by Francis W Allen, a retired mathematics professor. The book was published in 1979.

In 1996, Audrey Spencer Arellanes published another miniature book about bookplates titled, *A Collection in a Shoebox Miniature Books About Ex Libris*. The thirty page tiny book measures 3” x 2 ¼” wide and is bound in a ‘radiant blue embossed leather’ cover stock. There were 350 copies published (mine is # 160) and signed in blue. Three bookplate illustrations add to the textual matter. The text is re-printed from an article that appeared in American Society

of Bookplate Collectors and Designers Year Book 1992-93. In the first seventeen pages, Audrey describes miniature books, in general, and then goes on to elaborate on a few miniature books, about bookplates, in her collection. For example, Frank Irwin of The Hillside Press, published



Heraldic Bookplates in 1979 which reproduced a dozen plates. Another little book is titled *Miniature Ex Libris* by the Hungarian artist, Andrusko Karoly, in 1974. This book has been bound in leather and printed in English as well as two other languages.

The second section of this tiny tome contains a “Checklist of Miniature Books Related to Bookplates”. In summary, there are nine more miniature books by the aforementioned Karoly Andrusko (several of them are keepsakes meant for international meetings), five by two

Japanese publishers, three about Russian miniature books, and three from the middle European countries.

Another one, by Abraham Horodisch and titled *Miniatu Exlibris*, was published in Holland and is reputed to be the first such book (1966)—as noted in ‘Miniature Book List #22’ from the acclaimed Dawson’s Book Shop.

The others are from American publishers and are as follows: *Autobiography of an Early American Wood Engraver*, 1968, Traders Press; *C.E.D. ‘The Lady’ Carrie Estelle Doheny*, Juniper Serra Press, 1988, Msgr. F. J. Weber; *Ex Libris Minimum/The Book*, James Lamar Weygand, 1987; *F.D.R. ’s Little Books*, Opuscula Press, 1991, Msgr F. J. Weber; Following Bernhardt Wall, Dawson’s Book Shop, 1974, Msgr. F. J. Weber; *The Golden Age of American Bookplate Design*

(1890-1925), Opuscula Press, Francis W. Allen, 1979, *Heraldic Bookplates*, The Hillside Press, 1979, Frank Irwin; *Minibibliophilia*, Dawson's Book Shop, 1979, Rev F.J. Weber; *Some Minor Bookplates*, Dawson's Book Shop, 1975, Audrey Arellanes; and *Tiny Ex Libris*, REM Press, 1979, Robert E. Massmann.

Over the years that I knew her, Audrey was the Director of the American Society of Bookplate Collectors and Designers, she also edited that group's *Bookplates in the News* publication.

And, now, a little more about bookplates. The word ...“ex libris comes from the Latin and means ‘from the book of’. It is usually pasted on the inside front cover of the book, is a personal statement or a reflection of the owner's tastes and interests.” (So states James Keegan in his book, *The Art of the Bookplate*). Historically, the first bookplate was created in the mid 1500's by a German book lover who depicted a hedgehog with all his spines, and the owner's name on the plate. Latterly, others who commissioned artists to design their plates include: George Washington, Queen Victoria, FDR, JFK, J.P. Morgan, Harpo Marx, Enrico Caruso, Walt Disney, Albert Einstein, Charles Dickens, Jack London, Rudyard Kipling, Harry Houdini, The Grolier Club, Maurice Sendak, The Royal Library at Windsor Castle, The Library of Princeton University, and Benito Mussolini to name only a very few collectors the world over and down through the centuries.

More information about collecting bookplates can be found with the American Society of Bookplate Collectors & Designers, P.O. Box 380340, Cambridge, MA 02238-0340 or www.bookplate.org or exlibris@att.net .



PERSONAL NOTE: To all my readers and supporters over the years, I send my heartfelt wishes for a Most Blessed Christmas and a Glorious and Prosperous 2013. Thank you so very much for your friendship. RFH

There you have it!



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

PUBLICATIONS RECEIVED:

Book Source Magazine, November /December 2012, Volume 29, Issue Number 1, great small format magazine with all sorts of ‘book news’ including many articles as well as information about auctions, libraries, book care, etc. Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035, E-mail: bsm@windstream.net, www.booksourcemagazine.com

Fine Books and Collections Magazine, Autumn 2012, Issue 10.4, A large format, full color, glossy magazine devoted to fine books, collections, and printing. Articles about the Rare Book School Director, Michael Suarez, bibliographic research, and pop-up books are some of the features 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

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, E-mail: 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, TBD

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 shared with 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. The exhibit is just such a visual torch that it may light the pathway for someone. Stop at your library, call your alma mater, or 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 #40, 144 items offered, many color images, a wonderful selection of fine miniature books including: ‘books about books’, and ‘Christmas 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 #62, 16 pages, 189 miniature book items offered, including 13 additional reference books, glossy black-and-white presentation with several fine images, Brooklyn, NY, E-mail: bradburyminiaturebooks@gmail.com

Oak Knoll Books, Fall 2012 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 30, ‘*Miniature Books*’ 68 miniature book items with excellent descriptions and photographic representations. Contact information; telephone: 617.247.2818, 607 Boylston Street, Boston, MA, www.bromer.com

Michael Garbett, Antiquarian Books, Catalog 33, many interesting items, some dating from the 19th century, 1 Over Court Mews Lane, Almondsbury, S. Gos. BS32 4DG, England, E-mail: garbett469@btinternet.com , www.mgbooks.co.uk.

These catalogues are your best friends, call or write for a copy and make a new friend. 📖

TERMS and DEFINITIONS, ERRATUM and CORRIGENDUM:

By Jim Brogan

Over the period that I have been editing *The Microbibliophile*, readers have asked for definitions and explanations of terms. As you learn early on as a project manager or a student or a teacher, or even an editor, every question is a good question, since it will help the asker and maybe someone who was not so inclined to ask in the first place. Starting with this issue I will include a few terms and definitions that are part of the world of books. Shannon Struble has been providing a more in-depth look at the terms that define the physical condition of a book as well. Information and knowledge are like a ‘pocket full of change’ you never know when you will need to reach in and pull out a few coins for something.



An **erratum** or **corrigendum** (plurals: **errata**, **corrigenda**) (comes from the latin: errata corrige) is a correction of a book or article. An erratum is most commonly issued shortly after its original text is published. As a general rule, publishers issue an erratum for a production error (i.e., an error introduced during the publishing process) and a corrigendum for an author's error.

Errata, lists of errors and their corrections, may take the form of loose, inserted sheets or bound-in pages. An errata sheet is definitely not a usual part of a book. It should never be supplied to correct simple typographical errors (which may be rectified in a later printing) or to insert additions to, or revisions of, the printed text (which should wait for the next edition of the book).

Some reference materials that will guide you in the usage of these terms are:

- *The Chicago Manual of Style*, The University of Chicago Press, 16th Edition, 2010
- *The Publication Manual of the American Publication Association*, The American Publication Association, 6th edition, 2009
- *ABC For Book Collectors*, Oak Knoll Press, 8th edition, 2006, John Carter and Nicolas Barker

I hope that you have enjoyed this short lesson on terms and definitions. If there are, items that you would like to discuss or share with the readers, please contact me at your convenience. 📖

ERRATUM:

***The Microbibliophile*, Volume 31, Number 5, page 22-23**

Included with the last issue was an article written by Sharon A. Sharp about punctuation. The article was edited incorrectly as *PUNCTUATION IS CHANGES, SUGGESTING THE VOICE, MARKING THE SILENCE*. The correct title should have been printed as *PUNCTUATION'S CHANGES, SUGGESTING THE VOICE, MARKING THE SILENCE*. My apologies to the Sharon and our readers. As President Harry S. Truman proclaimed with a small ‘sign’ on his presidential desk, at 1600 Pennsylvania Avenue, **“The Buck Stops Here.”**

GET THE INK READY: Start the Presses

Miniature books made in Egypt! Stephen Byrne Reporting...

Well, not quite completely made in Egypt. A very wet and windy summer in Scotland prompted me to seek warmer climes, and after working in my workshop looking out at the woods behind my house becoming devoid of leaves as the season wore on I decided enough was enough. I could just as easily work in a warmer, drier place, so I set off for our flat in Egypt, where Marian had been busy painting and embroidering covers for our future book (*Shakespeare's Animals*) for the last five weeks – as well as being Granny to our three grandchildren.

I took all the required tools and bits and pieces for a series of books of Robert Burns poems I'm doing – cloth and card for the covers, and fifty text blocks to sew. The cases made, the sewing done and it was time to return home. Finishing off to be done over the following week, as I am to have a selling exhibition early in November, and there is no point having one of those without stock to sell. A temperature of 4⁰ C. Changed to one of 26⁰ C and NO RAIN! Wonderful.




The Burns poems are quite popular here in Scotland, of course, he being reasonably local to where I live. The poems I have done so far (though I plan a few more) are:- *Address to a Haggis*; *To a Mouse*; *To a Louse*; *Tam O'Shanter*; *The Cottar's Saturday Night*; and *Scotch Drink*. Each is in its own miniature book, with a dust jacket. Sets will be put together, or books will be sold individually.

An aside here – *The Cottar's Saturday Night* is my second version of the poem. I did one very early in my miniature book making days, and was very pleased to see a copy in the wonderful exhibition Martin Znidarsic arranged in Ljubljana last year. Imagine my horror when I noticed that the title on my book was miss-spelled! I had put "Cotter's". Martin must have noticed the error and had put the correct title in the catalogue.

Wandering Book Artists, On The Road...

Peter Thomas was to start his new series on paper making with this issue but do to traveling arrangements and activities we will start this series with our next issue, can't wait!

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. 📖



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UPCOMING EVENTS:

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.grolierclub.org

New Jersey Vintage Book & Ephemera Fair, East Hanover, NJ, December 1, 2012,
additional information: www.flamingoeventz.com

California International Antiquarian Book Fair, San Francisco, CA, February 15-17, 2013,
additional information: www.sfbookfair.com

Miniature Book Society, Grand Conclave, Vancouver, Canada, August 9- 11,
additional information: www.mbs.org

CLASSIFIED WISH LISTS: Buy, Sell, or Trade

As a feature for subscribers, the Microbibliophile will offer a classified listing service with each issue. Each message should be no more than 250 characters. Send your information to the Editor for inclusion in the next issue.

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



Ellen Diamond would like to purchase a 'small printed document' titled "*It Happens To Everyone*", this was featured in The Microbibliophile Vol.XXX No.2 (March 2011) p. 18

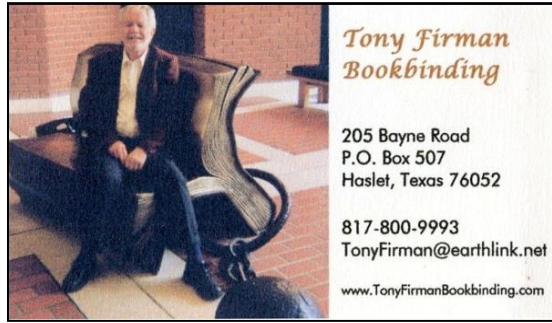


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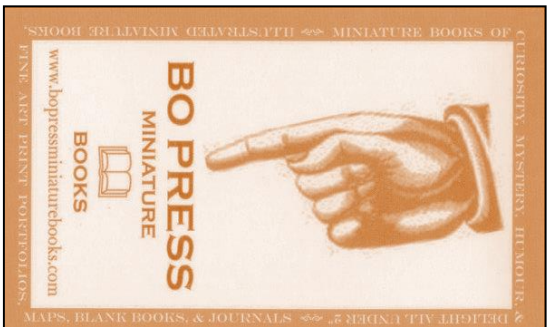
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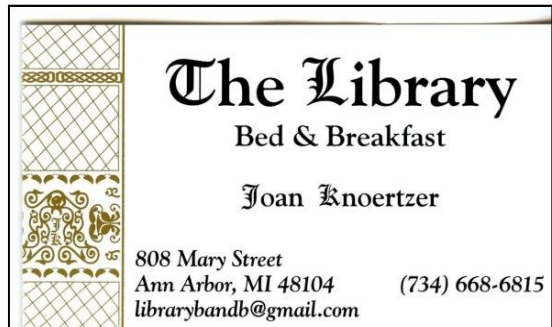


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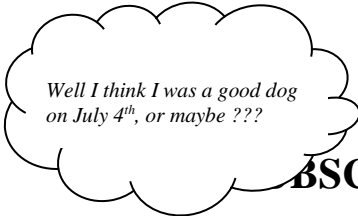
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I've been a good boy all year long, no coal in my stock'n



Me too, I want a new red pull toy

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THE MICROBIBLIOPHILE© welcomes 'Letters to the Editor', display and classified advertising, and all news about miniature books, miniature book publishers, authors, printers, binders, and the book arts. Please contact the editor for further information about submission of articles for publication and subscriptions.

Email: editor@microbibliophile77.com (Deadline for January 2013 issue is December 15, 2012)



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