

THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXII, Number 5 September 2013

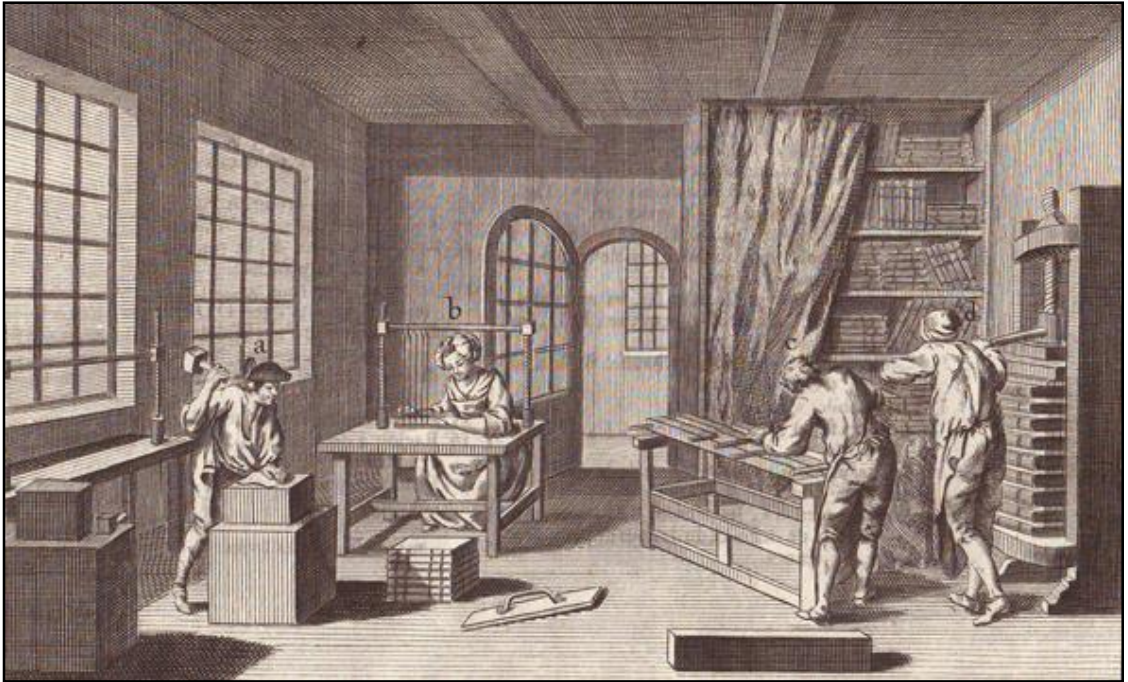


Fall, the Time of Brightly Colored Trees and Cool Nights

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A Parisian Bookbinding Shop, ca. 1760



Bookbinding is a very old craft where the tools and techniques used in the hand binding of books have changed little over the centuries. As you study this illustration that was originally presented, in the 'Diderot Encyclopedia' published in France between 1751 and 1766, you can see many of the binding processes underway. The man on the far left appears to be 'tooling' a binding material, the sitting woman is certainly 'sewing' the paper pages into signatures using various tapes or cords which are supported in the wooden frame. Is the next man folding or cutting paper? Lastly, the man on the far right is certainly 'pressing' a batch of new bound books to insure that they will 'glue' properly between the 'text-block' and the cover/case material.

Time does march-on but as you can see, some things remain in the realm of the hand craftsman and some other things may move forward with automation and mechanization. What else can you tell us about the illustration activities?

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Robert F. Hanson, Founder, 1977

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September 2013

Book Reviews & Criticism:

The Witch's Ballad , by William Bell Scott, published by BoPress Miniature Books	05
The Latin of the Legions , by Pat Sweet, published by BoPress Miniature Books	06
Pride and Prejudice , by Jane Austen, Volume II, published by Plum Park Press	07
The Tempest , by William Shakespeare, published by Plum Park Press	08
Notes On Miniature Books , by Achille J. St. Onge, published by Opuscula Press	09

Special Features:

Vancouver Grand Conclave Recap, by Joan Knoertzer	09
Grand Conclave XXXI, The Drypoint Workshop, by Jan Kellet	12
Our True Gem, by Joan Knoertzer	12
One Sunday Afternoon In January, by Robert F. Hanson	13
My Favorite St. Onge, by Gail Curry	15
From Whence They Came, by Jerry Morris	16
2013 MBS Miniature Book Competition	17
Autumn Haze, 'A Reprint', by W. Elmer Ekblaw	19
Miniature Oz Books, by Caroline Y. Brandt	20
The St. Onge Publishers and Printers	22
Facsimile Books, by Charlotte Kramer	23
The Spirit of a Miniature Book Collector	29
Did You Know, 'Black Cat Press', by Ruth E. Adomeit	36

Departments:

Terms and Definitions	28
Obituary, Duane Scott	30
Get the Ink Ready, Start the Presses	31
A Moment In Miniature Book History, Famous People: Norman W. Forgue	32
Catalogues Received	34
MBS Exhibit & Publications Received	35
Upcoming Events	37
Classified	38

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:

The big news for this issue is all about the MBS Conclave which was held in Vancouver, British Columbia. What an outstanding location, I have added it to my list of favorite cities, just priceless. I will leave the details for your reading enjoyment as chronicled by our most able reporters Joan Knoetzer and Jan Kellet. Be sure to read every word and plan to attend the next Conclave which is scheduled to be held in Boston, MA, in 2014. Boston is a great 'book town' or is it 'Bean Town', in either case, I will be waiting for you for sure.



I did receive some interesting feedback from the 'St. Onge Checklist', some in the form of corrections, an addition of a 'binding material variant', and a few suggestions. Everyone seemed to enjoy the checklist and thought that it is a worthy component to move forward. I will make the additions and corrections and republish it in a few months taking some more time to research a few more items and options. Maybe this will be the basis for a new miniature book bibliography. We all know the devil is in the details.

There are four new miniature books and one not so new reviews for you this month, as well as a contribution about 'My Favorite St. Onge Miniature' by Gail Curry. I hope you enjoy these glimpses into the private thoughts of our readers as much as I do. What is your favorite St. Onge? Drop me a message and share your joy. Additionally, Caroline Brandt has supplied an interesting checklist outlining 'OZ' books. Bob Hanson, who is always ready to hit the typewriter keys, has provided a recollection about 'usual and unusual miniature books'. Jerry Morris, a new contributing writer, introduces us to the work of Don Brady. Charlotte Kramer has provided some outstanding insight into the world of facsimile books. Norman W. Forgue is the subject of this issue's look at 'famous miniature book people'. Ruth Adomeit always had something to say about miniature books, so I have included a short reprint about what she had to say about Black Cat Press.

The subscription price of *The Microbibliophile* has been the same price since 2002. The world has certainly changed over the last 11 years, least of which is the price of paper and the mail. Everyone enjoys the amount of content that is presented in *The Microbibliophile*; I certainly agree and would be the last to want to reduce content and quality to save an ounce of mailing costs. Mailing and printing costs are directly related to each copy produced, that is say that there is no scalability of costs with adding more subscribers, unless of course we add thousands of new subscribers. The one thing that would help is additional advertisers, so if you are a bookseller or a publisher give us a thought for your future advertising. Collectors as well are certainly welcomed to place an ad for whatever reason related to miniature books. All that being said, I will have to raise the price of subscriptions by \$3.00 per subscription, across the board, beginning with the 2014 issues. The 2014 renewal process will begin in November 2013. I hope that this will not be a hardship to anyone and it will certainly go a long way toward keeping the publication of *The Microbibliophile* in line with expenses.

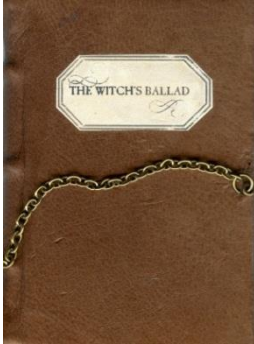
If you would like to submit a review of a favorite book, new or old, or an informative article about a topic related to miniature books, please do so, I can use your help. I will be looking for your envelope when I open the little brass door of Box 5453. Lastly, if you have a friend who is not a subscriber, please pass along our information, as we are always interested in signing-up new customers, new ideas, and thoughts as well. How about some of your ideas for the 'holiday issue'. Thank you for the opportunity to bring *The Microbibliophile* into your life. 📖

FOOD FOR THOUGHT:

“A book in the hand is worth two on the shelf”

Jeanne Goessling, American Miniature Book Publisher, Gray Goose Press

MINIATURE BOOK REVIEWS and CRITICISM:



The Witch's Ballad, by William Bell Scott, published by BoPress Miniature Books, 2013.

Once Pat gets an idea in her mind, she does not rest. The creativity just flows and flows, sometime through the wee hours of the night to capture the details and to bring the tiny tomes into our hands.

The design of the title page comes from a book by Albrecht Durer. Each verse is illustrated with a letter from Holbein's alphabet, and the versos show the bleed-through from the preceding page on antiqued paper. *The Witch's Ballad* begins with one of the illustrations from 'The Alphabet of Death', by Hans Holbein, originally published in 1538 as part of the 'Dance of Death'. The caption under the illustration reads;

*O, I hae come from far away,
From a warm land far away,
A southern land across the sea,
With sailor-lads about the mast,
Merry and canny, and kind to me*

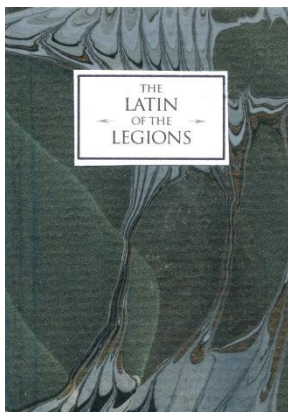
The text of the book tells the story of the witches. However, according to Pat Sweet she wanted the book itself to tell another story, that of its readers. Whose book was this? “I imagined finding the book in a used bookstore with all the former owner's marks on it. Her picture came clearly into my mind: she'd used the book as a flower-press since she was reading it outdoors, elfine-like, and was using it as a bookmark, a postcard she'd bought at a museum - that being - Alice Boyd's *The Witches Going To Market*”. The 'post card image' is of the painting, which was based on the poem and is included as an insert with the tiny tome.

The book contains 76 pages, 24 illustrations, 7 pressed flowers and one insert, *The Witches Going To Market*. *The Witch's Ballad* is limited to 25 copies, 2 ½” x 1 ½”. The brown leather binding has five raised bands on the spine and a chain-and-clasp closure, all in the 'antique' style. Excellent workmanship and quality printing as well. Each copy is signed by the author, \$95, contact Pat for shipping details. 📖



Contact information: Pat Sweet, Bo Press Miniature Books, 231 East Blaine Street, Riverside, CA 92507

E-mail: bopress@charter.net or www.bopressminiaturebooks.com



The Latin of the Legions, by Pat Sweet, published by BoPress Miniature Books, 2013.

The text of the book takes you on a journey through many of the terms and definitions used to describe the soldiers of the Roman legions. Quoting from the author's statement, 'Reading dictionaries can be an underrated pleasure'. I could not agree more, especially when the terms defined are specialized into a special interest subject. The terms defined in this dictionary cover the period between the years of about 30 BC through AD 284, which is closely aligned to the years that the legions marched across the lands of the Roman Empire. However, before we visit some of the finer points of military life let me introduce you to a quotation that is contained on the opening page of the book:

*Duobus Temporibus
Oppugnant Hostes
Cum Parati Estis
Et Cum Imparati Estis*

The translation for this statement is 'The enemy will attack on two occasions: one when you are prepared and one when you are not prepared'. You can easily understand that an army that made such a statement over two-thousand years ago was highly trained and motivated.

The terms are all arranged alphabetically beginning with A (**acies**), 'a battle line'. C (**campidoctor**), 'a drill sergeant'. L (**lixca**), a camp follower: a cook or servant. There are about 150 definitions provided, many with collaborative illustrations to further explain the definitions.

The book is bound in a beautiful multi-toned black, gray, blue, and gold marbled paper, made by Chena River Marblers and is available with a coordinated slipcase. There is a paper label applied to both the front cover and the spine. The spine hinge is very well done along with the rounded spine. The fonts used are both Quattrocento and Trajan pro.

The endpapers are a pale blue-gray image showing a portion of Trajan's Column, which is a Roman triumphal stone in Rome, Italy. The column has a well-documented history and is a story of its own but the short story is that it was complete in AD 113 to commemorate the victories of the Roman emperor Trajan. The freestanding column is most famous for its spiral bas-relief, which artistically describes the epic wars between the Romans and Dacians (101–102 and 105–106). Its design has inspired numerous victory columns, both ancient and modern.

The book is 2 ½" x 1 ⅞", with 61 numbered pages, an edition of 30, 10 with the slipcase, \$100 and 20 without the slipcase, \$70 each signed and numbered by Pat Sweet. Another unique look into history from Pat Sweet and BoPress. 📖



SENATUS POPULUSQUE ROMANUS

The Senate and People of Rome

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E-mail: bopress@charter.net or www.bopressminiaturebooks.com



Endpapers from the Plum Park Press edition

Pride and Prejudice, by Jane Austen, Volume II, published by Plum Park Press, 2013, Tony Firman.

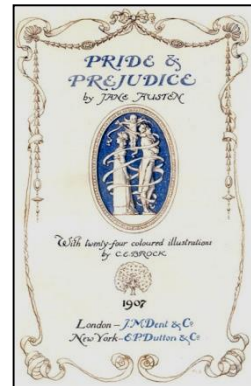
Pride and Prejudice was originally published in 1813 as a three volume set, this edition will also be published as a three-volume set with a special ‘slipcase’ provided with the last volume. Volume II begins with Chapter 23 and continues through Chapter 43

The story continues with the complex web of interrelationships of events and characters, centering, of course, on the two main protagonists, Elizabeth Bennet and Fitzwilliam Darcy. As explained in my review of Volume I, most of the events are attributed to the way in which Elizabeth deals with the circumstances of manners, morality, education, and marriage in the landed gentry society of early 19th century England. The story and the details of life continues with great detail and reflection.

Chapter 43 concludes this volume with the following lines:

‘The events of the day were too full of interest to leave Elizabeth much interest for any of these new friends; and she could do nothing but think with wonder, of Mr. Darcy’s civility and above all, of his wishing her to be acquainted with his sister.’

The volumes of the Plum Park Press edition are each bound in butterscotch colored faux leather, with a contrasting dark brown gilt lettered label attached to the spine. The binding material is extremely soft to the touch and has a very small textured pattern to emulate a leather skin. The four endpapers show a selection of colored illustrations by C.F. Brock, and are taken from the 1907 Dent edition. The illustrations, printed as vignettes, depict scenes from the text and take you right back to life in 19th century England using ‘mellow’ colors and a great amount of detail to stimulate the visual experience. Volume II contains 233 pages and has an overall dimension of 3” x 2 3/16”. The text is set in a 6-pt Bulmer; a typeface designed in 1790 and is printed on Navigator Platinum 75 gram paper, certainly a bright white which increases the readability of the volume.

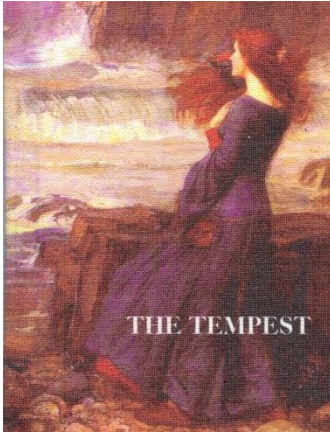


Title page from the 1907 Dent edition

Volume I was published in April of 2013, followed by Volume II in June and Volume III completes the set in August of 2013. The edition is set in a run of 15 copies, each copy signed and numbered by the publisher, \$35 per each volume plus shipping. A special 3-volume slipcase will be supplied if all three volumes are purchased. Certainly another set of books for the top shelf of your library, a job well done. 📖

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

Editor’s Note; As a side point of interest, for those who are true Jane Austen fans there is a most interesting web site within the structure of the ‘National Library of Scotland (<http://www.nls.uk/exhibitions/treasures/victorian-illustration>) that provides insight into the various illustration and editions of ‘Pride and Prejudice’. A great way to visually meet some of the famous characters. Who could ever forget ‘Lady Catherine de Bourgh?’



The Tempest, by William Shakespeare, published by Plum Park Press, 2013, Tony Firman.

There is so much that we know about William Shakespeare and so much that is not exactly ‘common knowledge’. Shakespeare’s play *The Tempest* was probably written around 1610, although it was not published until the *First Folio* of 1623. In any event, it had a rather bumpy history until the middle of the nineteenth century, when the ‘re-discovered’ and it is now considered one of the bard’s greatest works. The Plum Park Press edition provides the complete text of the play. Commemorating the nineteenth century ‘rediscovery’ of the play, the book is bound in a Victorian style, with buckram cloth printed on the front cover and spine with a scene from John William Waterhouse’s 1875 painting of *Miranda*. Miranda is the young and beautiful daughter of Prospero, the Right Duke of

Milan.

The frontispiece provides a period illustration of the Bard. Turning the first page took me back a lot a years to my Shakespeare college classes. The ‘Dramatis Personae’, yes, that portion of the play where we are briefly introduced to all of the characters who are included, some major some minor.

Dramatis Personae

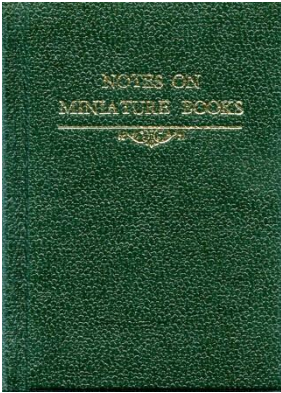
ALONSO , King of Naples	Master of the Ship
SEBASTIAN , his brother	Boatswain
PROSPERO , the Right Duke of Milan	Mariners
ANTONIO , his brother	MIRANDA , daughter of Prospero
FERDINAND , son of the King of Naples	ARIEL , an airy Spirit
GONZALO , an honest old Counselor	IRIS , a Spirit
ADRAIN , a lord	CERES , a Spirit
FRANCISCO , a lord	JUNO , a Spirit
CALABAN , a savage and deformed slave	Nymphs , presented by Spirits
TRINCULO , a jester	Reapers , presented by Spirits
STEPHENO , the drunken butler	‘Other Spirits’ attending on Prospero

As you can see there is a long list of characters who are unique to this play and some standard characters such as the jester, and more than a few represented as ‘spirits’. Spirits were common participants in Elizabethan plays, sort of a way to add a bit of intrigue and mystery to the story without having to fully explain the spirit or present them on the stage per say.

A brief synopsis of the play would reveal that the story is set on a remote island, where Prospero, the rightful Duke of Milan, plots to restore his daughter Miranda to her rightful place using illusion and skillful manipulation, hence the need for the ‘spirits’. He conjures up a storm, the eponymous tempest, to lure his usurping brother Antonio and the complicit King Alonso of Naples to the island. There, his magic brings about the revelation of Antonio’s lowly nature, the redemption of the King, and the marriage of Miranda to Alonso’s son, Ferdinand. As was the familiar convention with Elizabethan theater, there is a generous appearance of spirits to ‘explain’ the ‘unexplainable’.

The endpapers carry a reproduction of William Hogarth's 1735 painting of *The Tempest*, the printing on the endpapers is particularly well done with the color toning translating the 'fears' of people on an uninhabited island after a sea voyage. The text is printed in a very readable 7-point Caslon Antique type on Navigator Platinum paper. The overall construction and assembly of the book is without flaw, a job well done. The book consists of 180 pages, and has overall dimensions of 3" x 2-1/4". **THE TEMPEST** is limited to 15 copies, each signed and numbered by the publisher, price \$35 each plus \$5 shipping and handling. 📖

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



Notes On Miniature Books, by Achille J. St. Onge, published by Opuscula Press, 1993.

I thought it fitting to briefly review this miniature as part of our series of works by St. Onge. I have previously spoken about the text, which makes up this miniature in the January 2013 issue of *The Microbibliophile*. St. Onge was a man who was captivated by miniature books. The text gives you a lot of insight into his early thoughts on the subject and it first appeared in the December 1938 issue of *The Book Collector's Packet*, which was edited by Norman W. Forgue.

It is interesting that Robert F. Orr Hanson, the publisher, thought that two giants of the miniature book world should be revisited with a 'miniature' version of the text as originally published. The tome is 2 7/8" x 2 1/8", contains 16 pages of text printed with a Palacio typeface with a size 8 font. The binding is a dark green book cloth material with a rounded spine and the title is gold stamped on the cover. The front endpapers are printed with many of the St. Onge titles and the closing endpapers are similarly printed with many of the titles produced by the Black Cat Press. The edition was produced with 150 copies. I am certainly glad to have located a copy for my collection. Look for a copy on the open market or talk to your favorite bookseller. 📖

THE MINIATURE BOOK SOCIETY GRAND CONCLAVE XXXI, VANCOUVER, BRITISH COLUMBIA, AUGUST 2013: By Joan Knoertzer

A journey to the world of the miniature book is always a trip I look forward to making. Getting there, however, is not a "miniature" experience...as transportation these days is a huge, drawn out, time-consuming inconvenience. Add a foreign country to the mix...customs, connections, trains, cabs, and currency; planning includes "patience" and trying to keep your mind on the goal: seeing fellow miniature book collectors, artists, book sellers, friends who all enjoy the wee world. So as my flight from Detroit was diverted around thunder storms to Dallas...and making a connecting flight with ten minutes to spare for Vancouver, I dream of seeing old and making new friends at the end of the journey. To my surprise, who should be on the same flight out of Dallas? Julian Edison from St. Louis and Arno Gschwendtner from Austria/Switzerland! After an hour delay on

board due to a tow bar, which would not release from the plane, we landed in the beautiful city of Vancouver. We shared a cab, easily found the hotel. Now everything was in focus, and we were ready to start the Jan Kellet and Jim Brogan Conclave XXXI.

The lobby of the MBS headquarter Holiday Inn Hotel was a greeter's paradise as New President Stephen Byrne and First Lady Marian had come from across the pond and gave us a hale and hearty royal welcome! Then Jim and his wife Elaine appeared with hostess Jan. Another old friend, Ellen Diamond who came with her husband Jonathan, Tony Firman (2013 Competition Chair smiling warmly as his job for the year was finally done), board members Darlene Cordova and Karen Nyman appeared, and the party began as we moved to the bar. Jan's sister Maryann Brock joined us as she had helped with so many of the arrangements, from keepsakes, to registration packages. After we had settled into our rooms, about 30 MBS members and friends met at the Cactus Club Cafe just two blocks from the hotel. The menu was varied and delicious as was the food throughout the conclave. My table included recent member Gail Faulkner and new member Helen Sell (both from my state of Michigan), Tony Firman, Judy Moses, Robert Orndorff, and Marie-France Laurent-Atthalin (from France). We exchanged updates on our past year with miniature books, while the cafe filled up. Margaret and Neale Albert were dining with Jim and Maryline Poole Adams. Melinda and Henry Brown, Stephen and Marian, and Tony's wife Patricia enjoyed the fruit-pecan bread. Kathy King and Twyla Racz, Mike and Nancy McGuire, Carolyn Brandt and Joan Boring, and then I lost count as the food and wine flowed in good fellowship.

The next morning the rest of the attendees had appeared and we ate breakfast together. (Carol Kouyoumdjian was my roomie this year and she arrived at 1:30 A.M...another delayed flight.) Many others had similar experiences but the breakfast room was buzzing with more updates on new books, old books, and other members whom we missed seeing this year. The board meeting followed with present President Mark Palkovic presiding. I took notes for both old and new secretaries were not in attendance. We covered all of the usual committees with membership holding the largest discussion. (Separate notes are available.) The finances, newsletter, traveling exhibit, competition, by-laws, publicity, newly elected board members, report from the Lily Library, and this and future Conclaves filled the agenda which was to be reported the following morning at the general meeting.

Registration was so nicely handled that afternoon by Kathy King, Angelika Jacek, Karen Nyman, and Jan Kellett. The keepsakes were outstanding as usual, and special thanks go to those who take the time to tickle our fancies with such clever mementos. Darlene Cordova's was a special update on Msgr. Francis J. Weber's publications over and above the one's he had documented in miniature book form. In early evening we met for a Silent Auction, Swap Table and Dinner Buffet. Bidding was extended as there was a lot of interest in the special contribution of several books by Sunflower Press founder Carol Cunningham. Competition was heavy. I bid on ten items and received two. However, I was so glad that a new member, Helen Sell, had out bid me for her very first miniature book to start her collecting hobby. Bravo, Helen! Our table included Farther Joe Curran, our Live Auctioneer *par excellence*, and chair of next year's Conclave XXXII in the Boston area. We are so pleased he is happy to do this and we hope everyone would come to the East Coast .

On Saturday morning, after another grand breakfast with book designers Pat Sweet and Jill Timm joining the table, we held our General Meeting. Mark presided. No minutes were available as the secretary had not arrived, but they had been published in the MBS Newsletter. Kathy King reported income of \$44,838.49 and expenses of \$35,112.22, with a total in our accounts of


\$48,970.90. Membership stands at 319 with 255 USA, 45 worldwide, 19 new members with 31 dropping membership. Dues are being collected now for next year. The results of the election for officers: President: Stephen Byrne; VP: Jim Brogan; Secretary: Yvonne Perez-Collins; Treasurer: Kathy King; Members At Large: Michael Garbett and Cherry Williams. Joan Knoertzer will continue to represent the MBS at the FABS Board meeting in New York. Thanks to hosts Jan Kellest and Jim Brogan. The 2014 Conclave XXXII, dates TBA, is in Boston area with Father Joe Curran hosting. The 2015 Conclave may be in the Netherlands hosted by Hans and Tine Krijnen.

Tony Firman said there were 28 entries in this year's book competition and the booklet is ready for distribution, with his newly handmade display case ready to show the entries and winners at the Book Fair on Sunday. Memorials will be made for recently deceased members : Paige Thornton, Adelaide Carlson and Robert Massmann. The Traveling Exhibit will be handled by Jim Brogan and anyone can sign up for it to come to their area by contacting him. We were reminded about the workshops on Granville Island for those who signed up and how to get there. The workshop and lecture will be reviewed by Jan Kellest. Special thanks were given to the exiting board members, especially the outstanding work of President Palkovic. Meeting was adjourned.

It was a wonderful day to visit Granville Island in downtown Vancouver. A beautiful book was given to each of us on the history of the formation of this unique Artists' Colony. From the huge market with fresh fruit and vegetables to fancy desserts, to the special events like the Wooden Boat Festival, from the unique Broom Shop to the yummy restaurants, from the Dragon Shop to the New Leaf Printing, the entire day is not enough time to see everything. But we tried. After shopping all day, we got ready for our Live Auction with Father Curran. It is always exciting and the books are so kindly member-donated so that we can make money for the MBS treasury. This is our only fundraiser. We made approximately \$2200. Thank you to everyone!

Our Book Fair opened at 9 AM on Sunday morning for members only. At noon, the public is invited to join so booksellers have more exposure. The competition books were on display, with the three distinguished award books being highlighted. The Award winners are: *Memories of Science* by Dorothy A. Yule, Left Coast Press; *Metamorphosis* by Franz Kafka, Jarmila Sobota, publisher; and *Tree* by John Muir, Peter and Donna Thomas, publishers. Congratulations to these fine crafts people! After looking at all the entries and visiting all the booths, making a few purchases and having a great time catching up on the latest books on the market, we retreated for a short rest so that we could be fresh for the awards banquet, our final get-together. As we entered the room, a wonderful display of canapés were there for us. On our tables were individual miniature fans, with the menu and schedule for the evening. There were small glittering '30's' tossed around to catch the light. The table was in high spirits as Stephen and Marian had their college friends visiting, John and Lynn who were delightful. Jan and Maryann had some members make origami boxes.

The awards were given: **Anderson Yarnell Award** for 2013: Kathy King/ the **Norman Forge Award**: Msgr. Francis J. Weber; **Glasgow Cup**: Jim Brogan. Congratulations to all these hard working volunteers. What a lovely way to end another very successful conclave!

Please think about joining us for the 2014 event on the East Coast, Boston is the city. You will get to meet all of your fellow collectors, the nicest people you would ever want to know! See you there! 


Contact information: Joan Knoertzer, 808 Mary St, Ann Arbor, MI 48104
E-mail: librarybandb@gmail.com

THE MINIATURE BOOK SOCIETY GRAND CONCLAVE XXXI, THE Drypoint Workshop: By Jan Kellet

With a couple of last minute registrations there were ten of us attending the Drypoint Workshop at Peter Braune's 'New Leaf Studio' on Granville Island during the Conclave. Website <http://www.newleafeditions.com>

It was a hot, sticky afternoon, and after a leisurely lunch and watching the ducks, Margaret, Joan, and I made our way down to the studio located at 1370 Cartwright Street and met up with the rest of the group. We were a mixed bunch in terms of experience, so Peter started right at the beginning, showing us and discussing the copper plates, the press and the tools we would be using. We learned to prepare the plates, filing the edges smooth, and polishing them to eliminate scratches. We then incised the plates with a variety of needles, scribes and roulette wheels to create lines, textures and dark areas.

When we had done our worst, Peter showed us how to ink up the plates without getting ourselves covered with ink, using a method he perfected over the years, which was virtually foolproof using a 'plate' of styrofoam as a 'holder' for the copper plate. We wiped the plates, again using his method, and the plates were then ready to print. By this time I was anxious to see the result. We soaked the paper and blotted it dry, laid the plates on the press bed, put the paper on top and Peter rolled the press over them. "Hey presto!" We peeled off the paper and revealed our masterpieces. Well, maybe not this time, it was after all, a beginner's session, but I am looking forward to trying out some of his methods in the future.

I will shortly be posting a link to my blog with a descriptive account of how to use plastic plates and if anyone wants a piece to try out, I can send it to you via the mail. 

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OUR TRUE GEM: By Joan Knoertzer

When it comes to remembering the 30 past conclaves of the MBS, there is one person, one of the MBS charter members, who has attended each and every annual meeting: Caroline Brandt. We are so proud of her belief in our organization and her loyalty to collecting and increasing worldwide knowledge of miniature books. Her experiences alone would fill a large miniature book with 31 chapters, and it would certainly be an enjoyable read.

At the Vancouver Conclave 31, Caroline was asked to describe her first experience, over that Labor Day weekend of 1983 in the little town of Tipp City, Ohio. Caroline went on to explain that Miriam Irwin had invited everyone interested in forming a society to come to her family home on the Studebaker family farm. HOT! Yes, it was steamy! Everyone tried to find shade under the trees. Many had not signed up to come but just appeared, so that rooms were overcrowded, and the only place left was the barn. However, that made no difference; everyone there thought that those few days were pure magic.

Just think, everywhere you turned there was a miniature book celebrity! Bela Blau was a standout, but then there was Glenn Dawson talking to Norman Forgue, and Bob Massmann, with his cute little wife Eloise. In addition, Ruth Adomeit was in deep conversation with Louis Bondy. Kal Levitan asked me whom those young hippies were, nervously pointing to Peter and Donna Thomas and their young baby, Tanya. Helen Neiman, Val Poska and Marnie Fluke were comparing notes under the sycamore tree. Father Joe, Elaine Sherman, Ian MacDonald, who were wearing blue and pink baseball caps to shade themselves from the strong sun. These caps matched the shirts given out to everyone. Father Joe invited everyone to Boston...Sounds like next year!....which he and Eloise and Bob offered to host.

Their goal was to spread the word to the world about miniature books, and according to Evron Collins, it sure has worked. We are going strong, increasing membership slowly but surely, with many fine collectors, artists, publishers, illustrators, binders, and creative souls. In fact, Caroline remembers showing the Lady Mayor of Glasgow, Scotland, her case of miniature books at the Glasgow City Hall. Therefore, we have members all over the world and our conclaves try to make it out of the USA as often as we are invited! Yes, Caroline is a proud member of MBS, but not as proud as we all are of her support through all these years! Caroline, you are truly...One-Of-A-Kind!

Joan Knoertzer, MBS member 

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ONE SUNDAY AFTERNOON IN JANUARY: By Robert F. Orr Hanson

Author's Note: This piece was included in the Volume XX, No. 1 - March, 1996 issue of 'The Microbibliophile'. I thought reading it today might give a sense of a few of the older titles in the wonderful world of miniature books. RFH

The Florida Bibliophile Society is a non-profit organization of book collectors whose membership, in 1996, reached 75 persons. Based in the St. Petersburg-Tampa area, the monthly meetings are held on Sunday afternoons from January to June in various meeting rooms of local public libraries or other public-owned venues. The special December meeting, though, is hosted by a generous member in his or her home.

Members' interests and book collections are diverse; ranging from books on Florida, local history and Florida authors to Sherlock Holmes as well as books about books, children's books, Dell paperbacks, mystery fiction, Robertson Davies, Lafcadio Hearn, China, biography and, of course, miniature books. To record meeting activities, a monthly newsletter is sent to all members.

I was invited to give a talk about miniature books on Sunday afternoon—January 21, 1996. This was the second time, in nine years, that I had spoken to the group on tiny tomes. The presentation was billed as “Usual and Unusual Miniature Books”, and the meeting room in Pinellas County's Heritage Park Museum was filled with 38 book collectors—a record attendance—who came to see miniature books, in all their beauty, first hand. When spread out on

the six-foot conference table, I calculated the monetary value of the 43 little books, all carried to the meeting in an oversize shoebox, at \$3,000.00!

Under the category of “usual” miniature books were five titles published by my Opuscula Press. They were *The Diamond Necklace*, *Collecting Sherlockiana*, *The Dog that Spoke French*, *F.D.R.’s Little Books* and, my newest book, *The Book Club of California*.

Junipero Serra Press (Msgr. Francis J Weber) was represented by *America’s Painter Norman Rockwell*, San Simeon, *C.E.D. The Lady*, and *The Cable Cars*. A 1995 title from Tabula Rasa Press (John Latharakis), the humorous, *21 Epic Novels*, was included as was *Silver Bindings* by Mosaic Press (Miriam Irwin).

Two books about art were shown: *Art In Miniature* which was released by the Miniature Painters, Sculptors and Gravers Society, and Ward Schori’s little book on *Selected Work of Paul Ashbrook*, a painter of full-size oils and watercolors.

Norman Fogue’s Black Cat Press was served by including: *19th Century American Juvenile Authors*, *A Brief History of the U.S. Naval Academy*, *Oriental Encounters* and *Let Shakespeare Speak. Book Quotations* and *Gloria In Excelsis Deo* from the press of Juniper Von Phitzer were examples of the high quality bookmaking from this San Francisco publisher. And, finally, Mel Kavin’s new book about bookbinding materials, *You Can Judge A Book By Its Cover*, drew admiration for its obvious beauty.

To contrast the big and little of it, I showed the miniature book, *Leaf*, from Juniper Von Phitzer Press and the folio size (15 x 9 ¼ inches) *A Leaf From Biblia Latina*—a letterpress “leaf book” with a genuine leaf from a 1489 Bible. The book was printed by Vince Lozito and sponsored by the California State Library Foundation.

The “unusual miniature book” group was introduced with the full size, *King Henry’s Adventure at Agincourt*, published in 1982 by Tabula Rasa Press and dedicated to Virginia Schoonover—an ardent collector of miniature books. The front cover of the black and red leather book has a vertical cut-out space in which a pewter crown and scepter has been embedded. And the back portion of the book has been hollowed out and the red leather bound miniature book, *Correspondence*, is laid in. Another unusual book was printed by The Quoin Press, 1978. This book, *What It’s Worth...And That’s Not Much*, encloses the front cover with a United States one-dollar bill. Next, *Holiday Memory* by Dylan Thomas and published by Lime Rock Press in 1979, was mentioned and the diminutive four photographs of the Thomas home in Wales were shown. Both pieces were housed in a beige-colored velveteen draw-string pouch.

From Japan, came the three-piece micro book set composed of the “mother book”, *The Zodiacal Signs and Their Symbols*, with the plastic-enclosed pin-head size book of the same title and the tie clasp magnifier. And then there was the Toppan Printing Company’s *Lord’s Prayer*, mother book (1.4 mm square) and pin-head size book—all housed in a decorative plastic box. Also, from Japan, *The Han-Nya Shingyo* (a Buddhist prayer). This was a miniature scroll, in the Japanese language, measuring 50 x 810 mm and housed in a lightweight wooden box.

The final series of “unusual miniature books” came from Juniper Von Phitzer Press—letterpress printed high in the hills of San Francisco. No doubt, *Genesis Prima*, the holy creation story chained to a reading carrel and replete with chair and rush mat, drew the most interest. This was followed by Marvin Hiemstra’s *Star Molen*—four fictional tales, begun in 1649, of the families who inhabited this Dutch windmill. Remember the three-dimensional, four-blade mill on the cover?

Finally, *An American Hornbook*, was admired. This handcrafted wooden paddle—book was printed on one side with the alphabet, numbers, and other basic lessons to be learned by school children in early America.

Truly, it was most gratifying to see the large number of booklovers eager to see and touch all the miniature books.

There you have it!



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WHAT IS MY FAVORITE ST. ONGE:

By Gail Curry

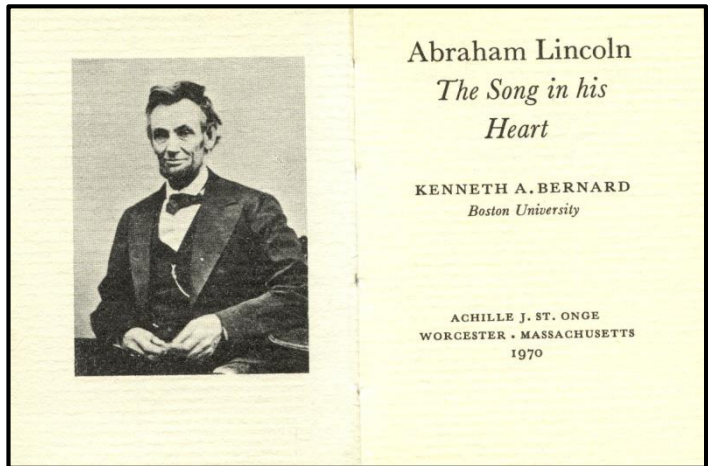
In 1963, I was a freshman at Gettysburg College in Pennsylvania. With a background as a church organist and percussionist, I had the opportunity to play organ in the College Chapel and at the Presbyterian Church.

The year 1963 was also the Centennial of the Battle of Gettysburg, with numerous commemorative events honoring the 46,000 men who lost their lives at this site. In November of the same year, President John F. Kennedy was assassinated. I traveled to Washington, DC for the funeral procession, and can still hear the haunting drum cadence. Those months are forever etched in my mind – along with the music associated with them.

It is not surprising that my favorite St. Onge miniature book, the first one I owned, is the 1970 Abraham Lincoln: *The Song in his Heart* by Kenneth Bernard. In an exquisite gilt stamped, green leather binding by Reliure du Centre S.A. Limoge, France, and printed from Monotype Baskerville and Modern types by Joh Enshede en Zonen in Haarlem, Holland, it is a delight to read.

The book opens to an April 1865 quote from Noah Brooks, “Mr. Lincoln’s love of music was something passionate.” I was hooked.

There follows 15 short chapters from various times in Lincoln’s life. With nine focused on his years as President. With the Civil War as a backdrop, several poignant music stories are related. Sometimes discouraged by the depths of despair, Lincoln found solace and renewed strength in the music of the American people. Whether it was the favorite hymns and inspiring anthems of the



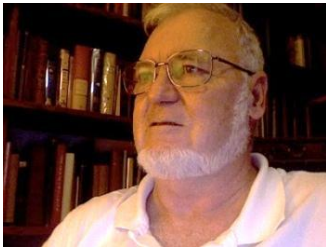
New York Ave. Presbyterian Church, or joining with thousands in an enthusiastic rendition of ‘The Battle Hymn of the Republic’ and listening to the spiritual sung by the ‘refugees’ of the South in a contraband camp on Seventh Street, they all brought him hope.

Achille J. St. Onge not only connected me to my past and our collective past, but on the eve of the Sesquicentennial of the Battle of Gettysburg (2013), he also provides an important reminder of this meaningful source of inspiration and hope for the present. 📖

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FROM WHENCE THEY CAME, Mother books and Their Miniatures: By Jerry Morris

Editor's Note: Let me have the pleasure of introducing Jerry Morris, of Bayonet Point, Florida to the readers of 'The Microbibliophile'. As all of us 'Bookies' know we are a unique lot of folks with a common love and appreciation of the printed works of the world and the people who print, publish, sell, collect, and talk about our books. Jerry has one of those unique stories to tell about the world of miniature books and his association with Don Brady, the owner of the Clearview Press. Jerry's story has a wealth of details that he will share with everyone through 'The Microbibliophile' over the next several issues. Please join me in welcoming Jerry. Remember that Jerry was a mailman and would certainly like to hear from you as well.



When it comes to book collecting, I was a late bloomer. I did not start collecting books until 1985 when I was thirty-eight and on my last tour with the Air Force. I could not have picked a better place to start collecting books: England! It seemed like every village had at least one bookstore and several antique stores where the books were surprisingly inexpensive. Then there were the bookstores in Cambridge, Oxford, London, and a town of books in Wales named Hey-on-Wya. When it came to buying books, I did not discriminate: I started collecting books of all

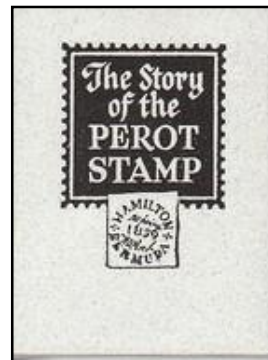
sizes and genres, including miniature books, but excluding fantasy books. I bought my first miniature book, the *English Dictionary*, in an antique store in Lavenham, England, one of several miniature dictionaries I was to acquire before retiring to Florida in 1989.

When I became a civilian again, I became a ‘man of letters’ for the United States Post Office (a mailman), and started buying more and more books. People on the web began to know me as ‘moibibliomaniac’. I not only collected books, I began writing about them, first on my old ‘webtv websites’, and then on my many blogs. I began to write about the bibliophiles in my library too. Don Brady is one of the bibliophiles in my library. I first met him one Friday morning about ten years ago. I had taken the day off to have breakfast with the ‘Bookies’ in New Port Richey, Florida. Don was one of the ‘Bookies’. They had been meeting for breakfast for years. Linda, my wife, called them ‘Bookies’ because they all had something to do with books. Don owned his own private press and printed miniature books. In a sense, he was a late bloomer too, because he was 67 when he printed his first Clearview Press book in 1993.



I did not become a regular at the breakfast table until March 2006; I could no longer deliver the mail because of recurring heart problems.

Instead of buying books, I was selling them, some of which the 'Bookies' bought, helping to keep me out of the poor house until my disability retirement was approved. What friends! I enjoyed their company and their book talk at breakfast. Don gave me a few of his miniature books, including a copy of *The Story of the Perot Stamp*, which, still being a mailman at heart, I thoroughly enjoyed. In December 2006, I was preparing to say farewell to the Bookies for a short spell. My wife and I were going to Hawaii to watch some of our grandchildren while our oldest son, who was stationed in Hawaii, served a military tour in Iraq. However, we had another unexpected farewell first. On Dec 16, 2006, Don Brady passed away. He was eighty years young. When I returned to Florida, us 'Bookies' invited our wives to join us for breakfast — but they had to sit at their own table. One of the Bookies, George Spiero, invited Mary Brady, Don's widow, to join us. Spin the clock forward to 2013 and Mary is still enjoying breakfast with the 'Bookies'.



Recently, she cleared out a closet and gave me some of Don's books, which he had stored, in boxes. I noticed that some of these books were 'mother books' whose pages Don photographically reduced to create his miniature books, while others contained several photographically reduced pages — as if Don had thoughts about printing miniature editions of them as well. Some of the titles will surprise you. In future issues of *The Microbibliophile*, I will display and

discuss some of Don's miniature books, the mother books from which they came, and the mother books, which could have perhaps become additional miniatures. 📖

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2013 MBS BOOK COMPETITION: Reported by Jim Brogan

Each year the Miniature Book Society hosts a 'miniature' book competition, for a prize, known as the 'Distinguished Book of the Year Award'. The competition is intended to stimulate the creation and publication of miniature books of the highest quality. Creativity is combined by the creators with their choices of various materials and their skilled craftsmanship to produce books that are then submitted to a panel of jurors for review and the selection of three winners.

All of the contest entries are displayed at the annual Conclave and the three winners are announced at the Conclave as well. The three winners are added to the MBS 'Traveling Exhibit' and are then 'toured' for the following year to various libraries and museums. At the end of the 'touring year', the three winning books are sent to the MBS Archives at the Lilly Library at the University of Indiana. Those books that were entered but not selected as winners have the option

of being returned to the creators or entered into the MBS Archive. All of the miniature books and materials, in the MBS Archives, are available for research.

The award winners for 2013 are *Memories of Science* by Dorothy A. Yule, Left Coast Press, *Metamorphosis* by Franz Kafka, Jarmila Sobota, publisher, and *Tree* by John Muir, Peter and Donna Thomas, publishers. The pictures provided here are from the MBS Competition Catalog, courtesy of Tony Firman, Competition Committee Chair. I hope that over the next few issues the creators of the award winning books will be able to provide more insight as to the creative process and inspirations behind their outstanding efforts. 📖



Metamorphosis by Franz Kafka,
Jarmila Sobota, publisher



Memories of Science by Dorothy A. Yule,
Left Coast Press



Tree by John Muir, by Peter and Donna Thomas, publishers

AUTUMN HAZE: Reported by Jim Brogan

Editor's Note: The following essay 'Autumn Haze' is reprinted from the book 'New England Fancies', by W. Elmer Ekblaw, published by Achille J. St. Onge, in 1935. As you know, St. Onge began his publishing career early in his life and 'New England Fancies' was his second bound book. There is some additional background information on the original book in Volume 32, Number 4 of 'The Microbibliophile'. As we move with the calendar into September we can certainly notice how the days have become shorter and how quickly darkness over takes the warmth of the departing sun. If you look closely, you can see the slightest change in the color of the leaves in the trees. Fall is rapidly approaching. Soon it will be cool enough in the evenings to light the wood fire. I am sure that everyone is able to reflect on the joys of the relationships that can be forged while around the fireside. The crackle of the flames, the glow of the burning logs, and the hint of the wood smoke are a joy that I never pass by. I hope as we move into the fall season, this short piece of Americana brings you some comfort and reflection.

The season of subdued enthusiasm has come. Summer wanes and the winds of October bring the chill that warns of Winter.

The peace that comes with work well, and well-nigh, done hovers over all Nature's domain, and nothing soothes the restless surge of our hearts so well as the peace of Autumn, the peace of harvest, the peace of garnered stores, the peace of homes prepared for Winter.

Young and old, we set ourselves to the slower step of September now past, the softer mood of misty mornings and hazy evenings.

The haze that hangs over hill and harvest, that drifts between the woodlands at dawn, that steeps the horizon in mystery at noontide, and that settles over the hollows and the valleys at nightfall, symbolizes best the change in atmosphere, the change in rhythm and reason, the subtle change in man's relations to his earth and his fellows, that comes with the change from throbbing, seething, surging Summer, to vital, full-poised, vibrant Autumn.

Autumn haze veils all Nature in a gossamer gauze so soft, so tender, that the stark realities of struggle, and growth and passionate desire to seed, which have characterized Spring and Summer, no longer stand out against the background of all living.

Our thoughts turn to other realities, more spiritual, and more soul-satisfying because they seem of the soul rather than of the senses.

In the haze of Autumn we may shape from softened memories of past activities and past aspirations our own visions of what we should have had our lives mean had we but been able to measure up to our own best; in the haze of Autumn we may gauge the value of what we have been, and what we have done, more leniently, more considerately than by the measure of Summer zeal, and Spring ambition.

We can deal more generously with ourselves in reckoning the part we have played with our years of manhood and womanhood, when Autumn haze shows us that even the hills are more beautiful, the mountains more sublime, the vistas over sea and plain more pleasant, when in sharp, stern outlines of actuality are softened, and the harsh scars of struggle to survive are veiled.

We can feel better satisfied with our little measure of success in our part of the world's work when we can survey it through the softening, gentle haze of Autumn.

Thankful for the harvest, thankful for the friendly touch of the shoulder to shoulder with our fellow workers, we see through the Autumn haze the great white goal of life's Winter, and face it as it becomes one of His children, courageous and content!

Just some thoughts that I felt fit into our calendar. 📖



'Papa, Turn the page....'

MINIATURE OZ BOOKS:

By Caroline Y. Brandt

Editor's Note: Everyone knows the line 'Toto, I've got a feeling we're not in Kansas anymore', exclaimed by Dorothy Gale in the very famous movie, 'The Wizard of Oz', based on the 1900 novel 'The Wonderful Wizard of Oz' by L. Frank Baum.

Everyone knows about the 'The Wizard of Oz', if you do not who know, where have you have been for all of these years. However, you may not know much about the author, L. Frank Baum, (May 15, 1856 – May 6, 1919). He was a creative genius working in the late 19th and the early 20th century. He worked through several different mediums; however, his most successful was certainly children's books. He wrote nine other fantasy novels and a host of other works (55 novels in total, 83 short stories, over 200 poems, an unknown number of scripts, and many miscellaneous writings), and made numerous attempts to bring his works to the stage and screen, sometimes with success and sometimes with some misgivings. However, 'The Wonderful Wizard of Oz' is his most well known work.

The Microbibliophile has presented several different 'lists' encompassing various collecting genres of miniature books. There have been lists about books dealing with trains, books about books, books about Sherlock Holmes, books about silhouettes, books about Christmas, and books about people. We expand our world again today to include books about and featuring 'OZ', which is one of Caroline's collecting favorites.

Excerpts From L. Frank Baum's Wizard of Oz, by L. Frank Baum; Amanda Epstein, adaptor. New York, NY: Amanda Epstein, 1978. 1 1/8" x 1 9/16". Gold paper boards, 16 pages printed from the publisher's calligraphy. Text adapted from the MGM movie rather than Baum's book and says 'wizard of Indiana' rather than 'Omaha'...

The High-Jinks of L. Frank Baum being a selection of songs by the author of the Wizard of Oz as sung by the Uplifters of Los Angeles. Lake Worth, FL: Alla T. Ford Press, 1969. 2 1/2" x 2". Orange paper wrapper, stapled. 31 pages printed by Opium Books, Hong Kong. Songs from the 1938 Silver Anniversary Edition of the Uplifters' Hymnal.

The New Wizard of Oz, with Pictures by W. W. Denslow. Facsimile of the Bobbs-Merrill Company 1903 edition, Indianapolis, IN. (Middleton, WI): Pleasant Company Incorporated, no date (circa 2000). 3 3/8" x 2 3/4". Printed in Singapore, 34 pages. Issued to accompany the doll 'Samantha'. Includes author's introduction and Chapters 1 – 3. Light green paper boards, pictorial.

The Wizard of Oz, by L. Frank Baum. Introduction and adaptation by publisher. (New York, NY): Kurt S. Adler, Inc. 1984. Volume K398 from the series 'Santa's World.' Handcrafted in Taiwan. 2 1/2" x 3 3/16". Gold stamped cloth boards with color photo label, gold endpapers and hangtag, red ribbon marker, 48 pages.

The Wizard of Oz in Pictures, Santa Cruz, CA: Peter and Donna Thomas, 2001. 2 15/16" x 1 3/4". Bound in blue and white checked gingham cloth boards with title label; yellow sleeve with matching label. Printed on Peter's handmade paper with titles in Donna's calligraphy. Title page and colophon tipped inside front and back covers. 10 pages accordion style fold with eight page continuous illustration set into a cut-out yellow lining.

The Wonderful Wizard of Oz, by L. Frank Baum. Van Nuys, CA: Barbara J. Raheb, 1979, Collector Editions in Miniature. Micro, 1" x 3/4". Bound by publisher in brown leather boards pictorially gold stamped with the head of 'Tin Woodman', brown hand marbled endpapers. Black and white illustrations by W.W. Denslow. Printed from reduced 10pt. Press Ronson Bold. Title page reproduced from 1900 first edition, abridged text.

The Wonderful Wizard of Oz, by L. Frank Baum. Leipzig, Germany: Miniaturbuchverlag, 2007, 1st edition. 2 3/16" x 1 3/4". Light blue and color pictorial leather boards, top edge gilt, matching endpapers with black and white illustrations, light gray slipcase pictorially printed with metallic green. Pages (509) printed in black and green. Facsimile of the 1900 edition with decorations and illustrations throughout.

'Toto, I've got a feeling we're not in Kansas anymore.' 📖

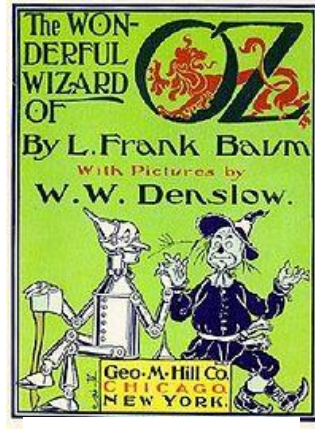
Author's Note: The Oz books were amongst my favorite childhood stories, especially the first three or four. When I published my first miniature book and needed a 'press name' I chose Cyclone Books. My maiden name initials were C.Y.C. (Caroline Y. Casey), and I was publishing alone so it seemed fitting. I drew a picture of Dorothy's house spinning in the cyclone, and my printer, Dave Clinger, recued it for my publisher's logo.

Another favorite is Baum's 'The Life and Adventures of Santa Claus', an enchanting story with wonderful illustrations by Mary Cowled Clark that my father read to me from his childhood copy. It was republished in 1983 by Greenwich House, a division of Arlington House, Inc. and distributed by Crown Publishers. I wish someone would issue that in miniature.

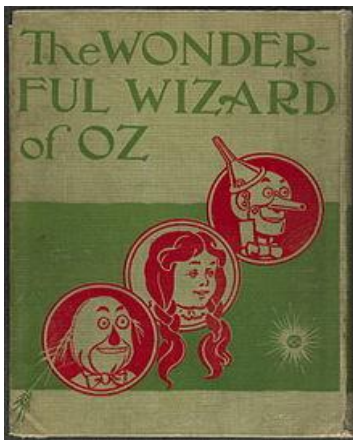
Contact information: Caroline Y. Brandt, telephone 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227



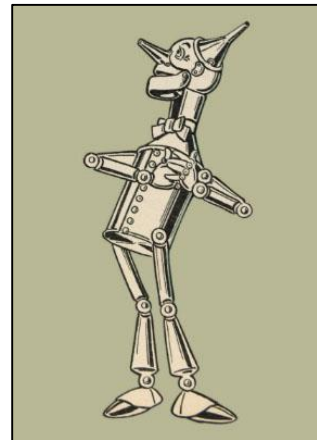
Front Cover 1900 edition



Title Page 1900 edition



Rear Cover 1900 edition




Tin Man

THE ST. ONGE CHECKLIST:

By Jim Brogan

With the July issue I published a checklist of all of the ‘known’ St. Onge miniature books including the various editions, issues, and variants. All in all, some 72 unique entries and with reader feedback two additional items have been added to the list. As I explained, the ‘checklist’ is intended to be a work in progress and the next fields that will be added will be the names of the various printers and binders that St. Onge utilized over the years, for each of the many entries in the list. Some of these companies have long since either ‘gone out of business’ or have been merged thru various acquisitions etc. There are a few that are still in business and in fact still available to execute business as they were when St. Onge was publishing his miniature tomes that we so enjoy today. In some cases an individual printer or binder did all of the various editions, issues, and variants. In other cases, different printers and binders were used for different editions, issues, and variants within a given ‘published title’. A brief overview of the various firms is as follows:

Name of Business	Type of Service	Current Status as a business
Albract	Binder	Need your help with this one, (Utrecht, Holland)
Frank Fortney	Binder	Need your help with this one
Ivor Robinson	Binder	Certainly, a distinguished binder, born in 1924, but more information is needed.
Proost en Brandt	Binder	Founded in the Netherlands in 1703 and still in business as a large commercial printer
Merrymount Press	Printer	The Merrymount Press was a printing company, founded in Boston, Massachusetts, and extant during the years 1893–1941. Most of the Merrymount Press archives are conserved in the Boston Athenaeum.
Reliure du Center S.A.	Binder	A French entity, certainly still in the ‘specialty’ binding business.
Sangorski & Sutcliffe	Binder	They are still in business and recently revived as a entity and part of ‘Shepherds Inc. Falkiner Fine Papers’, very much connected to the binding of fine books.
Weatherby Woolnough	Binder	English firm founded in 1820, but appears to have gone out of business in 2007
Wetherbee & Company	Binder	Need your help with this one
Anthoensen Press	Printer	Founded in Portland, ME, and continued fine letterpress printing through 1987
Chiswick Press	Printer	Founded in 1811 and continued operations till 1962, one of the finest printing houses in the world
Joh. Enschedé	Printer	Founded in the Netherlands in 1703 and still in business as a specialized printer of postage stamps, bank notes, and commercial documents, 310 years
Marchbanks Press	Printer	A New York City printing business but no longer appears to be in business
Stamperia Valdonega	Printer	An Italian entity, founding in 1922 and still engaged in the printing of fine books.
Stanbrook Abby Press	Printer	Founded in 1838 (Worcestershire, England), by Benedictine nuns, limited work still goes on today
Stobbs Press	Printer	Charles R. Stobbs established Stobbs Press. It was located in Worcester, MA and is no longer in business.

I certainly welcome your feedback, corrections, additions, and comments. 

FACSIMILE BOOKS:

By Charlotte Kramer

*Editor's Note: A **facsimile** (from Latin *fac simile* ('make it similar')) is a copy or reproduction of an old book, manuscript, map, art print, or other item of historical value that is as true to the original source as possible. It differs from other forms of reproduction by attempting to replicate the source as accurately as possible in terms of scale, color, condition, and other material qualities. For books and manuscripts, this also entails a complete copy of all pages; hence, an incomplete copy is defined as a 'partial facsimile'. Facsimiles are used, for example, by scholars to research a source that they do not have access to otherwise, and by museums and archives for media preservation and conservation. Finally, my thanks to Dr. Arno Gschwendmer for his assistance in making the connections with Charlotte Kramer*

Biographical Note: Since 2002 Charlotte Kramer has been the owner and director of the publishing company Müller and Schindler, based in Simbach Bavaria. She has studied history and art management in Graz (Austria), Paris (France) and Salamanca (Spain). In 2000 Charlotte published "Mil años de arte miniado" (Ars Millenii, Madrid).

Western illuminated manuscripts often resemble richly endowed museums presenting medieval art in miniature, virtual art galleries whose treasures are in no way inferior in significance to their larger counterparts. These exclusive and carefully bound volumes are not only extremely handy, but also incredibly delicate and have been a central feature of the publishing programme of Müller & Schindler's since the very beginning of the company's production in 1965.

Müller & Schindler has focused on the safeguarding of ancient books with documentations of outstanding quality and especially the publication of limited facsimile editions. Thus, Müller & Schindler was the first company in the German-speaking realm to make a considerable number of the many great medieval manuscripts and also early prints accessible to a scholarly audience and private bibliophile collectors alike, be it in the form of facsimile publications or of faithful reprints in facsimile quality. The precious originals are, after all, only accessible to a very small number of readers, even when housed in public collections.

Recreating a unique and irretrievable original book has always been a challenge. This is exemplified in the painstaking tasks of the facsimile process, starting from the taking of photographs, or image data acquisition, of each single page – a procedure that will always give precedence to the protection of the valuable original. Miniature formats are even more difficult to reproduce. While in the case of larger volumes, photos of decoration or script extending into the inner margins are rather easily taken, small formats frequently represent incredible hurdles that must be overcome when it comes to documenting the full contents of a book.

Given the diligence required to make a true facsimile the publication of an edition will take at least two years. The process of image data acquisition is followed by a pre-press trial stage on the very paper that will be used for the later edition. It must come as close as possible to the original book, in terms of thickness, reflection, and surface texture. In the final-proof stage, each page is compared to the unique original volume, and a fine-tuning of the colouring is done: gold, silver or special colour tones that even the lens of the digital camera would have been unable to capture. The page-proofs are then visually checked until all colours, including gold and silver, correspond faithfully to the original. As a matter of fact, it is much more difficult to reproduce certain shades of grey than to render the luminosity of blue, red or yellow nuances. Each comparison process requires a costly journey to the site of preservation of the valuable original, wherever it is located. For the safety and preservation of the precious original artwork, our publishing team, lithographers, printers and bookbinders are required to travel around the world. After all, the finest and most significant volumes have been dispersed far and wide over the centuries and are now housed in private or public collections, from Los Angeles to London, from Baltimore to

Berlin, Vienna, Paris, Parma or St. Petersburg – to mention but a few of the places where the most valuable pieces of Occidental book heritage are kept. Expenditure for the indispensable comparison process during the individual reproduction phases of any exemplary edition is, of course, just as high for miniature books, if not even more complex to achieve than for volumes in elephant folio size.

The process of printing in several print runs, a strict necessity in facsimile reproduction, is in no way comparable to the printing of other bibliophile art books. For example colour stability must be measured after every thirty to fifty sheets, and a visual check is required by the human eye. Even more difficult is the application of metallic paint, such as gold and silver, on the print substrate. These are traditionally applied by hand and perhaps also chiselled in order to finally render the passing of time by the corresponding patina. Then all facsimile sheets are trimmed in accordance with the original volume, folded and compiled in quires – in a form that is also as close to the original as possible. It is often the composition of quires that reveals highly valuable facts about the making of a painted manuscript.

Last but not least, the binding is the final stage of craftsmanship in the production of a perfect facsimile edition. A replica of the original binding is necessary wherever the outer appearance of the book forms an integral part of its text or history, or if it is prerequisite to understanding it, as is so strikingly illustrated by the example of *The Vienna Model Book*. A more difficult task is the decision regarding the ideal book cover where only a later library binding or a protection of the block of text for conservation purposes exists. Can a contemporary binding be found or should the publisher decide to select a very simple binding, the design of which would match the character of the original book?

The amount of work necessary for the publication of strictly limited facsimile editions is in many ways comparable to the division of work prevailing in a medieval scriptorium: attention to detail, ample time, serene patience and exact precision are all prerequisites for any expert team needing to collaborate on the task.

Every new facsimile edition demands new levels of performance from both publishers and staff in order to faithfully reproduce the full brilliance and aura of an ancient volume. Publishers such as Müller & Schindler will always strive to convey the fascination that emanates from the original in a pure and true manner, and to make the marvellous attraction of medieval book treasures a truly sensory experience. A very important part of any modern facsimile edition is the commentary volume which is produced to explain all of the aspects of the manuscript and enables 21st-century viewers and readers to fully understand these masterpieces from the past.

The publishing programme of Müller & Schindler currently comprises two facsimile editions: *Of Wondrous Occurrences* and *The Vienna Model Book*. Both may be referred to as miniature books and are either ready for delivery or available on subscription. The Prayer Book of Stephan Lochner (Cologne 1451), which was published by Müller & Schindler in 1989, unfortunately was sold out several years ago.

Of Wondrous Occurrences

This delicately painted manuscript from Dublin is a truly extraordinary gem of 15th century book art: thirty-eight leaves with 37 miniature pages, richly embellished with gold leaf, are covered by a gold-embroidered green velvet binding. These magical depictions illustrate a well-known and popular 14th-century text, the *Defensorium inviolatae virginitatis beatae Mariae*. It

was written by the Dominican monk Franz von Retz who dealt with a widely discussed topic of the Middle Ages, namely the virginity of Mary.

The interesting point here is that in order to explain the phenomenon of virginity, the monk used a whole compendium of incredible stories of different origin, such as classical mythology and literature, the Bible and theological scriptures of Albertus Magnus and Isidore of Seville. These miniatures most probably go back to the School of Cologne and can be attributed to Stefan Lochner. They illustrate short and mythical stories in a romantic manner and provide much scope for imagination. Delicate images, surrounded by gold leaf frames and scrollwork, depict the incredible in a fresh colourfulness and with great attention to detail. Impressive interiors and landscapes have fascinated viewers to this day, as well as the highly readable short German and Latin texts on the verso of each page. If you are curious to know more about the mentality and philosophy of medieval people, this richly endowed miniature volume with its texts and pictures will seduce you – taking you on an incredibly exciting journey to a totally mystical world!



*'Of Wondrous Occurrences',
courtesy Müller & Schindler*



*Cover of 'Of Wondrous Occurrences',
courtesy Müller & Schindler*

The facsimile edition of the manuscript MS32513 is held in the National Library of Ireland in Dublin. Thirty-eight leaves in 100 x 78 mm format including 37 miniature pages embellished with 23.5 carat gold leaf. Green velvet binding with gold embroidery. Commentary volume by Prof. Eberhard König and Dr. Ines Dickmann. Both volumes are available in one leather case. The edition has been limited to only 800 numbered copies worldwide.

The Vienna Model Book

Among the most extraordinary and valuable pieces now in the Kunstkammer of the Kunsthistorisches Museum in Vienna is the so-called *The Vienna Model Book*. Created in a magnificent *leporello* format with 56 delicate drawings, mounted on acorn tablets, this is presumably the artistic masterpiece of a Bohemian master from the time of King Wenceslas. It is therefore rather not surprising that this small work of art has been shown in a wide range of exhibitions about later famous artists such as Duerer, Cranach and Holbein and referred to as an early masterpiece of Central European portrait art. Once known as the *Ambras Model Book*, this volume is a truly fascinating piece of work. Its artistic virtuosity rivals the most exquisite examples of its kind.

The artist purposefully relied on a reduced colour pallet and used a particular technique of drawing with a silver pen. Although he does without gold and colour, he still exhibits his creative excellence by enchanting viewers with his delicate images, secure lines and an extraordinary expressionism in a very small format. Incredibly fascinating are the highly individualised portraits and fantastic animal depictions. The artist lends his creatures both expression and vivacity: fifty-six drawings mounted on 14 small, almost square-shaped wooden tablets in 95x90 mm format and



'The Vienna Model Book', tables and leather embossed case, courtesy Müller & Schindler

set in acorn wood mini-frames. Perhaps intended as a presentation *leporello* for potential patrons, this Model Book has been kept, from the time of its making, in a perfect leather-embossed case. It bears testimony to the great art of bookbinding: a kind of transportation bag in order to preserve the valuable leaves, a pleasure for all senses, a picture gallery to leaf through and admire. A highly outstanding piece of work which, due to its extraordinary and unique character, will truly enrich any well-endowed collection of miniature books.



Acorn wood mini-frame, enlarged for the purpose of the illustration, courtesy Müller & Schindler

The facsimile edition of the Model Book Inv. No. KK5003/5004 from the Kunstkammer at the Kunsthistorisches Museum in Vienna. Fifty-six pen drawings on greenish paper leaves, mounted on 14 foldable wooden tablets (95x90 mm) in a *de luxe* leather case. Made around 1410 in Bohemia or Austria. Commentary volume by Dr. Maria Theisen with a contribution by Prof. Eberhard König exploring the significance of the Model Book in medieval art. The edition has been limited to 800 copies worldwide.

In a future article, we will be able to provide you with the details of just how we go through the various production processes required to produce a limited edition facsimile edition. 📖

Author's Note: Please contact me at my email address/regular mail address should you have particular questions about the facsimiles and mention that you are a subscriber of 'The Microbibliophile'.

Contact information: Charlotte Kramer, Verlag Müller und Schindler, Innstrasse 7, 84359 Simbach am Inn, E-mail: kramer@muellerundschindler.de, www.muellerundschindler.de

Big Magazine for Small Collectors

Fine Books & Collections covers the entire book collecting world. So even if your area of interest is miniature books, you'll find much to enjoy in every issue. Stay connected to the big picture, even if your collecting interests are quite a bit smaller.

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TERMS and DEFINITIONS:

Gilt edges: abbreviated as 'g.e.', book edges which have been covered with gold leaf. The application of the gold leaf is accomplished by first putting the book into a simple screw press/vise and the edges are then shaved to obtain a smooth as possible surface. The edge surface is polished with paper shavings and then coated with a diluted solution of albumen or gelatin prior to the 'laying on of the gold leaf. After a short period for drying, then the glazing is done with a burnisher, first through waxed paper and then directly on the 'gilt edge'. Different qualities of paper call for slight variations of treatment of application. It is usual to 'dust' the sheets with talcum to prevent them from sticking together.

From a collector's description, a book may be described as 'all edges gilt' or 'top edge gilt'. 📖

THE SPIRIT of a MINIATURE BOOK COLLECTOR:

By Jim Brogan

I can remember the day that I arrived in San Diego to attend my first MBS Conclave in 2008. Seems like only yesterday that I arrived and opened up the unique bag of things that was given to me as part of the registration process. There were maps and various announcements and schedules of activities and menus, all the things that you expect at a professional conference. However, there were also included, in the collection, several ‘keepsakes’, those special things that some of the attendees provided as tokens of appreciation to each attendee. With each subsequent Conclave I always look forward to that special bag of special things, the keepsakes. Some are handmade, some large, some very small, some ornate, some less complex. However, the glue that each keepsake contains is the expressions and creativity of each provider and the amount of thought that is included in every one of the keepsakes. These to me, are priceless. I am sure that some of the members are fastidious collectors of the keepsakes from each Conclave and there are members who spend a tremendous amount of time providing a keepsake that I would consider a treasure.

One such keepsake that is a joy to behold, for me, was created by C. Darleen Cordova. The keepsake is in the form of a little book, not a miniature but about 5 ½” tall and 4” wide, containing ten numbered pages of outstanding information. Who can calculate the hours spent on research and assembly of such as piece? The subject of the book is the miniature books that have been produced by Monsignor Francis J. Weber. The title of this gem is *Weber’s 101 and Counting*. What you may or may not know is that ‘*Weber’s 100*’ is a list of the Monsignor’s first 100 miniature book publications, the list was originally published by Dawson’s Bookshop as a keepsake for the MBC Conclave, held in Ottawa, in 1994.

Monsignor Weber, the most prolific author/editor of miniature books that we have as part of our world of miniature books. Many of the Monsignor’s books were published under the press name of Junipero Serra Press but this was not an exclusive venture as many different press names are part of those first 100 miniatures. In total, the Monsignor has published a total of 129 different miniatures with the most current one being *Wonders of America, Land of Superlatives*, 2013. Darleen’s book is produced on a fine crème colored paper and includes several fine color pictures of Weber’s volumes. There is a brief introduction speaking about the Monsignor. Darleen has included some very descriptive information on each of the 29 volumes published by the Monsignor since 1994 as well as a ‘cross reference list of the various publishers and press names’ utilized over the years for the ‘first 100 miniatures’.

Darleen’s sprit and enthusiasm, as well as her love for the world of miniature books, shines with this keepsake. If you were fortunate enough to attend the Conclave in Vancouver, you are already the owner of this fine gift.

A job well done. 📖

Contact information: C. Darleen Cordova, 9621 Campus Drive, Anaheim, CA
92804-3410,
E-mail: c.cordova@sbcglobal.net or www.iloveminibooks.com



OBITUARY

Duane C. Scott, proprietor of the Scott Free Press, my father, died early this morning, August 23, 2013, at the age of 92, following a series of heart attacks, in Grand Rapids, MN. He was a WWII Air force veteran where he taught navigation to cadets. He was a professional photographer and managed a camera shop. He bought, restored and sold antique printing presses as well as performed custom printing.

Many of the long-time printers, who are members of the APA and the AAPA, will remember him, as he was an active member, and avid contributor over a thirty year period to 'Treasure Gems', 'Ink Cahoots' and 'It's A Small World'.

He printed a number of books, including six miniature books. His prized miniature collection was donated to the Harry Ransom Center two years ago. The Ransom Center held an exhibit of Dad's miniature books, and he was able to visit the Ransom Center for a red carpet tour of their exhibits shortly after the books were donated, and to see them archived at the Center as the Duane C. Scott Miniature Book Collection. He was a charter member of the Miniature Book Society as well.

He and his wife Dolly, lived in assisted living in Grand Rapids, MN, for the past several years, following a stroke, which limited his ability to walk. He was honored to be designated a "tramp printer" by the APA, and spent much of his time reading, and watching baseball games on TV.

(supplied by his daughter Rachel)

'MY REMINISCENCES FROM CONCLAVE I':

By Duane Scott

Editor's Note; as part of the Conclave XXXI program we included the reminiscences from many of the Charter Members that were present at the first Conclave. Some spoke in person, in Vancouver, and some provided their thoughts in letters that were then read at the Award's Banquet. I had the pleasure of reading the letter that I received from Duane Scott. The following is a reprint of his letter about Conclave I and the world of miniature books.



"Amazing that your letter did finally reach me as I have not lived at the address that you used since December 2007.

I am now 92 years old and have not printed since having a stroke several years ago. I do remember having a good time at the first Conclave as well as the meeting in England.

Thank you for contacting me,
Sincerely,
Duane Scott"


Great job Duane! We will miss you. 📖

START THE PRESS:

By Jim Brogan


Next issue (publish date November 15, 2013):

- Famous Miniature Book Person, Frank Irwin, ‘Hillside Press’
- St. Onge: The checklist updated with the printers and the binders
- We hope to provide a review of *Gisborne*, another fine short story by Prue Batten, published by BoPress Miniature Books. Guy of Gisborne was one of the ‘bad guys’ in the realm of Robin Hood.
- A review of *The Red Red Rose*, BoPress, Pat Sweet, Riverside, CA
- A review of Vol. III of *Pride and Prejudice*, Plum Park Press, Tony Firman, Haslet, TX
- A review of *Carpet Jewels*, BB Miniatures, Barbara Brear, Franschoek, South Africa
- A review of *Butterflies Fly*, Mystical Places Press, Jill Tim, Wentachee, Washington
- Stephen Byrne will have a special article on an David Bryce exhibit at the National Library of Scotland
- Perhaps some expanded details behind the 2013 MBS Book Competition winners, from the creators
- More about that special term ‘REMBOÏTAGE’
- More from *New England Fancies*
- A few more favorite St. Onge books
- Hopefully, something by you

Keep me posted on what is going on at your press or with your collection. Anticipation and searching is half of the fun. We all love the details. 

THE SUNSHINE CLUB:

By Jim Brogan

Sometimes people get a bit ‘under the weather’, certainly not by their own choice. I thought that it may be a good idea to bring the family of our subscribers a bit more in touch with each other so that friends may have the opportunity to stay in touch, especially during those times when a familiar face, or voice, or a pen may bring a bit of sunshine into the room. Two of our subscribers who would appreciate an extra bit of ‘sunshine’. 

MURIEL UNDERWOOD
4431 N MONTICELLO AVE
CHICAGO, IL 60625-5943

AL HOUSE
15575 TYLER STATION ROAD
BEAVERDAM, VA 23015

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS, Norman W. Forgue, 1905 – 1985: By Jim Brogan

‘The Amazing Mr. Forgue’, another member of that unique group of special people, the microbibliophiles. Actually, Norman Forgue, one of the six renaissance miniature book publishers of the 20th century, was interested in miniatures of all types. The six renaissance miniature book publishers are Forgue, Schori, Massmann, Weygand, Irwin, and Dawson’s Book Shop.

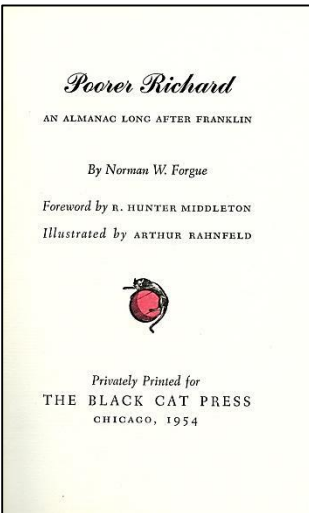
I will now provide you with some insight, that you may have previously seen or maybe it is something new for your eyes. As published in Issue Number 7 of the ‘Miniature Book News’, March 1967, Julian I. Edison, Editor, is a short article, ‘A Conversation with Norman W. Forgue’. The conversation was facilitated by a Mr. Dennis Marshall, and I will share this opening paragraph with you:

Marshal: “What caused you to first try your hand at a miniature book?”

Forgue: “In our home we have a miniature gun collection, we have miniature trains, soldiers, animals, ship models, porcelain. So miniatures have always excited me. I became interested in making miniature books because of a letter from Ruth Adomeit telling me that she was editing her little magazine, ‘The Miniature Book Collector’. I later found out that she had started her miniature collection because of an article I had written some twenty years before in ‘The Book Collector’s Packet’, a magazine that I was then editor of.”

Editor’s Note: You can read the content of Ruth Adomeit’s comments from the ‘MBC’ on page 36 of this issue. ‘Black Cat Press – may it have nine lives!’

So here again we have that chance connection between two of the famous names in the world of miniature books.



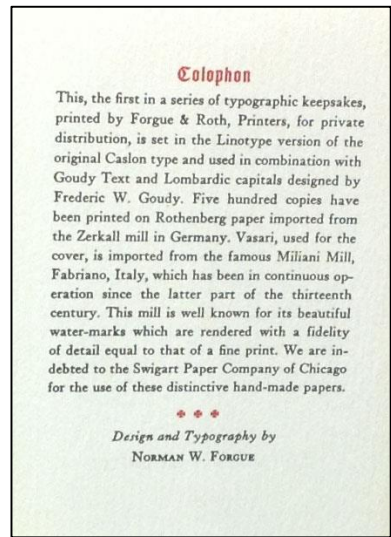
*Title page from
‘Poorer Richard’*

Norman Forgue began his printer career at the age of 17 as a seaman aboard the naval battleship, the U.S.S. Maryland in 1922. Depending on the size of the ship they either did the ‘daily newsletter’ on a typewriter or an on-board printing press. This is the earliest record of Mr. Forgue becoming involved with ‘moveable type’. A more formal part of his printing career moved forward with his employment in 1933 with the Ludlow Typograph Company, in Chicago. Mr. Forgue was certainly a man who was embedded into the world of printing and publishing. Starting with ‘odd jobs’, he progressed rapidly through the print room with jobs of increasing technical skills and levels of responsibility. Much of the wonderful work that he produced was from the fruits of his 40 odd years as he worked through the many tasks and jobs that were his education in the world of printing. If you have the opportunity to read *Poorer Richard*, a 1953 book published by Mr. Forgue about his life in the printing and publishing world, you will be just fascinated by the enthusiasm and drive that this man put forth in learning everything he could about creating books. The forward of *Poorer Richard* was written by R. Hunter Middleton an associate

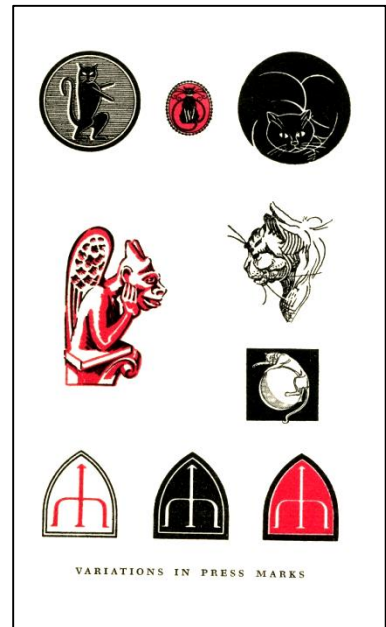
of Mr. Forgue. Middleton's comments were, "Norman Forgue, often referred to by his friends as 'The Amazing Mr. Forgue', has this creative touch. Sometimes his approach employs the hammer and tongs of a Calder, sometimes the literary rhythm of a Hemingway and sometimes the quiet poetic touch of a Robert Frost". Along the road of these early years, he did produce his first miniature book, *Gutenberg, To Printers Throughout the World*, in 1937 and another in 1938, *Judge Not a Book By Its Cover*. There is an interesting 'sidebar' story about this book. According to Robert Bradbury: *Twentieth Century United States Miniature Books*, Mr. Forgue telephoned Mr. Massmann in 1984 and said that he had come across some copies of a miniature book that he had printed years before and wanted to know if Massmann would like a copy. One of Bob's questions was 'how many copies did you print'? Mr. Forgue was not sure but over time he did locate 71 copies and seemed to remember that maybe the original work was done as a 'keepsake' for the typesetters professional organization meeting.

Mr. Forgue moved at a blistering pace during the 1930s grabbing as much of a printer's education as possible with various jobs and made his decision to begin to produce books with almost no money and formed the Black Cat Press. As time marched on, he formed The Norman Press which was utilized for more commercial printing ventures than miniature books. Also during these early years, 'The Amazing Mr. Forgue' also choose to devote some of his time to being the editor of the *Book Collector's Packet*. I talked about this unique publication in Volume XXXII, Number 1 of *The Microbibliophile*. Mr. Forgue was the publisher from 1938 to 1945. There were several breaks in the published issues over the years due to world events but all in all, another wonderful gift. The Norman Press operated until 1974 when Forgue decided to retire from the commercial printing world and dedicate himself to the creation of miniature books. Prior to retiring from The Norman Press he had already produced more than 35 miniature volumes under the press name of Black Cat Press. The next 14 years produced more than 65 additional miniature titles.

Mr. Forgue certainly covered a wide selection of subjects with his miniature creations. He also understood the importance of the overall quality of the final product being the sum of all of the components, the composition, the paper, the fonts, the printed page, and the binding. Many of his books were done with fine leathers. He did not create as many 'designer bindings' as did his good friend Ward Schori but he

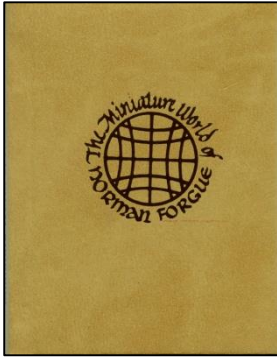


*Colophone from Gutenberg
courtesy C. Darleen Cordova*




*Variations of press marks
used by Norman Forgue*

did create at least three different bindings with the famous Spanish binder, Josephina Diez. These are: *In the Image of Man*, *Oriental Encounters*, and *Daffynitions*. Seven additional titles were bound by John Lariviere. Bela Blau bound another fifty-six books. Mr. Forgue praised Bela Blau as such, “Bela Blau is a master craftsman. His leathers are the best and the addition of tiny head bands, proper end-papers, and attention to the smallest detail insures that you have the finest binding available.”



Mr. Forgue published a *Black Cat Press Bibliography and Ephemera*, in 1977, This is a beautiful two volume set supplied with a slipcase. An additional listing of all of the Black Cat press publications can be referenced in the *Twentieth Century United States Miniature Books*, by Robert C. Bradbury. Beyond the titles and the details of the books, with the press name, of the Black Cat Press is a most interesting miniature book that describes the man himself and how he lived his life.


The Miniature World of Normal Forgue, by James Gutherie, was produced as a miniature book as a summary to an assignment that Gutherie had as a correspondent for *Life Magazine*. The Introduction to the book was written by a close friend of Forgue, Ward K. Schori, is just full of rich details about the Forgue. The actual text by Gutherie is set as ‘a walking tour’ through Forgue’s home viewing all of his collections and outstanding miniature creations. The closing line of Gutherie’s text is: ‘This is an assignment that I will not soon forget and I will certainly take advantage of my host’s “Come again...anytime!” ’ 

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #45, a wonderful selection of fine miniature books including: *Beautiful Books In Red*, and ‘many wonderful books from the great old press names’, 104 items in total, well illustrate with color, distributed via e-mail, hard copy available upon request. Also, visit the new ‘online catalog’ at www.KarenNymanMiniatureBooks.com. Contact information is: 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Bromer Booksellers, Catalogue E - 37, for this late-summer offering, the staff has pulled together several items from across various specialty areas that are offering at 50% of their list prices. A small group of miniatures can be found together at the very end of the list. Some old, some not so old, some rare, some not so rare, but all gems. Contact information: telephone: 617.247.2818, www.bromer.com

Oak Knoll Press, Catalog # 302, Books about Books and Bibliography’. Another great collection of outstanding books, as always, the catalog is a great read in itself. Look at it online or request a printed copy for your enjoyment and information searching. Contact information: telephone: 302.328.7232, www.oakknoll.com, E-mail: oakknoll@oakknoll.com


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

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.

September is our 'Maintenance Month'. The exhibit will be at the following location for the months of October and November 2013:

Iowa Center for the Book
Iowa Library Services/State Library
1112 East Grand Avenue
Des Moines, IA 50319
www.iowacenterforthebook

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 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. Reservations after February 2014 are 'wide open'. Check the MBS website www.mbs.org. 

PUBLICATIONS RECEIVED:


Sometime when I am sitting in the gazebo, having a coffee, and reading the Sunday papers with the dogs, it is a good practice to revisit those publications that arrive via the mailman. It is amazing that on the second or third read you can still come across something 'new'.

Miniature Book Society, Newsletter, Number 93, July 2013, 24 pages of facts, details, and happenings in the world of miniature books. Some of the features with this issue include 'Quotes for Life', by Joy Bathie and the 'New Smallest From Japan', by Julian Edison.

Contact information: Editor: Barbara Williamson, E-mail: willbj1@att.net, www.mbs.org.

Fine Books and Collections Magazine, Summer 2013, A large format, full color, glossy magazine devoted to fine books, collections, and printing. The publication also maintains an excellent 'resource guide' dealing with everything about books. A few of the highlights of this issue are a story, 'Wild Collections', which talks about the collections of Maurice Sendak and 'Familiar Quotations' which traces the origins of some of our most used quotations, just the 'tip of the iceberg', all great reading for sure. They also support an in-depth blog at the following address: http://www.finebooksmagazine.com/fine_books_blog, another joy to tour.

Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine.com

Both of these publications are wonderful resources. 

DID YOU KNOW?

‘Black Cat Press – may it have nine lives!’

(reprinted from *The Miniature Book Collector*, Volume I, No. 3, December 1960, page 9, Ruth E. Adomeit, Editor, Achille J. St. Onge, Publisher)

This year when the *Miniature Book Collector* was launched, one of the first copies went to Mr. Norman W. Forgue of the Black Cat Press in Chicago, who many years ago had published that delightful magazine for bibliophiles, *The Book Collector's Packet*. It was a chance paragraph, in that magazine, about the Kingsport Press miniature book on George Washington, which really started your editor on her exciting search for tiny books about 20 years ago, although Mr. Forgue did not know this.

Can you image the thrill of opening a letter from Mr. Forgue and finding proof sheets for some pages of a charming miniature book and the following note:

“For several days I have been knee-deep in plans for a miniature book – now production is underway. Book will be 1 15/16 x 2 5/8 inches, run about 40 pages, printed in two colors. Text is *One Hundred Proverbs Adopted from the Japanese*. . . . already making plans for others. So you see your little quarterly really did some good.”

Thank you, Mr. Forgue! We will be waiting anxiously to see the tiny volume and hope you will let us know more about the others you are planning. Let us know when you are ready to take orders for the book of proverbs for surely all our subscribers will want copies. 📖



*Washington's Farewell Address,
by Kingsport Press,
Kingsport, TN, 1932*

*Image enlarged for illustration purposes,
Gold stamped, front and rear covers,
Brown leather, all edges gilt (g.e.)*

Anne Boleyn carried a miniature prayer book to the scaffold in 1536, an illuminated manuscript with a painted portrait of Henry VIII, her executioner.

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

DESPERATELY SEEKING A “LITTLE” HELP

Scholar hopes to purchase *The Juggler of Notre Dame: An Old French Legend*, dos-à-dos binding with French *Jongleur de Notre-Dame: un journal imaginaire à propos de la legende ancienne*, retold and illustrated by Maryline Poole Adams (Berkeley, California: Poole Press, 2003)

Contact jmziolk@fas.harvard.edu

advertisement

UPCOMING EVENTS:

2013 Library of Congress National Book Festival, National Mall, Washington, DC, September 21-22, 2013

Additional information: <http://www.loc.gov/bookfest/>

2013 Vancouver Book Fair, UBC Robson Square, 800 Robson Street, Vancouver, BC, Canada, September 28-29, 2013

Additional information: <http://www.vancouverbookfair.com>

Frankfurt, Germany Book Fair, October 9-13, 2013

Additional information: <http://www.buchmesse.de/en/fbf/>

Edinburgh, Scotland National Library of Scotland, Bryce Exhibit,

September 18 – October 18, 2013

Additional information: <http://www.nls.uk/events>

Boston, MA, Book Talk: Nicholas Basbanes, ‘On Paper: The Everything of Its 2000 Year History,

October 24, 2013, Boston Athenaeum, 10 ½ Beacon Street

Additional information: <http://www.bostonathenaeum.org/node/1735>

Boston, 36th Annual International Antiquarian Book Fair, November 15 – 17, Hynes Convention Center

Additional information: <http://www.bostonbookfair.com>

New York, New York, Sotheby’s Auction, ‘The Bay Psalm Book Sale’, November 26, 2013

Additional information: <http://www.sothebys.com>


Editor’s Note: This is in fact an auction of the first book printed in America, do you remember ‘The Microbibliophile’ article a few issues ago about the first printing press in America, Boston, and the printer, Stephen Daye? This is the book, certainly a ‘high end item’ but may be an interesting event to attend, either in person or on the web.

East Hanover, NJ, The New Jersey Book and Ephemera Fair, December 06 – 07, 2013,

Additional information: <http://www.flamingoeventz.com/>

Los Angeles, California, The Getty Museum, Canterbury and St. Albans: Treasures from Church and Cloister,

St. Albans Psalter, September 2013 - February 2, 2014, Additional information: <http://www.getty.edu>

Give yourself a break, visit an event... 

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 (the editor's daughter) is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989, for a special indexing project, 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, also, *Silhouettes In Miniature*, published by Juniper Von Phitzer, 1998, call 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

Darleen Cordova is looking for the following *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of six 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 the 'small printed document' titled "*It Happens To Everyone*", this was featured in *The Microbibliophile* Vol. XXX No. 2 (March 2011) p. 18 Contact information: E-mail: eldiamond54@comcast.net



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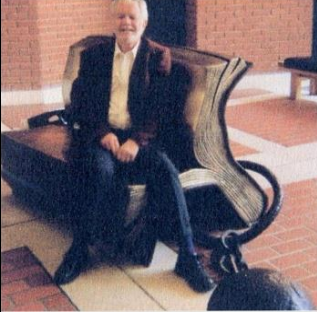


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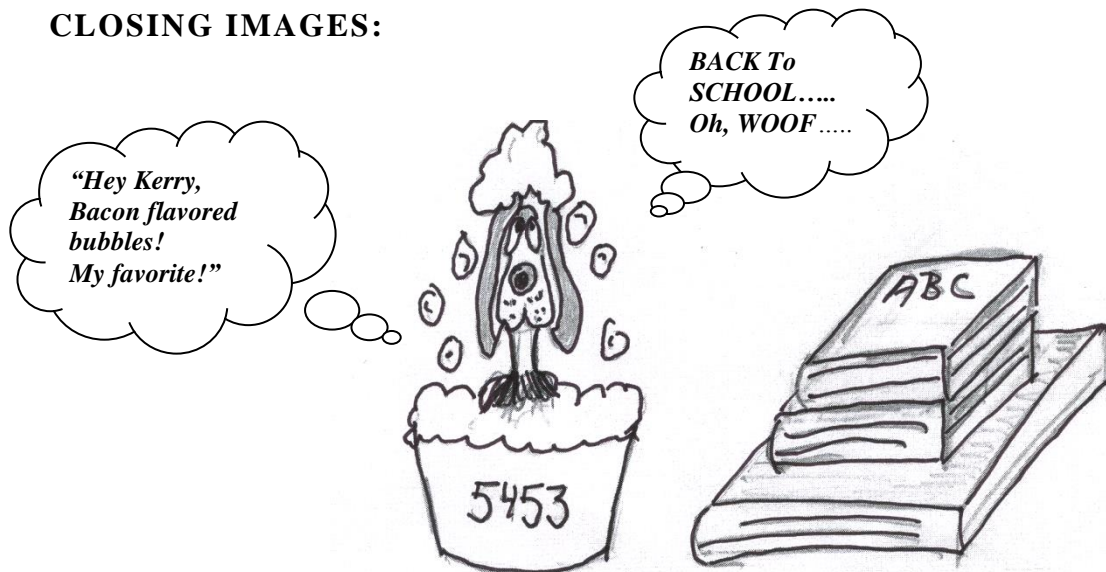
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