

THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXIII, Number 6, Issue 192 November, 2014



*May the warmth and wonder of your holidays be
with you today and throughout the coming year!*

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'A Christmas Story': By Caroline Y. Brandt



'HELLO! LITTLE ONE!'

Original illustration by THOMAS NAST, published in "Harper's Weekly" December 1884

When Grandpa Bohn was a very little boy, about five years old, he was living with his parents and his little sister Genevieve, on his grandfather Lindemann's farm way up north in Enderlin, North Dakota. One snowy Christmas Eve he received a telephone call, a very exciting event when phones' were quite new. The telephone hung on the wall and he was so small that he had to stand on a box to be able to reach the receiver.

When Bohn said "Hello" a voice said to him, "Bohn this is Santa Clause." What a thrill to receive a call from old Santa himself! Santa continued, "I have been talking to your grandfather, and he tells me that you have been a very good little boy all year. That makes me very happy. Early tomorrow on Christmas morning, go down to the creek and you will find a nice surprise".

Bohn was so excited he could hardly sleep that night. You can be sure he was up bright and early on Christmas morning, eager to set out on his great adventure. His mother insisted that he eat his breakfast and bundle up warmly against the bitter cold. But finally, he was off and hurried as fast as his little legs would let him through the deep snow to the nearby creek. And there he found a beautiful sled with his name on it! It was a Flexible Flyer and painted in bright colors. You can imagine what fun he had that winter sliding through the snow on his sled. All through his long life he never forgot that magical Christmas when he received the telephone call from old Santa himself and found his wonderful surprise.

CYL 12/03

Editor's Note: A true story, recorded by Caroline in December 2003

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

Sherry Mayo, Publisher **James M. Brogan**, Editor

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Greetings from the Squeaky Roll Top Desk:

As I have said before ‘Tempis Fugit’. This issue, at the end of 2014, marks the fourth year that I have been able to bring you *The Microbibliophile*. It does not seem possible that four years could move so fast, I had to actually go back to the bookshelf and check the dates on the issues. The joy of a lifetime for sure. I have met a lot of new friends, corresponded with a lot of great bibliophiles around the world, done some research, learned a lot about people and bibliophilia, and best of all; been able to share all of this with you. My biggest wish for the new year is to have more readers submit articles and ideas for *The Microbibliophile*. Variety is certainly the spice of life and this is ever so true in the world of publishing a miniature book journal. You really never know what you do not know.

Miniature trees and miniature books, some things are similar and some things are different, water for some and a dry shelf for the others. The bonsai trees all know it is approaching their rest time. The pines have needles turning yellow and hinoki cypress trees; the same. The maples are showing their gold and red joys of the season and the pyracantha are all decked out in their tiny orange beads. The snow and cold of the winter will bring bright green leaves in the spring. The woodstove is all polished up with the new gaskets installed and ready to go with enough oak and hickory wood in the shed for the long winter. Summer is for coffee time in the gazebo and winter is for coffee time by the wood stove.

I have not had much feedback about a theme or future road for 2015, so please let me know what your ideas and needs for the new year may be. One idea is to do a series of articles about ‘miniature book related research tools’ or ‘unusual miniature books’, or even font styles. Maybe I will entertain an ongoing discussion series about how today’s bibliophiles will be able to create a permanent ‘catalogue’ or database of all of the published miniature books in the world. Please put on your thinking cap for me.

There are nine new miniature books reviewed this month, a long list for sure. There are also touch points for several older miniatures which are discussed as part of the articles about Charlotte M. Smith and the Tamazunchale Press as well as a few ‘holiday favorites’. I bet you did not know what Charlotte Smith’s middle name was, read the article and you can add that minutia to your gray matter. Pat Sweet, Tony Firman, Mark Palkovic, Msgr. Weber, Darleen Cordova, and Prue Batten have supplied an excellent selection of miniatures for your enjoyment.

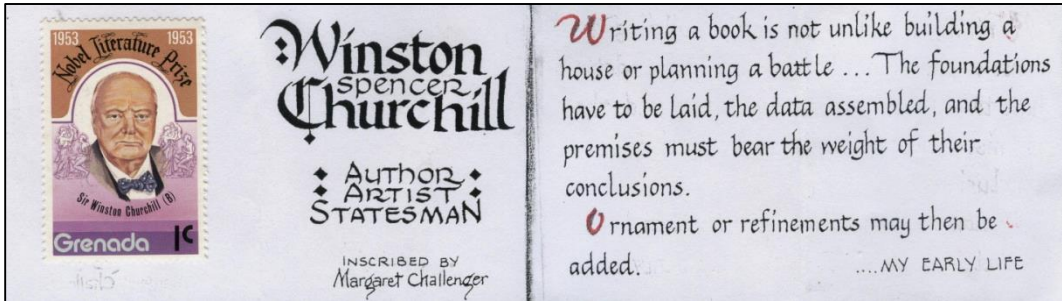
The more eyes, ears, and pens we have, the more *The Microbibliophile* becomes your publication. Think about what you may want to say, dip your feathered quill in the ink well, and let it run across the paper. It takes some coaxing to get people in the writing mode, but once they start, they always say they had a good time doing it.

Please share *The Microbibliophile* with a friend or your librarian, if they like what we offer, I can send them a sample issue as well as a subscription form.

If you would like to submit a review of a favorite book, new or old, or an informative article about a miniature book or a related topic, please do so, I can certainly use your help and the offer is always on the table. My eyes will have a bit of extra sparkle when I open the little brass door of Box 5453, and find your article. Actually electronic docs are easier to handle but whatever is best for you is fine with me. Thank you for the opportunity to bring *The Microbibliophile* into your life. Wishing you and your families the best of health and happiness with the holidays and the New Year. 📖



FOOD FOR THOUGHT:



MINIATURE BOOK REVIEWS and CRITICISM:

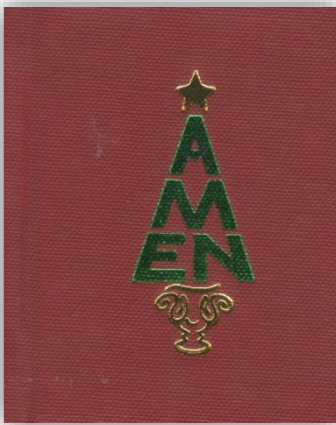
Comic Strip Classics by Francis J. Weber, published by El Camino Real Press, Mission Hills, CA, 2014, reviewed by Darleen Cordova. This latest miniature is the 130th miniature book written and or edited by Monsignor Weber. As a child, Francis Weber collected books, coins, and stamps and this book reflects both his love of comics and continues his trend of using commemorative postage stamps as a frontispiece. Comic strips, as an American art form, have been featured in newspapers since 1897. On October 1, 1995, the United States Postal Service issued a series of commemorative 32-cent postage stamps to honor the centennial of the newspaper comic strip. These 20 stamps represent the first 50 years of comics in American newspapers.

In *Comic Strip Classics*, Msgr. Weber provides a delightful little history of these 20 earliest American cartoons/comic strips, beginning with ‘The Katzenjammer Kids’, the oldest comic strip still being produced. ‘The Yellow Kid’, the earliest color cartoon for newspapers, ran from 1895 to 1898 and gave ‘yellow journalism’ its name. His tidbits include information such as the cartoonist’s name and duration of the series. Other comics highlighted in *Comic Strip Classics* are ‘Little Nemo in Slumberland’, ‘Bringing Up Father’, and ‘Rube Goldberg’s Inventions’ which amused people for five decades. George Herriman’s ‘Krazy Kat’ is considered a high mark in this art form. ‘Toonerville Folks’, ‘Gasoline Alley’, ‘Barney Google’, ‘Little Orphan Annie’, ‘Popeye’, ‘Blondie’, ‘Dick Tracy’, ‘Alley Oop’, ‘Nancy’, ‘Flash Gordon’, ‘Terry and the Pirates’, ‘Prince Valiant’, and the soap opera ‘Brenda Starr’, all had an impact on us in some way. Even Sadie Hawkin’s Day and Fearless Fosdick are familiar terms associated with Al Capp’s ‘Li’l Abner’ series. Weber indicates that an estimated 115 million Americans still read the Sunday comics. Are you one of them? If so, you need this little book.

The miniature book measures 2 ⁷/₈" x 2 ¹/₈" and consists of 11 numbered pages, letterpress printed in black and red on Mohawk Superfine paper, by Patrick Reagh. The typeface used for ‘display’ is Cooper Black and the text is in 7 pt. Sabon. Bound in attractive gilt red leatherette (“calf” finish) by Mariana Blau, with ‘Comic Strip’ stamped on the front cover and spine. One of the 20 commemorative postage stamps from the USPS ‘Comic Strip Classics’ series is used as the frontispiece in each book. There is a charming ‘Dagwood’ illustration following the title page which resembles the one on the top frame of the ‘Comic Strip Classics’ stamp pane. Overall, another delightful miniature from the ‘Old Country Priest’.

Printed in a limited edition of 150 copies; Msgr. Weber reportedly gave 80 copies to the Zamorano Club for their annual meeting with the Roxburgh Club of Sacramento, to use as a keepsake. A few more were given away to acquaintances. Since the books are in very limited availability, check with you favorite miniature bookseller or collector friends to locate a copy. 📖

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



Christmas Amens, by Mark Saya, published by Mark Palkovic, Flying Pig Press. I love the holidays and the wonderful little tomes that are published at this time of the year. There are just so many facets of the holidays that are new and enjoyable to learn about. *Christmas Amens* is just such a book. ‘Amens’ is divided into two major sections; the first defines the origin and use of the word across many cultures. The second half of the book provides the reader with the actual musical scores for eight different ‘amens’.

The opening pages of the book explain the origin of origin of amen beginning with the root of the word from the Hebrew language, meaning ‘to nourish and make strong’. The ancient Greeks used the Hebrew word ‘amhn’ to mean ‘truth’, ‘surely’, and ‘absolutely’. As languages have evolved, the current modern meaning of the word and its pronunciation have pretty

much moved toward a common word and meaning. It is interesting that this is one of a few words that have moved forward across time from an early Egyptian word (3000 B.C.) that was used to explain the worshipping of their sun god. The book presents a short but concise tour of the origin of the word from its earliest use to its multi cultural/religious use today.

The second section of the book is devoted to eight different ‘amens’ that the author used as demonstrations in a ‘harmony class’ he taught at the university level. As is the case with good things, they continue to be used and evolve into more things for more people. The author shared the amens with his friends and the amens began to work their way into the responses at various church services. The actual musical scores of the eight Amen, each has a unique name, is provided in the format of the book. It is not often that we are able to see an actual musical score published in a miniature book.

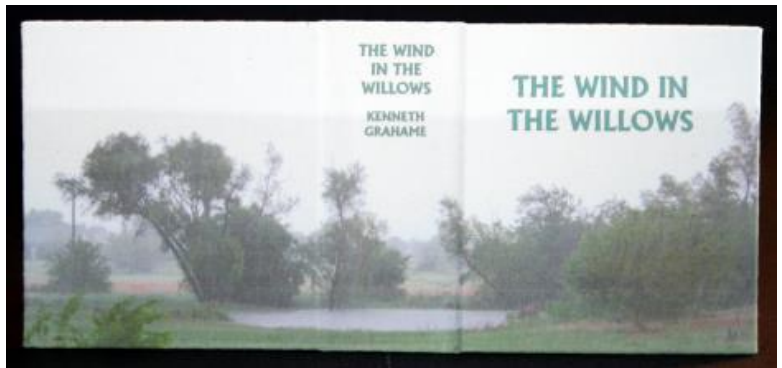
The book is a hardbound book cover in a red-rust covered cloth. The physical dimensions of the book are 2 1/2" x 2" with 55 numbered pages. The title is printed with a stylized representation of a Christmas Tree on the cover in a combination of gold and bright green lettering. The title printed in text format is also provided on the spine. Gold endpapers set off the actual text papers. The book was, according to the colophon, bound by a team including Mark Palkovic, Karl Grummich, and Matt Grummich. Overall, an excellent job regarding subject and production, well done. The price for the volume is \$30; contact Mark Palkovic for availability and shipping details for *Christmas Amens*. 📖

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

The Wind In The Willows, by Kenneth Grahame (1859 – 1932), originally published by Methuen in 1908 as a plain text version printed with only a frontispiece illustrated. The Plum Park Press miniature edition follows the 1913 edition as published by Charles Scribner’s and Sons and illustrated by Paul Branson.

As a young man, Grahame began to publish short stories in various London periodicals.

The Reluctant Dragon was published in 1893 and then, in 1908, his sensational work *The Wind In The Willows* was available. The Willows is a collection of stories inspired by his boyhood adventures and countryside home near the river. Grahame’s son Alastair, is represented, in the novel, by the character ‘Mr. Toad’. Despite the wide acceptance of the novel, Grahame never attempted to write a sequel. ‘The Willows’ continues to still be enjoyed by generations of readers both young and old.



Rear and front cover ‘out folded’ to show the printed cover cloth



Mr. Toad

Illustration by Paul Bransom

The story is told through the lives and activities of four anthropomorphized animal characters; Ratty, Mole, Badger and Mr. Toad. Mole has a case of spring fever and decides to forgo his house cleaning for a walk in the meadow near the river where he meets Ratty. The continuous adventure goes on from this point through the summer months and the subsequent change of seasons. Under the surface of the story written, in a fine English prose by the author, its lovable characters experience the value of kindness, patience, loyalty, and industry. Toad, is the 'spoiled rich boy' who has to learn the hard way that adventure and modern devices such as a automobile may not be the easy road to satisfaction.

Remember that Grahame wrote this story based on the stories he told his young son, a bit of 'life lessons from a father to his son'. The author uses the endearing characters to express the message the friends with real virtues are able to contribute to each other's moral growth.

The Wind In The Willows consists of 260 pages printed in a very readable 6 pt. Flareserif font. Included with the text are ten colored illustrations by Paul Bransom. The dimensions of the book are 3" x 3", with heavy weight pale green endpapers. Presented as an edition of 20 copies, each signed and numbered by the publisher, \$40 plus shipping, contact Tony Firman for availability. Truly, another wonderful edition to your miniature library from Plum Park Press. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052

E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

The Old Country Priest, by Darleen Cordova, published by The Miniature Book Society, 2014. Monsignor Francis J. Weber is a man well known to many in the world of miniature books. This book is the biography of the man with his life so filled with his many accomplishments. The Monsignor was born in 1933 and ordained as a Roman Catholic priest in 1959. Robert F. Orr Hanson, a dear friend of the Monsignor as well as a miniature book publisher himself, wrote the Introduction to this miniature book. With this common ground, the two men collaborated on more than a few assignments over the years. Rather than getting into all of the details, I will quote Hanson's closing remarks: "It has been an honor to know and work with Father Frank for all of these years. Members of the miniature book world owe a deep debt of gratitude to both of them [Weber and Cordova] for all of their efforts."

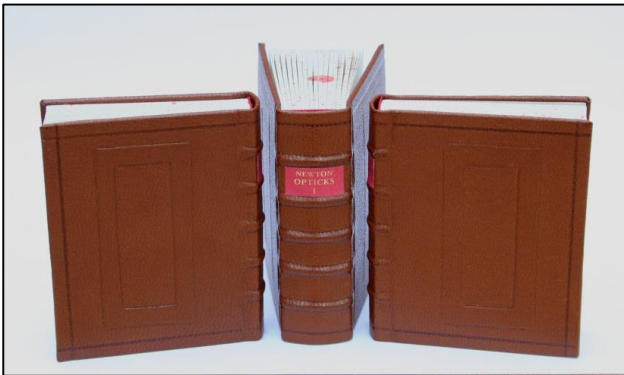
Cordova's book outlines Weber early life when his family first moved to California and how his love of books and history developed. As his professional life as a priest progressed so did the size of his library until at one point, his superior told him the books 'had to go'. Hence the conversion to the world of miniature books. One thing would lead to another and Weber was soon writing and publishing books both with his own press name 'Junipero Serra' as well with other publishers. The press name was derived from the name of one of Weber's historical heroes Blessed Junipero Serra, a Franciscan priest who established the first nine California missions.

The Old Country Priest is just full of Weber events and activities. Always a planner and strategist looking ahead into the future, he has written his own epitaph already carved into his gravestone at the San Fernando Mission Cemetery:

FRANCIS J. WEBER
BORN 1933, ORDAINED 1959
PRIEST - ARCHIVIST - HISTORIAN

The Old country Priest 2 ³/₄" x 2 ¹/₄" is hardbound in a glossy black paper binding with the title gold stamped on the front cover as well as the spine. The book was letterpress printed by Norman Clayton and bound by Marianna Blau. The endpapers are a finely textured gold paper and a small frontispiece photograph of the Monsignor is tipped into the volume echoing the practice used by Weber of using postage stamps, as a frontispiece, on many of his publications. The book was distributed exclusively to members of the Miniature Book Society. 📖

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



Three volume set showing the rear – spine – front cover details and tooling

The Second Book of Opticks, by Isaac Newton, originally published by the British Royal Society in 1704 and now as a miniature by Plum Park Press.

The original publication of ‘Opticks’ represented a major contribution to science in 1704. ‘Opticks’ is largely a record of experiments and the deductions made from them, covering a wide range of topics in what was later to be defined, in the realm of science, as physical optics. ‘Opticks’ is a study of the nature of light and color and the various phenomena of diffraction,

which Newton called the ‘inflexion’ of light. Book 1 contains and explains Newton’s experiments with the light spectrum, Book 2 is devoted to what Newton explains as the ring phenomena where an interference pattern is created by the reflection of light between two surfaces—a spherical surface and an adjacent flat surface.

Newton’s *Opticks* was widely read by his contemporaries and the contents debated both in England as well as across Europe. Initially, his work and conclusions met with resistance. However by 1740 Voltaire popularized Newton’s conclusions, including the content of the both the ‘Principia’ and the ‘Opticks’, in his *Elements de la philosophie de Newton* (1738), and after about 1750 the combination of the experimental methods exemplified by the ‘Opticks’ and the mathematical methods exemplified by the ‘Principia’ were established as a unified and comprehensive model of contemporary science ‘Newtonian science’. Book 2 is as interesting from a perspective of scientific building blocks as I found Book 1 to be.

This miniature book is bound in a medium toned brown goatskin, with the same style of blind tooling on both the front and rear boards, as the original publication was bound. A red label is affixed to the spine, 'Newton's Optics II', as was the original publication with five faux raised bands across the spine. The three edges of the text paper are speckled with a red ink, which completes the eighteenth century image. The typefaces and page layouts of this miniature echo the original publication.

The text of the 186-page miniature, 3" x 2 1/2", is printed on antique beige French Parchtone paper with a combination of Garmond 7/8 pt. font. This is the second of three volumes, the first being published in May of 2014 and the 3rd will be published, in a matching format, in January of 2015. A mahogany bookstand will be provided for the complete three-volume set. Another outstanding publication from Tony Firman. A job well done with meticulous attention to detail and quality throughout. Presented as in edition of 20, each signed and numbered, \$65 plus shipping, contact Tony Firman for availability. 📖

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

FIXATION: The Art of Johniene Papandreas, published by Bo Press Miniature Books, 2014. This book is truly something different that takes the reader or I should say the viewer into a world of art that I did not know existed before I opened the cover. Let me 'back-up' and go to the cover of the book which contains a very detailed inset image of one of the artist's painting.



The Introduction of the book shares the following, "Johniene Papandreas has long been inspired by the paintings of past masters, particularly their renditions of the ecstatic and the terrible. Mining the paintings of Renaissance and Pre-Raphaelite artists, Papandreas disinters her subjects from their long-ago contextual worlds to re-imagine them in an alternate emotional life. The resulting portraits telegraph the emotional energy of her subjects through the fleeting micro-expressions that usually escape conscious recognition but which register viscerally, leaving the viewer transfixed, locked with the subject in an almost intrusive intimacy." What that means in the terms of a layman's view is that the artist looks at an original painting subject and focuses very closely on the eyes or some other portion of the

subject and then paints the canvas 'exploding' the original visuals into a very focused image, almost as if you were looking at the painting with a magnifying glass. A very powerful expression for sure.

To provide you with the thought of the artist, I share with you the 'artist statement' from her webpage www.voy-art.com.

"I am fascinated with subtext -- Reading between the lines -- Tuning in to the unspoken. Mine are portraits of imagined selves, damaged, passionate, and hidden selves. Expressions captured of a moment thought private, unobserved, before the retreat-- before the walls go back up. Guided by past Masters, passionate in their revelation of the human condition, I seek out the souls that populate their paintings--The complex

expressions, hidden agendas, and faces stripped of artifice, laid bare by ecstasy. Lifting them out of their place and time I take them as my models. I listen carefully and translate. Your eyes meet theirs -- Something is familiar -- you connect, and across the centuries spirits speak."



Slip case

The first section of the book provides 10 different pictures of paintings presented in a series of ingenious 'fold-out' pages. Many of the actual paintings are done in very large sizes that are not a typical size ratio, hence the need for a fold-out page to capture the full image. The second section of the book provides the viewer with 10 additional sets of pictures. Each one shows the original 'art work' with the name of the original work as well as the name of the original artist and then provides the focused paintings created by Papandreas. This section has the title of 'A Window Into the Artist's Process'.

The book is 2" x 2" the pages are not numbered, however there are 62 pages included. The book is bound in a black silk moiré cloth, as is the matching slipcase. The endpapers are a bright gold 'foil' material. The edition is limited to 100 copies, each signed and numbered by the publisher. Just a magnificent job of production techniques to visually represent a unique set of paintings, \$185, contact Pat Sweet for availability and shipping arrangements. 📖

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 Masked Ball, by Prue Batten, published by Bo Press Miniature Books, 2010. *The Masked Ball* is the coordinated work of three very talented women; Prue Batten the author of the story, Pat Sweet, the publisher and illustrator, and Patricia Bingham, the producer.

The story is as elaborate as the binding of the book for sure. The location is set by the author in the fantasy world of Eirie. The pages unfold to tell the story of Catherine of Venice and His Excellency Count Allesandro. The story involves betrayal, love at first sight, tall strangers, and magic. As the story begins, Catherine is speaking with Marco the man she thinks she loves and to whom she was to be engaged. Marco tells Catherine that there is someone else and he will not be able to escort her to the masked ball this very evening. Catherine is overcome with sadness and tears, only to be approached by a small child in the street. She is given a feathered white mask and the instruction to wear it to the ball this evening. She hesitates but then decides to attend. At the entrance to the ball she speaks briefly with Marco and his new love Elisabetta who both wonder who Catherine's escort will be. The Count appears; he and Catherine make a grand entrance dazzling everyone with their fine dancing. She with the white feathered mask and he with his face concealed behind the gold mask.



Deluxe edition with slipcase

Quoting from the last page of *The Masked Ball*, “As the beats of the orchestra rose and fell in the final surge to the end of the waltz, he gripped her hand and her waist and swung her away toward the mirrored panels of the glorious ballroom. The glass bent, as soft as a piece of silk, as they danced through, then resumed its reflective state, a picture of a thousand dancing couples. Catherine and the Count were never seen again.”

There are five illustrations within the book as well as decorative endpapers that depict an elaborate ballroom with a ‘thousand dancing couples’. The title page is printed with two colors. The book itself is 2 1/4" x 1 3/8" and is ‘half-bound’ with a black lace cloth and a title plaque. The review copy received was in fact the most deluxe version of the package with a double deep slipcase. One side of the case provides storage for the actual book and the other side reveals a clear plexi window showing a ‘shadow-box’, which contains an elaborate gold mask. There are 25 numbered pages; some include a small marginalia image of a mask. The Deluxe Edition with the slipcase is available at \$185, the Fine Binding Edition is available at \$75, and the Trade Edition is priced at \$36. Each is signed by the author, the publisher, and the producer. A very fine book with attention to every level of detail. 📖

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 Mapping of Eirie, by Prue Batten, published by Bo Press Miniature Books, 2012. This book is only a book in format but it does not contain a traditional text section. ‘Eirie’ is a fictional location created by the author to serve as an historical location of several different stories. This tiny tome is a key of sorts to the entire literary journey across several volumes written by Prue. The ‘book’ contains four key maps that are reference points for the reader of other stories. The front cover endpaper contains an important message for the reader; “My name is Gervais, I am a cartographer, an explorer.” The explanation of his work goes on to say, “It is not without danger I can tell you. It has turned my hair gray and I have lost the love of my life. It is a story that will be told before I die...if only because the ‘Others’ demanded it be told and I am under oath to say no.” This sets the stage for the mystery and adventure that the maps will provide. The illustration below shows the open book with the maps displayed.



Maps displayed with the opened book unfolded

The four maps contained are; the overall map of the World of Eirie and the regional maps of The Raj, Veniche, and Trevallym. So begins our adventure and journey into the fantasy world of Eirie. Historical fiction and fantasy can keep you glued between the pages for sure.

The book measures 2" x 3 1/2", the maps measure 1 1/2" x 2 3/4" and are printed as multi color maps with a pale blue color along with various brown tones, each has a compass rose for your orienteering journey. The cover contains an interesting illustration as part of an attached title label almost as large as the cover. This first edition is limited to 10 copies and is available for \$65. The publisher promises that subsequent editions will be issued, as more maps are available to supplement the journey. As I would hope, you are beginning to see that the World of Eirie as a complex relationship of several different books written by Prue Batten with this miniature accessory edition bridging into the world of miniature books. 📖

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 Stumpwork Robe: by Prue Batten, published by Bo Press Miniature Books, 2014. The full size edition of *The Stumpwork Robe* was initially published in 2008. Prue Batten defines herself as a ‘niche’ writer, which means that both the fantasies and the historical fiction, of her books, do not conform to the preconceived concepts of their genres. If you are a fan of Pat Sweet and Bo Press books you can see immediately how these brief statements begin to form a glue that has become a very creative relationship. Stumpwork embroidery is styles of work where the stitched figures are ‘raised’ from the surface of the cloth to form a ‘3-dimensional’ effect. This definition is important, as it is a key element to understanding the ‘robe’.



The completed robe

Without going into a great amount of detail about the story within *The Stumpwork Robe*, the full size edition, the story is a fantasy novel and it concerns a captive seamstress, Adelina the Traveller, who is forced by her greatest enemy to make a fabulous embroidered robe. The seamstress then hid tiny enchanted books in the embroidery, each one telling as much of her story as she could include in the miniature volumes.

This miniature that Pat Sweet published is like the *The Mapping of Eirie*, a ‘miniature accessory volume’ to the full sized edition. The book is 2 1/4" x 2 1/4" and bound as a ‘tri folded’ book. Each unfolded section contains an important piece of information that extends the reader’s understanding of the robe. The verso section contains a very vivid description of the robe. The author’s words, “The silk for the robe cascades to the floor in an expanse of frothing milk, ‘floating like a waft of mist or even a cirrus cloud’ and whispering as the wearer walks”. The center section contains a miniature diagram and pattern for the various pieces of cloth that would be used to create the robe. The recto section contains a fold-out ‘key’ to the actual embroidery of the robe showing the position and definitions of each of the many symbols and representations. The book is bound with an antique white paper, the cover has an illustration of the robe ‘unfolded’ to

show all of the various embroidered details, the rear cover carries an illustration of Adelina

standing in the robe. There is a title plaque attached to the spine. To complete the presentation a gold colored paper slip wrapper is provided, it is held closed by a three dimensional 'gold leaf'. Definitely, a fine production and another key to the World of Eirie, \$65, contact Pat for availability and shipping options. 📖

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

BOOK COLLECTING A – Z, 'Going Forward With Your Collection' By Jim Brogan

Over the last several issues we have talked about 'what do I want to collect', 'the joys of book collecting', 'how to organize a collection', 'buying from dealers', 'antiquarian books', 'bibliographies', 'fakes and forgeries' and 'value vs. worth'. Certainly a host of topics and I hope you have enjoyed the journey. There are many more places to stop and visit, if you have a special niche topic that you would like to discuss or have *The Microbibliophile* present, please let me know. The pen is never far from the ink well.

As part of the natural progression of collections and life, we must all look ahead and think about what we expect to do with our collections. Each collector has certainly put a wealth of time and effort into their collection and it is only natural that we should make some plans and considerations for our collections. In the words of a woman who spent a great amount of time nurturing her miniature book collection, Charlotte M. Smith, "It has been an exciting and learning experience to acquire these unusual books, and the University Libraries [Iowa] seemed to be the right place for them.....I hope future students of printing and library science will enjoy these tiny tomes", (*Miniature Book News*, Number 91, December 1996, Julian I. Edison, Editor). Another famous collector, Robert E. Massmann chose the route of selling his collection, his feelings were: 'each book has been in my hands, now it is time to share it with others'.

Smith's decision was no doubt influenced by her lifelong love of books and the joys they brought. Her mother made sure that each of the family children had library cards before they entered kindergarten. However, each collector must decide for himself or herself on how they want to assign their collection. The broad categories of 'disposition' can be grouped into the following:

- *Gift the collection or part of the collection to a learning institution(s) or museum(s)*
- *Gift the collection or part to a friend or family member or another collector*
- *Sell the collection or part of the collection to an learning institution(s) or museum(s)*
- *Sell the collection in total or in part to a dealer(s)*
- *Sell the collection in total or in part to another collector(s)*

These are, for sure, broad categories of different actions that you can certainly investigate, review, and decide for yourself. A university that you think would want your collection may not be interested at all. They may not have the financial and physical facilities to catalog and care for the collection. They may all ready be overburdened with miniature books and not want to deal with

‘duplicates’ etc. Hopefully this would not be the case and they would welcome the collection with ‘open arms’ and care for it in accordance with your wishes over the years. If your motivation is financial returns there are many conditions of sale to a dealer that might be considered. However, remember a dealer is in business to make a profit.

No one option has to be the final decision, maybe a mixture of a few different routes should be selected, based on the various components of the collection. In every case, due to the complexities of life today there are checks and balances that must and should be considered. The foremost is the implications of the U.S. tax laws. The first part of this equation will go back to an early article that we presented in *The Microbibliophile*; that being accurate records, including bills of sale, defining the collection in terms of acquisition dates, prices paid, descriptions, and any subsequent profit. If you are squeamish about the complications of the tax laws and capital gains, please consult with a professional advisor so your wishes can be addressed properly and to your satisfaction.

This is not a topic that many collectors wish to read or even think about. However, it would be an omission to not include it as part of our series about book collecting. It would be interesting to hear from some of our readers about just how they ‘catalogue’ their collections, i.e. an Excel spreadsheet, some special software, maybe 3 x 5 cards, or ? Remember, the famous words of Mr. Wilbur Macey Stone, “the joy is in the search”, Priceless! 📖

Editor’s Note: Certainly, many subscribers have given the above subject a considerable amount of time and thought and based their decisions accordingly. If anyone chooses to provide comments and suggestions, please feel free to provide your thoughts and we can certainly share them with the ‘readership’.

THE NOVELS OF PRUE BATTEN:

By Jim Brogan

Prue Batten is an award-winning author who lives and writes in Tasmania, Australia. She specializes in the genres that are known as historical fiction and fantasy. Seven books in seven years is quite a feat for sure. Prue also received an Honorable Mention in the 2012 Golden Claddagh Writing Contest for *Gisborne: Book of Pawns* as well as a Gold medallion from the ‘Book Readers’ Appreciation Group’ in 2014 and an Honorable Mention medallion from the prestigious Readers’ Favorite Book Awards 2014. *A Thousand Glass Flowers* received a Silver Medallion in the 2012 Readers Favorite Book Awards. The titles of her books are grouped by their genre as :

The Gisborne Saga series, which is in the genre of historical fiction:

Gisborne: Book of Pawns, published in 2010
Gisborne: Book of Knights, published in 2013
Gisborne: Book of Kings, published in 2014

The Chronicles of Eirie series, which is historical fantasy:

The Stumpwork Robe, published in 2008
The Last Stitch, published in 2009
A Thousand Glass Flowers, published in 2011
The Shifu Cloth, 2012

TIP IN PICTURE PRUE BATTEN

Miniatures written by Prue Batten and published by Bo Press

All of the seven titles mentioned previously are ‘full size’ books, not miniatures. As we always say, who knows where a book can ‘open a door to a new journey’. Along the way while writing *The Stumpwork Robe* Prue ordered a miniature book from Pat Sweet. The connection was made. According to Pat, “I think it started when she bought a book from me. It was one of my first international sales, and I was still pretty starry-eyed about it. She mentioned that she was writing her first novel and miniature books figured into it, and I told her to let me know when it was published. It was a fantasy novel called *The Stumpwork Robe*, and it concerned a captive seamstress forced by her greatest enemy to make a fabulous embroidered robe. The seamstress hid tiny enchanted books in the embroidery, each one telling as much of her story as she could fit.

Prue wrote two more novels about her fantasy world of Eirie, and I loved them. As a former costumer, *The Stumpwork Robe* fascinated me. Since it was so beautifully described in the novel, I designed the robe, placed the embroidery, and even drafted a pattern. Since I was also learning to make globes then, I used the map of Eirie for a globe design. I designed several Eirie maps and made some one-off portfolios with the design of the robe.

Prue and I joined Rebecca Bingham in collaborating on a web event set in a fantasy 18th century Venice that included back-stories and costumes for all our characters, dance cards, menus, invitations, and an online party that spanned the globe. We had such fun that we decided to do a miniature book together, and so *The Masked Ball* was born. Prue wrote the story and Rebecca and I designed the book.” So from the original book came three miniatures: *The Stumpwork Robe*, *The Masked Ball*, and *The Mapping of Eirie*. Each is an ‘accessory’ volume and story into the world of fantasy. The world of historical fiction expanded with two miniatures written by Prue: *Gisborne*, in 2011 and *Trouvere*, in 2014, both published by Bo Press.

Moving in a different direction Prue wrote *Nugget, The Black Wombat*, in 2013, which is a great children's story.

Prue's comments on the relationship between herself and Pat Sweet as, "Pat's design of the robe was little short of brilliant. She kept so tightly to my description and I always remember that after her creations were published, I had readers saying how desperately they wanted to make that robe.

I ended up writing three more novels in the fantasy series and Pat did indeed use them all as a basis for further creations. Possibly, for her there was added inspiration in that each book was about a different geographical location in the world of Eirie. The first two are based around a European styled setting, finishing in a canal city like Venice. The third is based in a Middle-eastern styled setting complete with bazaars and souks, opium dens, and more. The final one is based in a Far-eastern setting - so plenty of food for the artistic brain. She planned to make a Chinese-styled scrolled map for the final one and place it an Asian inspired Cabinet of Curiosities. I must remind her...

The Masked Ball was a triumph for we three ladies. I am ever grateful for the friendship with both of them that was cemented on that journey. Rebecca managed us and kept us on the Regency Road with great skill and knowledge and the eventual outcome was entirely due to her organizational skill. She also had a bookbinding background and so she and Pat were book-artists who were made for each other!

With the historical fictions, Pat has leapt round twelfth century Europe and brought my world to life. I have seen maps, girdle books, globes, monk's reading stands, medieval caskets filled with all manner of tiny papers and maps. She is a dervish when inspired!

I'm currently writing my eighth book, another historical fiction and a little note arrived the other day - 'How about a map of Tobias's journey to Constantinople?' I would NEVER say no!

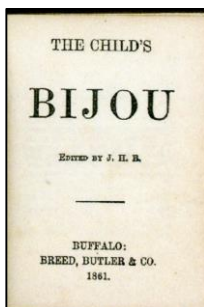
Our miniature collaborations – *Nugget and Gisborne* etc. are the icing on the cake. She challenged me to write a short-story about a particular subject - it's as simple as that. But it is so unique for an author to write specifically for miniature publication. I like to tell myself that our partnership is the only one between fiction writer and miniature publisher/artist in the world.

Pat has become one of my closest friends. She and I fire off each other creatively, I love her wit (it's such an Australian wit!) and she has become one of my true kindred spirits."

It is amazing how the ordering of one small tome could lead to so many different adventures and the expansion of friendship, Priceless. I am sure there will be more to come from this incredible relationship. 📖

MY FAVORITE CHRISTMAS MINIATURE BOOK:

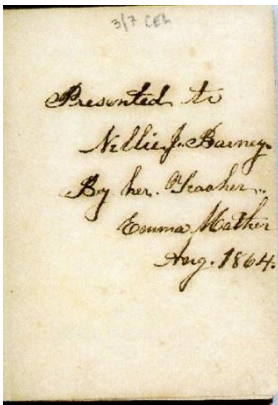
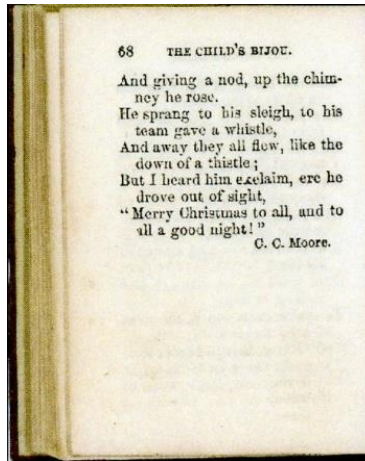
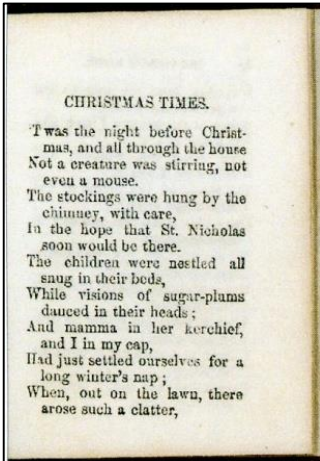
By Gail Curry



My favorite Christmas mini book is *The Child's Bijou*, edited by J.H.B. It is not an obvious candidate, but I cannot resist the surprise that lies within its 96 pages. It was published in 1861 by the prolific firm of Breed, Butler & Co. in Buffalo, N.Y., known for their children's books series, including the nine books in this gift series and the thirty very desirable books in the Aunt Laura and Aunt Fanny series. My 'Bijou' is bound in brown blind-stamped cloth (also seen in dark green and blue) with gilt title and spine, and contains fifteen children's poems. It measures slightly over 3 inches tall.

A while back, I was leafing through the pages when, “what to my wondering eyes should appear, but” the poem ‘Christmas Times’ with familiar words so dear:

*“T’was the night before Christmas,
And all through the house
Not a creature was stirring,
Not even a mouse...”*



*To Nellie
from her teacher*

On pages 63-68, *The Night Before Christmas* was printed in its entirety, with C. C. Moore identified as the author. This poem has been my favorite from the earliest days of my childhood. There are no pictures. For me, none are needed. The full color lithographs of Alfred E. Kennedy, printed on every linen-like page in my childhood book, are forever etched in my memory.

This book is made more special by the fact that it is the first publication of this immortal poem in miniature book format. It is also the first known book in which the last line of the poem was changed to *Merry Christmas* to all, replacing Moore’s original *Happy Christmas*. And, very special indeed, is the neat ink inscription on the front free endpaper: “Presented to Nellie J. Barney by her teacher, Emma Mather, Aug. 1864.”

This gift book just keeps on giving. Happy Holidays!

Can anyone tell us who J. H. B. was? What is known about the 19th century custom of book presentations by teachers to students? We have seen so many of these little books, along with miniature sized reward of merit cards. How do they compare to today’s methods of motivation and reward? 📖

Contact information: Gail Curry, 12016 Ballentine, Overland park, KS 66213,
E-mail: curry.gail@att.net

‘WARM HOLIDAY WISHES’ from TAMAZUNCHALE PRESS A Reprint, by Tamazunchale Press, Charlotte M. Smith, 1987

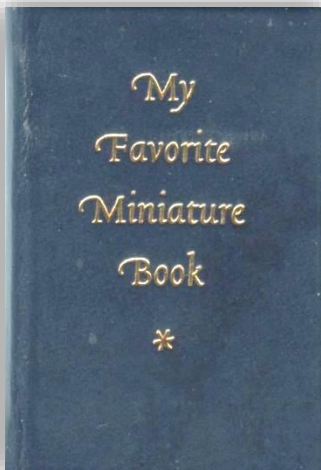
Editor’s Note: This reprint was originally printed as a miniature ‘holiday greeting’ from Charlotte M. Smith in 1987. The brief colophon mentions that 250 copies were created, the copy I have is number 32 and it is signed by Smith. The two-page paper wrapped publication measures 2 1/2" x 2". I thought the words were particularly meaningful and certainly applicable for the holiday season, so in the nature of sharing, the joy is mine.



The beginning of the year is a good time to shake hope down from the heavens where it has been thought to dwell for so long. It is also appropriate to reflect on our responsibility to generate hope by responding to the needs of others. That is the kind of resolution that each of us keeps best in the circumstances of our own lives and relationships – in those intimate areas that only we can enter, the sacred places in the lives of those we love that are known only to us. Hope is what we plant in the lives of others: the more we plant, the greater is the harvest. Hope is what makes the future for all of us. It is or best gift to an old world in a New Year... Eugene Kennedy

Sometimes the smallest gifts have a great impact. 📖

MY FAVORITE MINIATURE BOOK, Nine Essays By Collectors of Miniature Books: Published by Charlotte M. Smith, 1984



I would be the first to admit that ‘books about books’ is one of my favorite collecting topics. There is a certain joy in understanding what other collectors see in particular books and there always seems to be something to learn when you look at this particular facet of collecting. We know that Charlotte Smith was a lifelong collector of books and must have also be interested in understanding just what other collectors had on their minds and perhaps what was ‘their’ favorite miniature book. This wonderful little tome was published in 1984 with a deep blue leather binding, the title gold stamped on the front cover, AEG, befitting the subject and content. As was the case with many of Smith’s books, it was done with the finest papers, printed by Joh. Euschedé en Zonen, in Holland, and bound by Reliure d' Art du Center S.A. of Limoges, France.

The book is a collection of nine different essays by different collectors. The essays and collectors are a well-diversified group. Some talk about specific titles and others lean toward a message to collectors in general. The list of collectors includes James F. De Lancy, Ruth E. Adomeit, Robert E. Massmann, Julia Wightman, Msgr. Francis J. Weber, Virginia Schoonover, Kalman L. Levitan, Stanley Marcus, and Charlotte M. Smith. I want to share with you briefly the messages of a few of the collectors as they are as much about book collecting as about a particular book per say. However, I think it best to spread the joy over a few issue of *The Microbibliophile*.

James F. De Lancy titled his essay, 'The Price of Ignorance'. He was a 'founding member' of the Miniature Book Society and a professional librarian who spent his professional career at the Georgetown University in Washington D.C. De Lancy explains that as a young student of library science he thought it fitting that he should at least own a few examples of 'fine press books'. At the time, being on the lower end of the wage scale, he could not afford the rare and pricey books but he did see an ad in the 'New York Times Book Review' for a miniature book offered for sale by a publisher in Worcester, MA. He ordered the book, *The Inaugural Address of John F. Kennedy*. When it arrived, he was captivated with the quality of the book, the workmanship and materials. St Onge, always a salesman, had included a brochure of other books that he had available. There was also another notice in the package with that first miniature; it was about a publication edited by Ruth E. Adomeit, 'The Miniature Book Collector'. De Lancy was captivated and the rest is as they say, history. Several thousand books later De Lancy often reflected about what would have happened if that first book ordered was not a fine St. Onge book.

He closed his essay with the following paragraph: "So time passed, more money was spent on the collection than I had ever intended, and a few books were added each year, until now the collection is a rather large small library of several thousand miniature books. Yes, the price of ignorance as high, but definitely blissful".

The second essay 'Octagonal Korans' is by Ruth E. Adomeit, who lived in Cleveland and built one of the largest miniature book collections. Adomeit was a passionate book collector and she defines her copies of octagonal Korans with their miniature calligraphy and beautiful illuminations as her favorites. So interesting were the books that she spent several months traveling in the Near East, visiting various museums and libraries to gain knowledge of the tomes. Some of the books she was able to purchase during her trips date from the 11th century. A quote from the article tells her story in fourteen words: "Everyone in Istanbul knows that the American lady who walks alone wants little books".

More adventures in the next issue. The joys of book collecting, PRICELESS! 📖

INTERESTING NEW RESEARCH MATERIALS:

Dawson Book Shop Miniature Book Catalogues, Number 1 - 182,

By Jim Brogan

On a recent visit to the Oak Knoll Book Fest, in New Castle, DE I came across something that I did not know even existed. There in front of me, as I was searching through the shelves was a set of seven hardbound books published by Dawson's, in 1992, containing reprints of all of their miniature catalogues. The first 15 were only mimeographed sheets. What a treasure chest of information. I am not sure just how I will be able to use this 'map into the past' but it will provide many evenings of reading for sure. 📖

MY FAVORITE CHRISTMAS MINIATURE:

A Christmas Carol

By Barbara Williamson

My favorite Christmas miniature book is *A Christmas Carol* by Charles Dickens. This classic story was originally published on December 19, 1843. This story was published in miniature by Jan and Jarmila Sobota from the Czech Republic in 2004 and was a Miniature Book Society 2004 Distinguished Winner. The miniature book is 2 ³/₄" by 2 ³/₄" and has a gorgeous Harmatan goatskin binding in deep red and green. The book is held by a green leather bow with gold accents and contained in a maroon and green goatskin decorative box. I believe there are only 20 copies in this edition.



The story tells the familiar tale of a bitter old miser, Ebenezer Scrooge, and his transformation resulting from supernatural visits by Jacob Marley, the ghosts of Christmases Past, Present and Yet to Come. The book was written in early Victorian era Britain when new Christmas customs were introduced such as Christmas trees and greeting cards. There was also strong nostalgia for old Christmas traditions. Dickens' tale was influenced by his sympathy for the poor and his humiliating experiences from his own childhood. It brings to the reader images of light, joy, warmth, and life. It also brings strong and unforgettable images of darkness, despair, coldness, sadness, and death. Main character, Scrooge's, cold, pinched heart is restored to the innocent goodwill he had known in his childhood and youth.



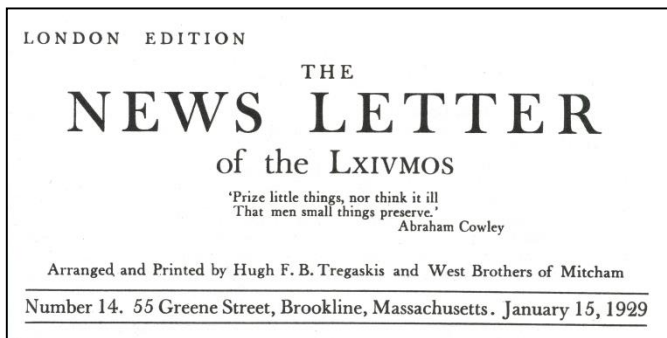
Jan and Jarmila, 'In the workshop'

I love this miniature book for the classic story but more because I love Sobota miniature books. Their binding technique is always creative and beautifully executed. Sadly, Jan Sobota has passed away but Jarmila continues to create lovely miniature books.

Honestly, I think this miniature is such a favorite because I have had the honor of getting to know the Sobotas personally through the Miniature Book Society. Enjoy the photos of this signature miniature book. 📖

“WHAT’S THE USE OF COLLECTING MINIATURE BOOKS ? THEY ARE TOO SMALL TO READ.”

Editor’s Note: This is the famous question put forth by Mr. James Henderson, the Scrivener, of the ‘The Newsletters of the LXIVMOS’. The question was an ongoing request and frequently he published responses from different subscribers. This response was published in Number 14, dated January 15, 1929 and the response was written by C. H. Litzelmann.



“What a senseless remark! Why collect stamps? Many have been cancelled and cannot be used for purposes of mailing and so on ad lib. We collect miniature books because they are interesting, because they show in many cases the skill and love of handicraft. Some printer in love with his work tried his hand at a small reproduction of some favorite among books. Some engraver did the same thing and then a real binder who looked upon his work with the eyes of an artist completed the little masterpiece. Just for the romance they are worth owning”. 📖

MEET THE COLLECTOR

Dr. Horst-Dieter Branser, Leipzig, Germany

Editor's Note: Dr. Branser sent me this article in the German language and it was translated using online software.


Holidays and Miniature books.

My collection is not aligned to a specific area. Of course, the German titles dominate, but I always back mini books in my shelves that I bring from travel in other countries. Yes, the start of my collection arises from a small Koran, when I was in Algiers (Algeria), discovered in 1975 and took those as souvenirs for friends. But one of the friends shows me the same a number of other small books, I was thrilled. So I began a trained printer and engineer the graphic arts industry to occupy myself with little books. Today, there are approximately 3000 books in the collection.

Many of them I have found in my many travels in Germany and abroad. As a journalist for magazines in the printing industry, I had many opportunities, bookstores or antique shops to roam. This activity was developed for the leisure travel. Now I am nine years a vigorous senior and up to ten trips abroad each year we realize. This means that a small book should come home from every trip. While this is not always possible, because often is not enough time to visit the bookstores and antique shops long enough, or in the holiday regions there is simply no corresponding transactions.

It does not matter in which language the mini books are printed. To me it seems especially important that I like such a book. The unity of form and content plays an important role. The technical processing plays with me as a professional role. And so are also small books from such distant countries such as China, Vietnam, Thailand, Russia, India, Israel, Turkey, Brazil, Chile or Peru, just to name a few in my collection.

There is also a nice series with gift books from the publishers Helen Exley, London, the titles have been published in 37 languages. Since it is also true in countries such as Croatia, the Czech Republic and Slovakia to find the book in the language of this publisher. Therefore, before I knew it I have the same title in three or four languages. For example, in German, English, French and Spanish.

Conclusion: There are always the books just the most interesting ones that were found on the last holiday. This year we were also in the Caribbean and since there was a small Bible in the bookstand, I could not leave it. But also in Spain, Portugal, France and England we stayed before and have found new books. Now we still travel to Italy, Oman, Cyprus and Turkey. Surely, we will find more little books for the collection. 

THE JOYS OF MINIATURE BOOKS COLLECTING, 'A Bookcase for the Bard':

Neale Albert, a long time miniature book collector, MBS Member, and Past President lives in New York City. Neale has collected every type of book over the years, micro miniatures for his 'miniature rooms', fine leather bound miniatures, miniatures that he has had 'rebound' with

TIP IN PICTURE

designer bindings and everything 'in-between'. However, his greatest joy is with books that are by and about the famous man from England, Mr. Shakespeare. Neale has collected every type of book over the years, micro miniatures for his 'miniature rooms', fine leather bound miniatures, miniatures that he has had 'rebound' with designer bindings and everything 'in-between'. Neale has an outstanding and extensive collection of Shakespeare related books and materials and has hosted several exhibits of his treasures in both England and the United States. During 2016 his collection will be exhibited at the Grolier Club, The Center For British Arts, at Yale University, and the St. Bride Foundation in London.

Recently Neale received a communication from Michael Garbett, an antiquarian book dealer in Almondsbury, S. Glos. England, about a unique set of miniature Shakespeare tomes that

he thought Neale would appreciate. Pictured above is the bookcase and book set that Garbett had mentioned and Neale subsequently purchased.

The case was all handmade by a fine craftsman in a tight grained mahogany with a smooth varnish finish. The polished brass hardware was also handmade to match the scale of the cabinet. The case is 6" wide, 11" tall and 2 1/2" deep. The doors are fully operational and have a fine brass

wire design attached to add a certain delicacy to the final design. The maker of the case or any provenance is not known.

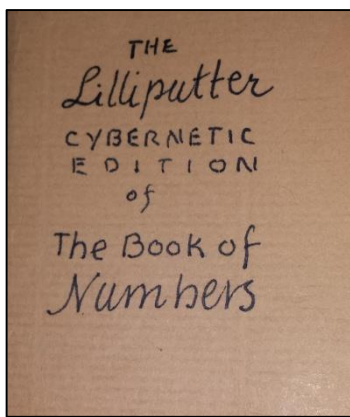
David Bryce and Son in Glasgow published the actual books, in association with Henry Frowde, in London, in 1904. The 40 volumes include all of the plays and sonnets as well as a biographical sketch and glossary. The volumes are dedicated to 'Ellen Terry' by special permission. They measure 2 1/8" x 1 3/8" and they have been rebound in a very rich black leather, with the titles gilt stamped on the front covers, AEG.

You just never know when something outstanding will come into your collection. If you know something about this case please contact Neale. 📖

Contact information: E-mail: nalbert@paulweiss.com

PETER PUTTER AND THE LILLIPUTTER PRESS:

By Todd Sommerfeld:



Frank Teagle Jr. is a name I have known almost as long as I've known about miniature books. He's the third part of that great miniature book trinity that started the renaissance in the early 1960's - Adomeit, St. Onge, and Teagle, and is best known as the printer of the *Miniature Book Collector*, *The Little Cookie Book*, and the bound 'reprinted' edition of the *Newsletter of the LXIVMOS*.

I sometimes thought it odd that he is so obscure having such a mighty resume, but let the thought pass. This year I bought an unusual volume at the MBS Conclave Book Fair in Boston, *The Lilliputter Cybernetic Edition of the book of Numbers*. It appears to be a one-off, made as a joke, for Bob Massmann in 1984, consisting of a handwritten cover filled with leaves hacked out of a newspaper, or something, so I decided to do a


little internet research. What I found was very basic but nonetheless surprising.

Frank was born on February 26, 1914 in Cleveland, Ohio and died on February 19, 1997 in Lebanon, New Hampshire just one week shy of his 83rd birthday. He grew up in Cleveland, neighbor to the Adomeits, where he lived until his move to Vermont in 1946. While in Cleveland, he worked in the printing office of Horace Carr, a Cleveland fine-press located in the Caxton Building, owned by George Adomeit, Ruth's father. After wartime service in the US Army, Frank moved to Woodstock, VT as an assistant to William Rudge, at the Elm Tree Press.

The Elm Tree Press was founded in 1906 by Edward and Joseph Dana and became known for its well-produced and interesting books. Frank joined the press in the mid 40's, as it was facing financial hardship, and served as a pressman under two owners until 1957 when he and his wife, Rhoda, purchased the press and ran it until was destroyed by fire in 1972.

After retirement he wore many different hats; member and benefactor of the American Antiquarian Society and trustee of the Calvin Coolidge Memorial Foundation among them. The hat that most concerns us though is that of Peter Putter, the printer of the Lilliputter Press. Under this imprint were produced a half dozen miniature volumes and the important 1968 reprint of the *Newsletter of the LXIVMOS*. It was through the friendship of Frank and Ruth, starting in 1936 and

ending at Ruth's passing in 1996, that he became interested in publishing and collecting miniature books. His miniature oeuvre includes my favorite miniature books, *The Little Cookie Book*, authored by Ruth, *Girl Scout Laws*, a souvenir pamphlet for an international Girl Scout gathering held at Button Bay in 1962, and four Christmas greetings. In addition, he was the printer of the eight-issue *Miniature Book Collector* magazine, edited by Ruth and published by Achille J. St. Onge, as well as the aforementioned 'Newsletters'. Add to that the *Lilliputter Book of Numbers*, and that is, as they say, 'is all she wrote'.

I have heard that he built a 'huge' collection of miniature books but I have not been able to verify that yet. It is overall, a big legacy of little books. Any other information on Frank Teagle Jr., *The Cybernetic Book of Numbers*, or other miniature publications by this press would be greatly appreciated. Please feel free to contact me at contratodd@gmail.com. 

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. If you would like to learn about hosting the exhibit, please contact Jim Brogan, E-mail: jbrogan1@verizon.net. The current itinerary follows:

November and December 2014

IOWA Center for the BOOK
Des Moines, Iowa

<http://www.iowacenterforthebook.org>

January and February 2015

Indiana University, Lilly Library
Bloomington, Indiana

<http://www.indiana.edu/~liblilly/>

March and April 2015

Chapman University, Leatherby Libraries
Orange, CA

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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. We can make this happen!

Check the MBS website www.mbs.org for additional information. 

AGATHA CHRISTIE: QUEEN OF MYSTERIES

By Robert F. Orr Hanson:

Did you know that Agatha Christie's total book sales are only surpassed by those of the *Bible* and by Shakespeare? You only have to visit your local public library to see the preponderance of books about her mysteries. Then remind yourself of the television programs that show thrillers, especially those like the PBS Sunday evening programs that feature Agatha Christie characters starring Hercule Poirot and Miss Jane Marple.

In this article, I wish to review a book about this famous writer, which is a glimpse into her personal life and her favorite homes. A sort of biography, if you like. Maybe this will spawn some ideas about a miniature book on the same subject.

THE BOOK

The title of this beautiful, large size (10" square), soft cover tome is *Agatha Christie At Home* by Hilary Macaskill, published by Francis Lincoln Limited, London, 2014. The whole contains 144 pages of text and exquisite color and black and white photographs in various sizes throughout the book. It also includes a Forward by Mathew Pritchard, Agatha's grandson. Additionally, the rear of the book contains 'A Selected Biography', an Index, and Acknowledgments. The Contents page list eight chapters titled as follows:

1. The Author – Agatha Miller Christie Mallowan
2. The House – From Dolls' House to Greenway
3. The Households – Servants and Staff
4. The Hometown – Torquay
5. The Home Country – From Dartmoor to River Dart
6. The Parish – Galmpton and Churston
7. The House – Greenway and its Gardens
8. The Legacy – Tourism and the Brands

One of the outstanding features of this new book is the photographs. There are eighty (by my count) color images of English landscapes, rivers, lakes and harbors, various little village houses, country manors, flowering gardens, people central to Agatha Christie, the young Agatha Miller, as well as the Dame Agatha Christie Mallowan. Also included are images of her home library, additional interior images of several of the homes where she lived as well as exterior images of Ashfield and Greenway, her birth and retirement homes respectively.

GREENWAY HOUSE

Over the years, Agatha Christie lived in many residences especially when accompanying her husband, Max, on his archeological digs to countries other than England.

One house in particular, to which she kept returning was located in Country Devon, built high on a hill and possessing sweeping views of the River Dart. It is a three bedroom Georgian mansion, called Greenway House, and initially constructed in the late 16th century. In 1938, the Dame Agatha purchased the estate for 6,000 English pounds and she and Max spent the summer months living there while admiring the surrounding landscapes, lush gardens of prize-winning rare

plants and flowers, and the many walks and pathways. The property also consisted of stables, a paddock, and pasture lands of many acres. At the river's edge was a two-story boathouse with a balcony where she and Max as well as their guests could see the boats cruising the river.

During the years of World War II, the British Admiralty assigned the house and gardens to a contingent of the United States Coast Guard which made renovation to serve the billeted officers. One artistic effect was a frieze, which covered two of the upper walls in the library. It was a mural-type painting in glorious color, depicting the exploits of the Coast Guard as a 'horizontal time line'. Beginning at Key West through Sicily and Salerno and ending at Greenway, just visible behind the wooded area.

After the end of the war, Agatha and Max moved back into the house, made some renovations and she completed several writings there. In 2000, Agatha's daughter decided to give Greenway to the National Trust and in 2009, after a major restoration, it was opened to the public.

WHO WAS AGATHA CHRISTIE?

The 'Queen of Crime Fiction' was born at Ashfield, the three story family homestead, located in Torquay, a winter resort some called the English Riviera, on 15 September 1890 as Agatha Clarissa Miller. She was the youngest sibling of an older brother and sister. Her first marriage, to a British flying officer named Archie Christie, was later dissolved by divorce. They had a daughter named Rosalind who was the mother of Mathew Pritchard, Agatha's only grandchild. Her second marriage to Max Mallowan, an archaeologist, who was fourteen years her junior. That happy union lasted until her death.

Dame Agatha Christie, OBE, was the author of 107 books, which include novels, short stories, plays, memoirs, and six romantic novels under the pseudonym, Mary Westmacott. Of these, twenty-seven were Hercule Poirot mysteries and thirteen were Miss Jane Marple stories. Her first book, *The Mysterious Affair At Styles*, was published in 1920 and introduced the fastidious, small in stature, Belgian detective, Hercule Poirot and his 'little grey cells'. Poirot also had a leading part in the well-know *Murder on the Orient Express*.

Agatha Christie Mallowan died on 12 January 1976 at the age of eighty-five. Agatha Christie Week is celebrated every September in Torquay, County Devon, UK.

FINAL WORDS

Agatha Christie At Home provides much information on this bestselling author's work in both text and the archival color and black and white photographs. I highly recommend the reading of this very handsome volume. The purchase price is \$ 24.95 at any bookstore. Your local library should also have a copy; the Dewey Decimal Number is 823.912 MACASKILL. Should you be inclined to dig deeper into the well of information visit the website www.agathachristie.com. Maybe you will be able to define a new miniature book on the subject. I wish you 'happy hunting'.

There you have it!



Contact information: Robert F. Orr Hanson, 12200 Academy Rd. NE #1222,
Albuquerque, NM 87111

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS:

Charlotte Messenger Smith, (CMS) (1919 – 2002)

By Jim Brogan

Charlotte M. Smith (CMS) book collector, miniature book collector and miniature book publisher. How do you pronounce that name of her press, The Tamazunchale Press? Well it is certainly something that most people have a bit of a problem with, yours truly included. So I went to the best source of information about Smith and the Tamazunchale Press, that being the ‘Special Collections Department’ at the University of Iowa. The Department Manager, Kaythern Hodson provided a simple phonetic answer “*thomas-an-cholly*”. I hope that this is an easy answer to a question whose answer has sometimes evaded us.

Much has been written about the life of CMS and how she always had, even as a young child an appreciation for books. She began her serious book collecting with traditional sized books. As one thing lead to another, the collection grew taking over a bedroom vacated by her son. Early on, a few miniatures had become part of her collection and she realized that the small books were just as interesting and as fascinating as the full sized books. The in the 1970’s her husband Tom, an engineer, offered a practical solution, ‘I do not care how many books you collect as long as they fit in one room’. The conversion was initiated and between that day in the 1970’s and the time CMS donated her collection of miniatures to the University of Iowa (1996) it had grown to more than 3,100 miniature volumes. The collection covers the entire era of miniature book publishing; one of the oldest being a Greek Bible dating to 1614, various almanacs in different languages, children’s books, and many many ‘modern miniatures’. The collection covers books published in the United States as well as 24 foreign countries. The title/publisher contents of the collection are very well documented by the Special Collections Department of the university. The website is well organized, easy to use, and can be accessed at <http://www.lib.uiowa.edu/sc/smith/>. The *Miniature Book News*, Julian I. Edison, Editor, published two excellent articles about Smith and her collection, they are Number 91 (December 1996) and Number 92 (March 1997).

Along the way with her miniature book collecting CMS became concerned with the fact that contemporary authors were producing many fine works but it did not seem that their work was being included in the miniature book genre. She had also become an admirer of the books that were published by A. J. St. Onge. CMS had assembled a list of her favorite writers and subjects. With the encouragement of her husband, she decided to move into the realm of publishing miniature books. The first order of business was to decide on the ‘press name’. The press name ‘Tamazunchale’ was borrowed from the name of a small Mexican town that Tom and Charlotte had visited years before on a honeymoon trip. They were told the translation referred to two early prospectors Thomas and Charlie, what a fit! As CMS was an admirer of the production quality that was delivered by St Onge her first choice for a printer was ‘Jon. Enschede’ of Holland the same printer that St. Onge had used for many of his books. CMS explained in Bradbury’s book *20th Century U.S. Miniature Books*, that she sent her first manuscript to Holland and then did a follow up visit to the printer ‘on-site’. All of the arrangements were made; the paper selected, the fonts, the leather bindings etc. the printing was done by ‘Jon. Enschede’ and the actual binding was done by another St. Onge tested vendor the ‘Reliure d’Art du Limoges’.

The combination of printer and binder produced most of the 20 volumes that were published by ‘Tamazunchale’. Praise for the books by CMS was widespread and continues today. If you look back at the amount of work that she completed and the timeframe, it was almost an unbelievable pace. Twenty fine press miniatures in 5 years and with a level of quality and attention to detail

that rivaled the ‘dean of miniature book publishers, St. Onge’. The process to produce such work is not exactly something that just ‘happens’. CMS outlined the various steps along a simple timeline as part of the introduction for an exhibit booklet that was prepared for the Godard Library in December of 1996. The process involved the followed as noted by CMS:

- The original author material was read and reviewed to select an excerpt, story, essay, etc.
- A letter requesting permission for a reprint was created
- Contract terms for any royalties had to be negotiated and agreed upon
- Manuscript had to be sent to the printer
- Type, paper, leather, and end papers had to be selected
- It would take a few months to get the proof copies from the printers
- Proofreading and corrections were applied
- Final approvals for the printer and binder were given
- More time would pass till the finished books arrived and then the distribution process began

As you can imagine all of the above could take several months to accomplish. Therefore, to produce 20 books in five years or sixty months meant that CMS had to be working on more than one book at the same time almost through the entire period of the timeline of 1983 – 1988. According to CMS the correspondence, telephone calls, and visits with collectors, dealers, and others were always stimulating. The publishing of the Tamazunchale Press books was “a learning and life experience”. Why does the list of published work end at 20 books? During the late 1980’s the relationship of U.S. dollars to other world currencies began to decline. The prices that CMS would have had to charge to sell a finished book would have been prohibitive, so in 1988 she decided to conclude her brief but highly successful business.

The Special Collections Department of the University of Iowa has an outstanding collection of ‘papers and business records’ about CMS and the Tamazunchale Press. They are well organized and include the personal diaries of CMS dated from 1981 – 2002, travel diaries which included meetings with publishers, printers, binders, and collectors, and a very extensive collection of actual business records, contracts, and tax information. A very complete history. An overview of the categorization of these records can be reviewed at the following address: <http://collguides.lib.uiowa.edu/?MSC0457>

The following is a checklist of the Tamazunchale Press books published by CMS, in publication order:

BOOK INTERLUDE, by Charlotte M. Smith, October 1983, bound in full maroon leather with gold stamping, all edges gilt, Cockerell end papers, 2 ³/₄" x 1 ⁷/₈", 250 numbered and signed copies, 44 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art de Centre.

AUTOGRAPHS OF MINIATURE BOOK PUBLISHERS, 95 facsimile autographs of 80 presses, December 1983, transparent polycarbonate covers displaying title page and colophon in three colors fastened with a polyurethane loop tied with blue ribbon, 2 ¹/₁₆" x 3", 250 numbered copies, Printed by Garner Printing Co., bound by Tamazunchale Press.

DAVID SWAN, by Nathaniel Hawthorne, February 1984, bound in full dark green leather with gold stamping, all edges gilt, Cockerell end papers, 2 ⁵/₈" x 1 ⁷/₈", 250 numbered copies, 37 pages, a twenty-cent Hawthorne stamp is used as frontispiece, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

THE MODEL E, by Thomas R. Smith, May 1984, bound in full red leather with gold stamping, Faith Harrison end papers, Four illustrations, 2 1/2" x 2", 250 numbered copies, 80 pages, printed and bound by Tabula Rasa Press.

MY FAVORITE MINIATURE BOOK, by James DeLancey, Ruth Adomeit, Robert E. Massmann, Julia Wightman, Msgr. Francis J. Weber, Virginia Schoonover, Kalman Levitan, Stanley Marcus, and Charlotte Smith, August 1984, bound in full dark blue leather with gold stamping, all edges gilt, Cockerell end papers, 2 1/2" x 1 3/4", 250 numbered copies, 88 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

CONFESSIONS OF A WILD BORE, by John Updike, November 1984, bound in full brown leather with gold stamping, all edges gilt, Cockerell end papers, 2 1/2" x 1 3/4", 250 numbered copies, 43 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

A HOLLANDER GARLAND, Eight Shaped Poems by John Hollander, Introduction by Charlotte M. Smith, February 1985, bound in full blue leather with gold stamping, Faith Harrison end papers, 2 1/2" x 2 3/8", 250 numbered copies, 33 pages, printed and bound by Tabula Rasa Press.

THE GEESE, by E.B. White, May 1985, bound in full goose gray leather with gold stamping, all edges gilt, Cockerell end papers, 2 3/8" x 1 7/8", 250 numbered copies, 51 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

THE LITTLE STORE, by Eudora Welty, July 1985, bound in full light green leather with gold stamping, all edges gilt, Cockerell end papers, 2 1/2" x 1 7/8", 250 numbered copies, 51 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

A LITERARY ANTIQUARY, by Washington Irving, November 1985, bound in full light brown leather with gold stamping, all edges gilt, Cockerell end papers, 2 1/2" x 1 3/4", 250 numbered copies, 40 pages, a 1940 Washington Irving one-cent stamp is used as frontispiece, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

THE MANUSCRIPT, by Isaac Bashevis Singer, February 1986, bound in full red leather with gold stamping, all edges gilt, Faith Harrison end papers 2 9/16" x 1 13/16", 250 numbered copies, 52 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

MY CHINESE CHILDHOOD, by Pearl S. Buck, May 1986, bound in full earth brown leather with gold stamping, embossed oriental motif, three earth brown illustrations by Corinne Guiney, all edges gilt, Faith Harrison end papers, a five-cent Pearl Buck postage stamp is used as frontispiece, 2 1/2" x 1 3/4", 250 numbered copies, 38 pages, printed in two colors by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

POEMS AND MEDITATIONS, by Anne Bradstreet, with Introduction by Polly Kemp, July 1986, bound in full Puritan tan leather with gold stamping, Faith Harrison end papers, 2 1/2" x 2 1/8", 250 numbered copies, 38 pages, two illustrations by Polly Kemp in color printed by letterpress, printed and bound by Tabula Rasa Press.

CLAUDE MONET, by Janet Savin, November 1986, bound in lavender leather with facsimile of Monet's signature in gold, all edges gilt, Faith Harrison end papers, 2 11/16" x 2 3/16", 250 numbered copies, 61 pages, a French postage stamp depicting "Women in the Garden" is used as frontispiece, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

THE ARISTOCRAT, by Maya Angelou, March 1987, bound in full orange leather with gold stamping, all edges gilt, Faith Harrison end papers, 2 ⁹/₁₆" x 1 ⁷/₈", 250 numbered copies, 48 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

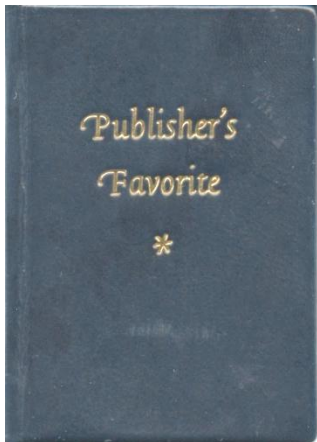
THE WHITE ROSE, by Truman Capote, July 1987, bound in full white vellum with gold stamping, with blind stamped rose, all edges gilt, Cockerell end papers, 2 ¹/₂" x 1 ³/₄", 250 numbered copies, 31 pages, a colored illustration of the white rose is tipped in, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

SIX POEMS, by Robert Penn Warren, November 1987, bound in full light blue leather with gold stamping, all edges gilt, Faith Harrison end papers, 1 ⁵/₈" x 2 ¹/₂", 250 numbered copies, 58 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.


THE RUSSIAN ICON, by Ann Bahar, March 1988, bound in full red leather with gold stamping, an illustration of the nineteenth-century Virgin Gruzenskaya printed in red is tipped in, Faith Harrison end papers, all edges gilt, 2 ³/₈" x 1 ⁵/₈", 250 numbered copies, 30 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

PUBLISHER'S FAVORITE, by Ward Schori, Miriam Irwin, Carol Cunningham, Frank Anderson, Mary Helen and Glen Dawson, and Eleanor Irwin, July 1988, bound in full dark blue leather with gold stamping, all edges gilt, Faith Harrison end papers, 2 ¹/₂" x 1 ⁷/₈", 250 numbered copies, 52 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.

ANTONIN DVORAK, by Janet Savin, November 1988, bound in full light brown leather with gold stamping, all edges gilt, Faith Harrison end papers, a Czech Dvorak stamp is used as frontispiece, 2 ¹/₂" x 1 ¹³/₁₆", 250 numbered copies, 48 pages, printed by Joh. Enschede en Zonen, bound by Reliure d'Art du Centre.



My two personal favorites are *My Favorite Miniature Book*, which is a collection of nine essays by nine miniature books collectors, a 'book about books' and *Publisher's Favorites*, which is a similar collection of six essays by miniature book publishers. Both books are bound in rich dark blue leather; the first includes Cockerell endpapers the second using Faith Harrison endpapers. They are letterpress printed by 'Jon. Enschede' and the binding was done by 'Reliure d'Art du Limoges', AEG. The titles are gold stamped on the front covers.

As it is the holiday season, I will conclude with an appropriate quote by Samuel Johnston that CMS used in a 'warm holiday greeting' in 1988: "***There is nothing, Sir, too little for so little a creature as man. It is by studying little things that we attain the great art of having as little misery and as much happiness as possible.***" 

THE JOYS OF MINIATURE BOOKS:

By Charlotte M. Smith, (a reprint)

Editor's Note: Charlotte Smith wrote the following reprint in 1984 for the 'Books at Iowa' publication. She was not a graduate of the University of Iowa but she had a very close working arrangement with the library staff and she lived close by in Newton, Iowa. Charlotte Smith was truly a person who enjoyed miniature books; collecting, publishing, and above all sharing all that she knew about them. This article is extremely informative and that is why I chose to share it with you. If you have read it before it will be fun to revisit it. If it is new to you then I hope you will enjoy it as much as I did. It is interesting that Charlotte Smith closes the article with a quote from Wilbur Macey Stone: "The virus of the desire to collect miniature books spread in my bookish veins and I became a hopeless case, to my great satisfaction and joy."

The Joys of Miniature Books

CHARLOTTE M. SMITH

From *Books at Iowa* 41 November 1984)

Copyright: The University of Iowa

Since my earliest childhood, books have brought me great joy. I enjoy the feel of a fine binding, the smell of fresh ink when a new book is opened, the appearance of unusual type on a page, but most of all the wonderful things inside books. My earliest recollections are of sitting on my mother's lap and being read *The Three Bears* and *Peter Rabbit*.

Luckily, I married a man who enjoys reading every bit as much as I. In fact Tom feels a little insecure unless there are at least two or three unread books in our home.

My first rare book purchase was a copy of *Dealings with the Firm of Dombey and Son* by Charles Dickens purchased from Kroch's and Brentano's in Chicago. The book had been handsomely bound by Bayntun-Riviere of Bath, England, in full dark blue leather, with a gilt bust of Dickens on the front and his signature in gold on the back, a gilt-panelled spine with lovely floral designs, wide gilt dentelles, Cockerell endpapers, and all edges gilt.

After the purchase of this treasure I decided to try my hand at bidding on books at auctions. It was a perfect illustration of the adage, "Fools walk in where angels fear to tread." As time went on I became more critical and also more knowledgeable; having read a number of books about books, printing, and collecting, I realized I was not getting the books I most wanted. Many times my bids were topped by one pound at Sotheby's or five dollars at Swann Galleries, which meant that the individual attending the auction could always outbid the mail bidder. In addition, the books which I succeeded in purchasing were often missing a half-title or were not of fine quality.

So I began to make purchases from rare book catalogues which arrived in great quantity. Our son's bedroom had become my bookroom. One oak bookcase which he had left behind had become filled, and we asked the Amana craftsmen to make a large walnut bookcase for one wall. Before I realized it, not only was the new bookcase filled, but most of the shelves were crowded with double rows of books. One day Tom told me that he didn't care how many books I purchased, but I must keep them in the bookroom! What to do?

In 1970 a friend called my attention to an advertisement for *The Night before Christmas* in a miniature edition illustrated by Tasha Tudor. The price was \$5, and I sent for it. It was a delightful little book, having a full leather cover with a dust jacket, and the illustrations were some of the most charming I had ever seen. It was published by Achille St. Onge of Worcester, Massachusetts. It had been printed by Joh. Enschede en Zonen of Haarlem, Holland in an edition of 15,000 copies. Not only did its large edition make this book a non-rarity, but it was 3 3/4" tall, not a true miniature, which must be under 3". But along with this delightful little book was a brochure describing other miniatures which Mr. St. Onge had published, all under 3" and in smaller editions of 1,000 to 2,500 copies. Within a few months I had ordered nearly a dozen titles. I had stumbled quite by accident onto the miniature books published by the outstanding publisher of this genre in this century.

Achille St. Onge published his first miniature in 1935, *Noel, Christmas Echoes down the Ages*, "recaptured by Robert K. Shaw," printed by Stobbs Press at Worcester, and bound in full red leather by Wetherbee and Co. Today this book is the second rarest of the St. Onge titles; I purchased my copy in 1971 from William Graf in Iowa City.

Mr. St. Onge published more than a volume per year, 46 in all, until his death in 1978. He set unusually high standards for his books, using the finest craftsmen here and in Europe to print and to bind them.

The Merrymount Press in Boston printed his second miniature, *Friendship* by Ralph Waldo Emerson, in 1939. There were 950 copies, 850 of them bound with a silk bookmark by Sangorski and Sutcliffe of London. In a letter to me written in 1975 Mr. St. Onge said this was his favorite among his books. "It is very, very dainty." It was issued in a gold box, which was lacking from the copy I purchased in 1974. Most of the St. Onge miniatures were written by American authors or dealt with Americana. Six exceptions were by British authors or on British subjects.

One of the most charming of the St. Onge miniatures is *Wild Apples* by Henry David Thoreau, 1946. This book was designed by Bruce Rogers and printed by the Marchbanks Press in New York. It is bound in full blind-tooled and gilt-stamped pigskin. Mrs. St. Onge told me of going with her husband to call on Bruce Rogers, by then an old man who lived very simply and who died the following year at age 87.

The rarest of the St. Onge miniatures is *The Inaugural Address of Thomas Jefferson*, 1943. From an edition of 200 copies, Archie destroyed all but 30, which he had already sold, because he was so displeased with them. The book originally sold for \$1.50 and today sells for as high as \$1,250.00. It is ironic that the book he considered the ugliest now commands the highest price!

Because of this, no more than 30 collectors can ever hope to have a complete St. Onge collection. I completed my collection before the publisher's death, and I wrote to tell him. He seemed to be as happy about it as I. At that time he thought there were only four other complete collections, but recently I have heard of two additional ones, and there are probably others.

In 1979 Robert E. Massmann, retired librarian of Teachers College of Connecticut in New Britain, himself a miniature book publisher, compiled a bibliography of the St. Onge miniatures. Today a few of the titles are still available from Mrs. St. Onge in Worcester.

Now that my attention had been drawn to miniature books, I came to realize that there were infinite aspects of miniature books to be explored. I wondered why I had not paid attention to them before. Antique miniature books start with exquisitely made incunabula, small enough to permit religious works to be taken along with the Renaissance traveler or carried about on his person. These rarities can be seen in museums, in libraries, and in a few private collections. My husband and I saw several delicately beautiful, finely illuminated tiny manuscripts on vellum in a large private collection in Zollicon, Switzerland, in May of 1983. Irene Winterstein, the widow of a Zurich surgeon, began her collecting after World War II, when many older miniatures were to be found priced very reasonably in her country. Her collection is housed primarily in hanging bookshelves in several rooms in her home overlooking Lake Zurich.

Tom and I spent an afternoon in her home. She would place one of her illuminated manuscripts or an old book with a fore-edge painting in my hands, saying, "Take it, Charlotte, take it! You must look at it!" and I would examine each treasure. We saw such rarities as *The Cries of London*, published in 1802; *The Infant's Library*, published in 1800 in London; Viennese almanacs of the early nineteenth century with hand-colored costumes, and many, many other little gems. She had a box of miniature newspapers and a case of miniature dance programs. It was overwhelming -- a day which sent my head reeling, and one I shall never forget.

The early printers were challenged with tiny printing types. Perhaps the most famous miniature books of the seventeenth century were printed by Jean Jannon of Sedan. He published a Virgil, dated 1625, and a Horace in 1627, each measuring about 3 1/4". (Collectors will stretch dimensions when an outstanding rarity is involved.) In 1628 he published a *New Testament* in Greek, printed in an elegant tiny Greek type believed by many printing experts to be the finest small Greek type ever created for a miniature edition.[1] Later, in 1828, Pickering of London designed a smaller Greek type for his miniature books, but it is generally believed to be not so attractive as that of Jannon. My copy of Jannon's *New Testament*, bound in ornately decorated leather with marbled endpapers, bears Maurice Baring's bookplate. The Greek classics were also printed in the eighteenth century by the Foulis Press in Glasgow. I have a three-volume set of Pindar printed by Foulis in 1754, just 3", tall, bound in red morocco very attractively tooled with marbled endpapers, all edges gilt.

Calendars and almanacs were published from the seventeenth century on. In London the Company of Stationers turned out handsome little almanacs with views of new buildings extending over four pages, along with calendars, astronomical information, tables of reigning monarchs, coinage, church holidays, and occasional poems. These little gems were often bound in silver, silk, or tortoise shell as well as leather. I have a London *Almanack* of 1790 which measures 2 1/4" x 1 1/4" bound in red morocco with ornate floral designs on both covers and spine and a similarly

decorated slipcase. It has a four-page view of York House, the residence of the Duke of York. A later copy for the year 1870 is identical in size and format, with a four-page illustration of the Metropolitan Meat Market. France, Germany, and Austria also turned out almanacs with charming illustrations and poems in addition to calendar information and church holidays. One *Almanache Microscopique* in my collection is only 1 1/16" x 3/4". It was published in 1818 in Paris by Chez Marcilly and has eight full-page illustrations of courting couples or goddesslike females. It is bound in full red morocco with a gilt center ornament with gilt fillets.

American almanacs were never so elaborate, although many, such as *Piso's Pocket Book Almanac* and *Hazeltine's Pocket Book Almanac* printed from 1879 until 1917, are highly collectible. They measure 2" x 1 3/8" and were printed by E. T. Hazeltine of Warren, Pennsylvania, to advertise a patent medicine, *Piso's Cure*, for various retail pharmacies in the United States. The almanacs recorded postal rates in the United States, a list of church days, the four seasons, eclipses of the sun and moon, and testimonials from users of *Piso's* medicines. They were bound in colorful decorated wrappers, usually with the name and address of the drug store which gave them away printed on the back.

Thousands of juvenile devotional books in miniature format were distributed by the London and American Tract societies from 1830 until the end of the century. Some of their titles are *Dew Drops*, *Daily Food for Christians*, and *Small Rain upon a Tender Herb*. Most of my copies are bound in well-worn cloth, although a few are bound in worn leather fastened with a strap that bear witness to frequent readings.

Condensations of the Bible in miniature written for children are known as thumb Bibles. From 1601 until 1890 they were printed here and in England in great quantities. The authority on these Bibles is Ruth Adomeit, whose *Three Centuries of Thumb Bibles* is essential for the collector interested in small Bibles.[2]

My earliest thumb Bible was printed in New York in 1814. It is 1 7/8 x 1 1/4" and is bound in brown leather. It was printed and sold by S. Wood, N. 357 Pearl Street. It has 16 wood or type metal cuts with captions.[3] *A History of the Bible* (Cooperstown: H. & E. Phinney, 1825), the first of a long run of Phinney Bibles, is especially interesting in that the majority of the illustrations are portraits of neighboring farmers. Not only did the Phinneys publish a number of editions, but this edition was pirated by three different New London publishers. [4] One child's Bible, "By a Lady of Cincinnati" published in 1834 by Truman, Smith, and Co. [5] is reputed to have been written by Harriet Beecher Stowe. Many of these Bible stories were retold so as to frighten children into good behavior!

A very tiny yet very clear type designed by Henri Didot in the 1820s is only 2 1/2 point. The first volume printed in this type was La Rochefoucauld's *Maximes et Reflexions Morales* published by Lefevre in Paris in 1827. [6] On the right-hand bottom corner of the initial leaf of each signature will be found the name "H. Didot" in very small type. My copy measures 2 5/8" x 1 11/16" and is bound in red morocco ruled in gold with a blind-stamped border on the covers. It has blue silk endpapers, gilt edges, and carries the bookplate of Edwin B. Holden. It was later owned by Wilbur Macey Stone, who provided it with one of the little slipcases he made to house each of his rarer miniatures.

One of the most successful publishers of miniature books was David Bryce & Sons of Glasgow. Using photographic reduction, his firm produced very legible and fine miniature books in the late nineteenth and early twentieth centuries. Bryce produced a tiny dictionary, calling it "the smallest in the world," which was presented in a little locket with a magnifying glass. Other Bryce miniatures included *The Book of Common Prayer*, *The Rubaiyat of Omar Khayyam*, and a Koran. The Koran is printed entirely in Arabic, with the borders of the title page simulating a tiny Persian carpet. My copy measures 1 1/2" x 1", although there are some copies smaller than that. According to Louis W. Bondy these Korans were issued to Muslim soldiers during World War I and were regarded as talismans.[7] My copy is in its original box with a figured design.

The firm of G. Barbera in Florence printed editions of Italian literature in tiny, clear type. In a 4 1/2 point "Diamant Antiqua" they printed books from 1898 until 1935. My seven titles measure 2 1/2" x 1 7/8". They are beautifully bound in leathers of various colors, lavishly decorated with gold on both covers, and are in the original embossed paper slipcases. There has been some competition for printing the smallest book in the world. Ian Macdonald's Gleniffer Press in Paisley, Scotland, published in 1978 *Three Blind Mice* measuring 2.1 x 2.1 millimeters. In a letter to me Mr. Macdonald described how he filed down 4-point type to fit 15 tiny pages of very fine paper which he had cut with a sharp scalpel. Using dental tweezers he glued these pages one at a time to the case in an edition of 45 copies. When my copy, #26, came I attempted to read it with a magnifying glass. I dropped it, but fortunately it fell in my lap. Had it dropped into the carpet, I might never have been able to find it! Three years later, in 1981, Toppan Publishing Company of Tokyo printed an even tinier book, 1.4 x 1.4 millimeters, *The Lord's Prayer*, but it is photographically reduced, not printed by letterpress. A magnifying lens is provided and also a "mother book," 13/16" x 13/16" which can be read with the naked eye. Also included were handwritten instructions with a pencil sketch warning, "PLEASE! PLEASE! OPEN CAREFULLY!"

Today in the United States there are approximately one hundred miniature book publishers. For the most part their books are of a very high quality. Black Cat Press of Skokie, Illinois; Hillside Press of Roswell, Georgia; the Press of Ward Schori of Evanston; Dawson's Book Shop of Los Angeles; and Borrower's Press of Cleveland Heights, Ohio, are all major publishers.

Some of the bindings on the more costly small books are very attractive. Rebecca Saady Bingham of Rebecca Press of Hyattsville, Maryland, published *The Legend of Sleepy Hollow* in 1983 in an edition of 150 copies, illustrated by Sarah Chamberlain. Its frontispiece is an orange and blue "Legend of Sleepy Hollow" ten-cent postage stamp. The book is 2 3/8" x 2 7/8" and was printed by Jane Pomeroy at the Burntcoat Press. There were 35 deluxe copies bound by the Green Dragon Bindery in full oasis leather with leather onlay and raised bands on the spine, and an orange and blue illustration by Chamberlain stamped on the cover. The book is housed in a blue and orange leather box lined with the special orange and blue marbled papers (by Christopher Weimann) also used as endpapers in the deluxe edition. The 35 copies have a 1940 Washington Irving one-cent stamp as a frontispiece, and one of the illustrations has been hand colored. Nine of the 35 deluxe copies bear a fore-edge painting of Sleepy Hollow executed by Sarah Chamberlain. This is a very impressive book.

There is a small group of very talented and dedicated individuals who write, illustrate, hand color, print by letterpress, and bind their own books. I find their books little marvels to contemplate. There are even a few of these gifted craftsmen who make or marble their own paper. Among them are the Rather Press of Oakland, Log-Anne Press of Santa Ana, Bookhaven Press of Rosemead, the Feathered Serpent Press of San Rafael, Figment Press of Mill Valley, Poole Press of Berkeley, Sunflower Press of Mill Valley, the Good Book Press of Santa Cruz, and Oak Park Press of Wichita. Another of these master bookmen is James Lamar Weygand of Nappanee, Indiana, whose Press of the Indiana Kid has produced 15 miniatures since 1963. He has also published many larger books and has written a long series of articles for the *American Book Collector* on American private presses. One of his miniatures, *The Bewick Connection for Maestro Books*, 1980, is an excellent example of his fine work. In an edition of 40 copies, written, set, printed, and bound by Weygand with illustrations by his wife, Joy, he writes an account of visits to places in England connected with the wood engraver Thomas Bewick. The book measures 23/4"x 17/8". Mr. Weygand is scholarly and witty, and he is never too busy to answer the questions of a novice collector.

Another of the very talented individuals who produce fine books is Corinne Guiney of Wild Hare Press. *A Pressing Problem* (1983) is a poem written, illustrated, designed, printed, and bound in black leather by Corinne. Her poem is a humorous tale told in verse about a printer and his encounter with the devil. One hundred letterpress printing terms throughout the text, set in italic, are glossaried at the back of the book in a devil's dictionary. Six of her etchings are printed in this edition of 100 copies, of which 30 are deluxe in an embossed leather slipcase of devilish red leather. Although he does not print his own books, perhaps the most creative miniature book publisher today is Robert E. Massmann of New Britain, Connecticut. His *Adventures of the Flighty Old Woman* (1966) is a miniature pictorial telescopic picture of "There was an old woman tossed up in a basket," unfolding downward in one continuous strip. Its 12 illustrations were drawn and hand colored by his son, Ernest. *Moby Dick Meets the Pequod* (1968) is a miniature peep show with three hand-colored panels by E. Helene Sherman which opens to a depth of 12" from 2 5/8" x 2". His *Elusive Bon Mots, A Gem a Day to Keep Boredom at Bay* (1969) is a hexa-hexa-flexagon in two colors, 2 5/8 x 2 5/8" in a decorated sleeve with printed labels. *A Mark Twain Turnover* (1972) measuring 1 1/2" x 1 5/16" is the first miniature "turnover" book with a story beginning from each cover and containing a hand-colored pop-up illustration. *Magic Nursery Rhymes* (1978), 2" x 1 3/4", contains 14 folding, hold-to-the-light plates. These are only a few of Bob's most unusual books, and I eagerly await each publication from his press.

Bob has one of the largest miniature book collections in the world, and he is very generous about sharing it. On a visit to his home in Connecticut in 1980 Tom and I were shown shelf after shelf, box after box of tiny tomes, hearing about the history of each. Bob is so knowledgeable about this field that I learned a great deal about little-known books on the day we spent with him. After several hours, Bob paused briefly to ask "What else would you like to see?" I would ask for a general category, such as the Aunt Laura books, the Nazi miniatures published in Germany before and during World War II, silver bindings, and embroidered bindings. Bob would dash out of the room and come back, usually bearing a small case or box containing books I had merely read about.

In 1982 I asked Norman Forgue of Black Cat Press if he would print a book privately for Tom and me. Over the years Tom had been recounting to our granddaughters memories of his childhood. To me he seemed to have been an unusually imaginative child who had had some very interesting experiences. After his retirement from the Maytag Company in 1974, I persuaded him to write down some of these memoirs. It was these recollections which I asked

Norman to print for us. We wanted an edition of 100 to give to family and friends. Norman told us that he would publish the book if we made 100 copies available to collectors who wanted every book published by his press, and he suggested an edition of 249 copies, the usual Black Cat number. The book was entitled *Yesterdays, Growing Up in Newton, Iowa*. It has 75 pages and seven pages of pictures, and it measures 2 5/8" x 2".

This venture seemed to whet our appetites for becoming publishers ourselves. During these years of collecting 'miniature books, I occasionally found myself wondering, "Why doesn't someone publish a book about ____? or ____?"

In May of 1983 we paid a visit to Joh. Enschede en Zonen in Haarlem, Holland. This firm has been established for 250 years, and they print all the stamps and paper money in Holland in addition to books and other fine work. Because many of the St. Onge miniatures were printed by the Enschede firm, they were my first choice as printer -- if we could afford them. While there are many very expensive books being published today, I wanted to keep my publications in the medium-priced range. Prior to our visit I had mailed a manuscript to the firm, dealing with two rare editions of the *Rubaiyat*, telling of the dedication of two master bookmen. The figure young Mr. Enschede quoted us on that happy, rainy May day was acceptable. We selected type, paper, and the leather binding. Because I wanted to use Cockerell endpapers, this selection took a little longer, but the morning spent in Haarlem was an exciting one.

Tom and I selected the name Tamazunchale Press. Forty-five years ago we had driven from Iowa to Mexico City on our honeymoon. The Pan-American highway had just been opened. Between Monterrey and Mexico City was a charming white building surrounded by blooming bougainvillea. During the night we could hear dogs (or coyotes?) barking in the hills, and we were awakened early in the morning by roosters crowing. The manager told us that this village of Tamazunchale was named for two Americans, early prospectors: one Thomas, the other Charlie. We have always felt possessive about that village which combined our own two first names, so we appropriated its name for our press.

Tamazunchale's first miniature book, *Book Interlude*, of which I am the author, was issued in October of 1983 in an edition of 250 copies. It is 2 11/16" x 1 3/4" and is bound in full maroon leather with Cockerell endpapers. A favorable review in the *Microbibliophile* [8] and listings in miniature book catalogues brought orders from as far away as Japan, France, and Hawaii, as well as Canada and the United States. Our second book, *Autographs of Miniature Book Publishers*, was completed the first of January, 1984. It is made of 95 facsimile autographs of 80 miniature book publishers.

We hope to publish three or four miniature books each year, with some of them to be printed in Holland and some here in the United States. Our goal for the press is to publish miniatures of a high quality by well-known old and contemporary authors which we hope will appeal to collectors. We have eight books at the present time in various stages of completion, so it is a busy and stimulating little world which has opened up to us. We now understand the words of Wilbur Macey Stone, "dean of microbibliophiles," when he wrote: "The virus of the desire to collect miniature books spread in my bookish veins and I became a hopeless case, to my great satisfaction and joy." [9]

Notes:

[1] Louis W. Bondy, *Miniature Books: Their History from the Beginnings to the Present Day* (London: Sheppard Press, 1981).

[2] Ruth Elizabeth Adomeit, *Three Centuries of Thumb Bibles: A Checklist* (New York: Garland Publishing, Inc., 1980).

[3] *Ibid.*, 45.

[4] *Ibid.*, 76.

[5] *Ibid.*, 95-96.

[6] Bondy, *Miniature Books*, 91.

[7] *Ibid.*, 112.

[8] *Microbibliophile* 7, no. 5 (November 1983):14-15.

[9] Quoted in Bondy, *Miniature Books*, 186.

Priceless. 

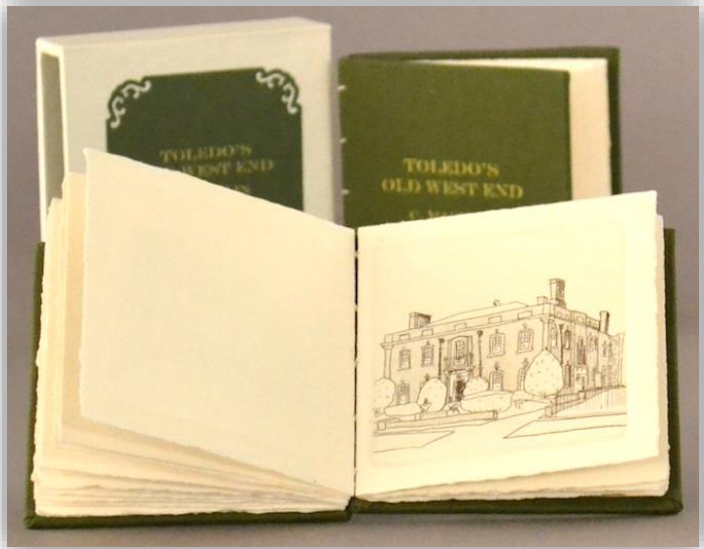
TOLEDO'S OLD WEST END: The Backstory of A MBS Distinguished Book Award Book By Courtney Macklin

Toledo, Ohio's Old West End is one of the most complete turn of the century neighborhoods in the United States. Full of grand mansions from a bygone era, it is now inhabited by a diverse, dedicated, and creative group of people.

In a world where bigger is often considered better, I've taken these beautifully imposing symbols of status and wealth, and attempted to make them into something small, precious and equally as interesting as the actual architecture. The outcome is a book of 16 etchings printed in an edition of six. The images are drawn and etched onto 2 ½" square zinc plates, which are then printed on Arches Cover Paper. To create each folio, two etchings had to be printed per piece of paper, one on each side. You have to really pay attention when printing so that each folio will fold correctly. Once printed, each book was then Coptic bound with hard covers. For safer and easier storage, I also constructed a case to hold each book. All materials used are archival, and each book is signed and numbered.

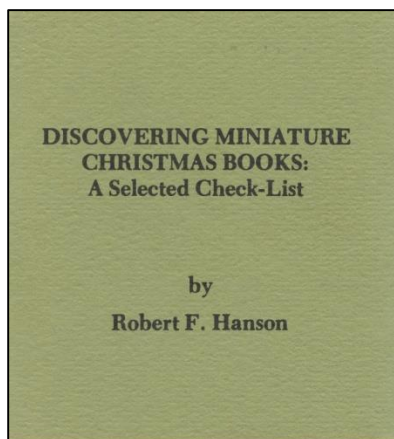
While I am formally trained as an artist, I am mostly self-taught as a bookbinder. *Toledo's Old West End* took about two years to complete and I am now working on a second book to compliment it, *Toledo's Vistula Historic District*. Vistula is Toledo's oldest neighborhood and features beautiful examples of 19th century residential architecture. Both of these eclectic neighborhoods are a stunning testament to the opulence of Toledo's past, the perseverance of the present, and the hope of future generations enjoying homes that have stood the test of time. 📖

Editor's Note: Courtney Macklin is 2009 BFA graduate from the University of Toledo and book artist who created and published the book Toledo's Old West End, which was awarded a Distinguished Book Award for 2014 by the Miniature Book Society. The book can be ordered directly from Courtney, \$200, E-mail: courtney.macklin@hotmail.com



'Old home image', book cover, and slipcase

REVISITING AN OLD FRIEND FOR THE HOLIDAYS



The holidays are a perfect time to visit old friends, reflect about the past, and talk about the future. Therefore, it is with *Discovering Miniature Christmas Books*, by Robert F. Hanson. As you well know Bob was the founding editor of *The Microbibliophile* and along the way he was also an educator, a bookstore proprietor, and a book publisher. Some time we can certainly talk about Bob's press, 'The Opuscula Press' but I want to focus today on this fine miniature.

This book is special to me for two reasons the first because of the subject of holiday books as a collecting genre and secondly as it was a Christmas gift to me from my daughter some years ago. Books about books are always interesting. This is no exception.

It is 2 ³/₄" x 2 ¹/₂", bound with a paper dust jacket sewn into the binding and then presented with a glossy stiff paper slipcase, which is imprinted with the special 'emblem of the press'. The edition was done in 200 copies, each signed and numbered by the author. This book is actually the third book of a series of miniature reference books that Bob authored and published. The other two volumes are *Discovering Miniature Books* and *Discovering Miniature Almanacs*.

The Introduction which is titled 'From Me To You', is certainly fitting for a holiday book and more so from the perspective of a reference book where the author is 'sharing' his knowledge with you the reader. There are references and outlines of 35 miniature Christmas books contained in this tiny tome. The author is quick to point out that this is certainly not a complete list but intended to be a 'joyful beginning'. It is with those words 'joyful beginning' that I frequently reflect on my own collecting of books about books that causes me to think of and re-read *Discovering Miniature Christmas Books*.

Some of the books that are included are somewhat rare, some not so rare, but all are enjoyable:

Christmas Echoes Down Through The Ages, by Robert Shaw, published by A. J. St. Onge

Where Do Our Christmas Customs Come From, published by Black Cat Press

Rudolph The Red-Nosed Reindeer, by Robert May, published by The Schori Press

Christmas Cards, by Francis J. Weber, published by Junipero Serra Press

Christmas, by Doris Welsh, published by Le Petit Oiseau Press

The Fir Tree, by Hans Christian Andersen, (this edition) published by Collector Editions

Time To Update Your Wish List or Your Gift List!



TERMS AND DEFINITIONS:


Collectors are generally specialists and as such must be aware of the ‘fine points’ of those terms that are used by bibliophiles. Sometimes terms are used and the meaning may not be 100% clear. A few terms reviewed for this issue are:

IMPRINT: The term can either refer to the name of the printer or the place of printing. The imprint usually appears on the back of the ‘title page’ or on the last printed page of the book.

IMPRINT DATE: The publication date of the book as stated on the title page.

INSCRIBED: The term usually indicates that the book was signed by the author, either with an inscription to a specific person or bearing a brief notation along with the signature, i.e. ‘*Best of Luck, author’s name*’.


SIGNED: the term indicates that the author with no additional notation or inscription signed the book with only his or her name , i.e. ‘*author’s name*’.

Details, terms, and definitions are important. 

GET THE INK READY, START THE PRESSES:

Next issue, Volume XXXIV, Number 1, Issue 193, (publish date January 1, 2015):

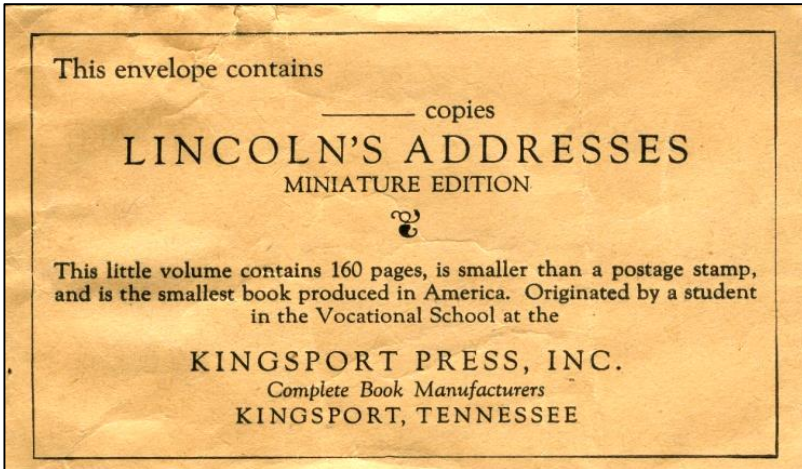
- ‘Famous Miniature Book Person’, E. Helene Sherman
- The wonders of the Goddard Library at Clark University
- Girdle books, the ultimate traveling companion for ready reference
- The start of a ‘new MB series’ about miniature books ?
- A review of *The Red Headed League*, by Arthur Conan Doyle, from Plum Park Press
- A review of *The Duchess of Malfi*, by John Webster, published by Bo Press
- A review to extend the holiday, *In The Bleak Midwinter*, by Christina Rossetti, published by Bo Press
- A review of *Woodworking Joints Volume I*, by William Fairham, from Plum Park Press
- Some new miniature books from Susan Angebrannndt, Greenchair Press
- Revisiting an older miniature book, your choice, please let me know your favorites...
- Hopefully, something special by you and the answer to the quote about the ‘book star’

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. 



A QUESTION FOR ALL SUBSCRIBERS ABOUT KINGSPORT PRESS: Who May Have Seen This Book?

Your editor has asked a few questions in the last two issues about a seemingly illusive miniature book that was published by the Kingsport Press in 1928.



Original distribution envelope, note: number of pages as 160

Between 1928 and 1932, Kingsport produced four miniature books that have a special place in the world of miniature books. The first book; *Gettysburg Address*, was created as part of a bookbinders convention. The book was created in an edition of 100 copies. This is in fact the book that no one has ever seen or I should say that no one has responded to my questions

about the book and its existence. The subsequent micro publications by Kingsport between 1929 and 1932 are certainly available and well documented. So I will ask the question one more time, that is; has anyone seen a copy of the **1928** *Gettysburg Address*, published by Kingsport? If so please let me know about it or if you have a copy perhaps, you could share an image of the cover and the title page. If not, I ask that you keep the question in your mind, as you can never know when an answer to a question like this can be resolved.

In the last issue of *The Microbibliophile*, I mentioned that I would provide some high resolution pictures of the different colophons that exist in the different versions of the micro miniature *Addresses of Lincoln*. The print so small I cannot get a good picture without possibly damaging the book by making it perfectly flat. Therefore, in the interest of sharing I will provide a 'reprint' of the two different colophon wordings:

First Version: (Last page of regular text is printed on page 139 (recto) and then there is one blank page (verso), then on the next page (recto) is printed as; "*These miniature editions of Lincoln's Addresses originated with the students of the Training Division of the Kingsport Press. The initial edition won a first Prize at the 1928 Convention of the E.B.A. at Boston.*")

Editor's Note: (E.B.A = Employing Bookbinders of America, the reference in the 'colophon' to the initial edition 'won first prize' is referencing the 1928 Gettysburg Address book, so a copy must have at least been available for the competition)

Second Version: (Last page of regular text is printed on page 139 (recto) and then there are blank pages, (verso & recto), then on the next page (verso) is printed as; “*A special edition of the 150 copies of this book has been printed and bound by the students of the Training Division of the Kingsport Press for the LXIVMOS.*”

Kind of interesting stuff, all in all. I mention the page number as a point of observation. The notations in *20th Century U.S. Miniature Books*, pp 115 mentions the page count as 160. I am not sure if the edition that was reviewed for the Bradbury book was a different edition/version or perhaps the ‘160’ was just a typo or a reference to the envelope description that the book was originally supplied to protect the book during distribution. Your editor has reviewed five different books; they all were printed through page 139 only. 📖

CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 52, 108 items with color illustrations, organized by publisher within size, less than 1 1/4” tall and then up to 3”, another great catalogue. . Contact info: 702 Rosecrans Street, San Diego, CA 92106-3013; phone 619-226-4441; website: www.KarenNymanMiniatureBooks.com. E-mail: karennyman2@cox.net

Bromer Booksellers, E Catalogue Number 41, Twenty-two miniatures, each with their own illustration and in some cases the illustrations of supporting documents. A variety of publishers. Contact information: telephone: 617-247-2818; website: www.bromer.com, E-mail: books@bromer.com

Oak Knoll Books, Catalogue 306, ‘Books About Books’ 159 pages, 309 offerings, a great read in itself, including books about bookbinding, papermaking, and typography. Rob and his father, Bob Fleck do an outstanding job with their catalogues. Contact information: telephone: 800-996-2556; website: www.oakknoll.com, E-mail: orders@oakknoll.com


These catalogues and the booksellers are wonderful friends and great resources. 📖

PUBLICATIONS RECEIVED:

Fine Books and Collections Magazine, Autumn 2014, A large format, full color, glossy magazine devoted to fine books, collections, and printing. The current issue includes a special section ‘Book Lover’s Holiday Gifts’, be your own ‘secret Santa’. Great article by A.N. Devers, ‘The Persistence of Poe’, coincides with the unveiling of the new Poe statue in Boston, also look at the article by Nicholas Basbanes about Boston’s new ‘literary district’. The BLOG that is associated with this magazine is a ‘five star production’ loaded with additional information for the bibliophile, like a new issue of the magazine each day, only \$19.98 per year, U.S. Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine

Miniaturbuch Journal, Volume 21, September 2014, a large format, 11 ⁵/₈" x 8 ¹/₄" glossy German language publication, edited by Dr. Horst-Diester Branser in Stuttgart, Germany. The publication has a wide diversity of articles and information about the world of miniature books in Germany, including recently published miniature books. As mentioned, the publication and their associated website are only available in the German language. This particular issue has a lead article about children's miniature ABC books. Many of the illustrations are English language books. Even though it is time consuming to translate the articles it is fun and informative to read about the world of miniature books in Germany. (**German translator needed, Inquire Within**)

Das Miniaturbuch March 2014, a small format 8 ¹/₄" x 5 ³/₄" journal done on glossy stock and full color printing for all of the illustrations. This is a German language publication. The subject matter is very diverse reporting from new miniature books, to information articles to various book activities. The people in the pictures look as if they are always having a good time with their fellow bibliophiles.

Mix it up a bit with new subjects...diversity is the spice of life...add some 'hot sauce' to the chicken soup. 

UPCOMING EVENTS:

Editions/Artists' Book Fair, Lower East Side Printshop,
November 06th -09th, 2014, 306 West 37th Street, 6th Floor, New York City
Additional Information: <http://eabfair.org/about/>


38th Annual International Antiquarian Book Fair,
November 14th-16th, 2014, Hynes Convention Center, Boylston Street, Boston, MA
Additional Information: <http://bostonbookfair.com/>

New Jersey Vintage Book and Ephemera Fair,
November 28, 2014, The Bethwood, Lackawanna Ave. Totowa, NJ
Additional Information: <http://www.flamingoeventz.com/show-info-i.php?show=new-jersey>

Drew University, 'Tiny Treasures: Small Books in the Drew Library Special Collections',
December 2nd, 2014, 7-8 PM, Rowe Reading Room of the Center, 36 Madison Ave. Madison, NJ
Additional Information: <http://www.drew.edu/library/2014/07>

Jane's Birthday, Jane Austen,
December 16th, 2014, Jane Austen's House and Museum, Chawton, Alton, Hamshire, United Kingdom, Additional Information: <http://www.jane-austens-house-museum.org.uk>

Stay At Home For The Holidays, 'Your House',
December 21-31.

Take a day off, see what is going on, say hello and talk about miniature books with someone you do not know and make a new friend. 

PUTTING THE PEN AND INK AWAY:

FINAL SALE

Hand Made Miniature Books
by Margaret Challenger

All proceeds will be donated to World Vision
to help win the fight against EBOLA

For a detailed list email: tmarg@bell.net

advertisement

After 15 or so years of making miniature books, of all sizes, the design, content, construction, binding and written out in calligraphic hand, Margaret has decided to 'put down the pen'. Finding many issues have a few unsold copies, Margaret is putting these books up for sale, with all monies received to go to World Vision to support their fight against Ebola.

World Vision is currently helping to provide medical equipment to hospitals and communities to prevent the rapid spread of Ebola. When the sale is completed you will be advised how much was sent to World Vision. 📖

BOOK TERMS: 'Defective Spine'

From
'Slightly Foxed – but still desirable' by
Ronald Searle
Souvenir Press



**TAMAZUNCHALE JABBERWOCKY:
Keepsake from MBS Conclave VI, San Antonio, TX 1988**

'Twas mailtime and the Catalogues
Did leap to our collector's hands.
All mimsy and with maxone heart
He listed his demands.

"Beware the Miniature Book, my friend:
The date, the size, the colophon!
Beware the pocketbook, as well"
Our innocent wrote on.

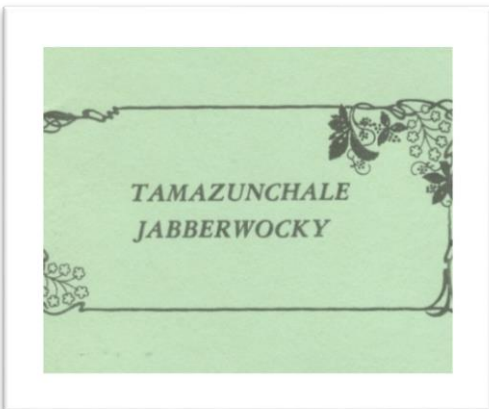
He checked off SUNFLOWER, OAK PARK,
HILLSIDE, GOOD BOOK, RAHEB, SCHORI
Then KURBEL, XAVIER, BLACK CAT,
After J. SERRA, BRONTE.

And, as in uffish thought he sat,
The Miniature, seductive one,
Became insistent, whiffling through,
And burbled it had one!

"TAMAZUNCHALE! REBECCA! POOLE!
KITEMAUG! WIND AND HARLOT, too!"
He ordered all, mortgage in hand.

"Hast thou to BORROWER succumbed?
Come to GLENIFF' my beamish boy!
MOSIAC, FIGMENT, MASSMANN, too,
With FEATHERED SERP', HILLEARY joy."

'Twas mailtime, and the wee books came
From Dawson, Lorson, Bromer, too.
Entranced was our collector now.
He gyred and read them through.



Charlotte M. Smith 

The Microbibliophile: **A Short Recap, 2011-2014:**

Editor's Note: The following is a short recap of the major feature articles that have been published in The Microbibliophile over the last four years. The first listing represents a lead or 'theme' article and the second an article from the 'famous miniature book person' series.

2011, Volume XXX

1. Why Miniature Books
2. Miniature Books, Then and Now
3. Postage Stamps and Miniature Books
4. Miniature Books as Works of Art
5. Ireland
6. Books About Books
7. Holiday Books

2012, Volume XXXI

1. Miniature Books for Children
2. Press Names
3. Press Names
4. Special Places & James D. Henderson
5. The Charm of Miniature Books, & Wilbur Macey Stone
6. Dickens and Christmas & William Lewis Washburn

2013, Volume XXXII

1. St. Onge, The Beginning & St. Onge
2. St. Onge, The Publications & Ruth Elizabeth Adomeit
3. St. Onge, Collecting Possibilities & Ward K. Schori
4. St. Onge, Collector's Checklist & James Lamar Weygand
5. St. Onge, Publishers and Printers & Norman W. Forgue
6. St. Onge, The Last Published & Frank Irwin, Hillside Press

2014, Volume XXXIII,

1. Book Collecting: A – Z & Dawson's Book Shop
2. Book Collecting: How Can I Organize? & Msgr. Francis J. Weber
3. Book Collecting: Buying from Dealers & Louis W. Bondy
4. Book Collecting: Antiquarian Books & Doris Varner Welsh
5. Book Collecting: Bibliographies and Fakes, & Robert E. Massmann
6. Book Collecting: Going Forward & Charlotte M. Smith

Enjoy and share ☐

THE MICROBIBLIOPHILE FRONTISPIECE: 'Write the Story for the January/February Issue'



Image courtesy of www.iamachild.com

Here is your opportunity to become an accomplished and published master of the pen. The above image will be used as the frontispiece for the January 2015 issue of *The Microbibliophile*.

There are no particular rules regarding the length of the story, the choice is yours. If you like, 'pass' on writing the story and maybe you have a favorite image that you would like to share for another issue, please submit it.

When I look at the image, I see and hear some things for sure. Is the man holding the book to the light looking at a author's signature or a bookplate? Is the little girl waiting to buy her next adventure with her saved allowance money or maybe even a map of Eirie? Does the parrot on the step rail talk like a bibliophile? Is this the shop that Bondy moved into in the late 1940s or is this shop in old Amsterdam? Where does the bookman keep his miniature books that are for sale? Does the stairway lead to more book treasures? What do you see? What are some of your best holiday memories? Gather your thoughts and weave the tale to share with the readers. What do you see? Fact or fiction, your choice. There is always room for more than one story for sure.

The deadline for submitting articles for the January issue will be December 15, electronic or paper submissions, either way, the choice is yours, Email: editor@microbibliophile77.com or *The Microbibliophile*, P. O. Box 5453 North Branch, NJ 08876. 📖

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.



Melinda Brown is seeking, Takebayashi, Tetsu and Zensaku Toyohara. Volumes 3 and 4 of the four volume set entitled Kitō Shōno. Osaka: Aoki Kozaburo, 1880. Contact information: E-mail: Minibks1@verizon.net

Neale Albert is looking for two miniature books by Asao Hoshino -- *Kwaidan* and *Ichiaku No Suna*, and for the special editions of the Asao Hoshino books. "I am thinking of doing a Hoshino bibliography", Contact information: E-mail: nma8156@yahoo.com

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, MAR.'85, JUN.'85, FEB.'86, MAR '88 and #36, #45, #60, #63, #65, and #69, 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): *DOT* also *DAISY PART I*, as my copy has damage to one page of text, also, 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

Jim Brogan would like to find:

A volume from REM publications; *REM Miniatures, A Record and A Sampler, Part IV*, a 'miniature scroll' with decorative wrapper and tie ribbon, 1¹⁵/₁₆" x 6"

Contact information: E-mail: jbrogan1@verizon.net

Free for the printing! 

THE BOOKLOVER'S CALENDAR, Looking for Information from You?

Last year *The Microbibliophile* created the new issue, of what we hope to be an annual product, 'The Book Lover's Calendar', a miniature 3" x 3" calendar, containing bookish quotes, 'food for thought' for all of the miniature bibliophiles in the world. The original idea for the miniature 'Book Lover's Calendar' was conceived and initiated by Frank J. Anderson, who was the proprietor of the Kitemaug Press. Thanks to some generous and helpful subscribers I have several of Frank's little creative calendars. My run begins with the 1988 calendar (**missing 1989**) and goes through from 1990 to the 2004 calendar, (**missing 2005**), and then I have 2006, 2007, and 2008. An interesting sidebar is that the 1988 through 1991 calendars are printed as 3" x 2" loosely bound with a small piece of twine rather than the 3" x 3" used from 1992. Also, the 1988 calendar is titled 'Symbols of the Zodiac'. The 1990 Calendar is titled 'A Girlie Calendar' Frank must have seen something in the stars as the 1991 version is titled 'A Book Lover's Calendar'.

There is a printed note in the 2002 calendar saying that the calendars are in their 'sixteenth year'. Was the first calendar done 1987? I would be interested in hearing from anyone who may know. In addition, the last issue I have is 2008, was this last issue that Frank published?

The 2015 Book Lover's Calendar is for sale to our subscribers and other miniature book bibliophiles, with a price of \$5.00, postpaid. They are ready to be shipped now. Request your copy via E-mail. ☞

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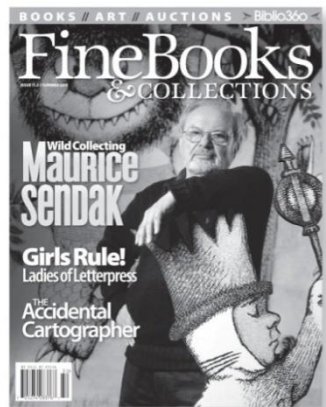
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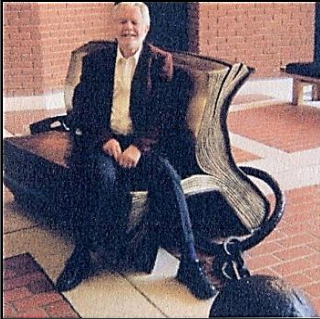


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Email: editor@microbibliophile77.com

(Deadline for January 2015 issue is December 15, 2014)

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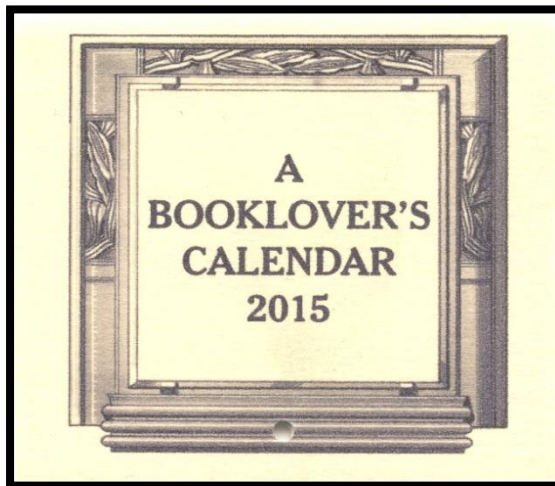
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