

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXIV Number 6 Issue 198 November, 2015



Volume XXXIV Closes the Pages of 2015

Single Issue Price: \$7.00

ISSN #1097-5551

'One Year Must End Before The Next Can Begin'



Image courtesy of www.iamachild.com by Anton Pieck

Editor's Note: Tine Krijnen authors the wrap-up for this interesting series of frontispieces for everyone.

Winter has arrived in Amsterdam. A thick layer of snow covers the whole city and every drop of water in the canals is frozen. Sanne's room is in the attic of her family's farmhouse. On one of her bookshelves she displays all the keepsakes she received at the Conclave, as if they are little treasures. Every day Sanne walks past this bookshelf and thinks about her wonderful memories of the Conclave. Today Sanne promised to sweep all the snow away from the sidewalk in front of Mister Janssen's house. As a sign of his thankfulness, he'll sharpen her skates for her. Tomorrow Sanne and her mom will go ice-skating over the canals of Amsterdam. There are little 'Koek en Zopie' stands on the ice. These stands sell cookies and hot punch. Zopie is a special kind of warm punch and Sanne's mother promises to buy them both one glass of this delicious drink. Sanne is really looking forward to the nice day she will have with her mother tomorrow. At the same time she thinks about all of her friends from the Conclave. It makes her sad that they will not see Amsterdam in its winter-glory. But it also puts a little smile on her face when she remembers that she will see them again next year in Texas.

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

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Greetings from the Squeaky Roll Top Desk:

Wow, where does the time go, another year of *The Microbibliophile* draws to a close. As I used to like to say about working for a big company, 'If it was any more fun we would have to give money back'. Here in New Jersey we seemed to go from summer to the late fall in a blink of a few days. Very cool nights, so much so that I got the garden put away, chimney cleaned, and the woodstove ready to go by the end of September. I hope that the winter will be a mild one and not a repeat of the Artic Express of 2015.

With the end of the subscription year comes my request for your continued support and subscription payment for the coming year. The subscription rates will remain the same as last year. I understand that the mail carrier has to pay his bills as well, but I hope that there is not another increase in postal charges. The cost of mailing is the single biggest expense in the entire production process for *The Microbibliophile*. There is a subscription reminder sheet enclosed with this issue requesting your payment before the end of December (Thank you).

I received more than a few favorable comments about the last issue. Readers liked the amount of information that was provided and the diversity of articles, so 'steady on course, captain'. Should you wish to report an addition or a needed correction please let me know. A few collectors are on the hunt for Frowde books that they did not know as existing as part of the full list compiled in the last issue.

The current issue contains six new miniature book reviews. Included are an outstanding artist book publication by Leslie Gerry, two books from the Plum Park Press, two titles from Bo Press one of which is a special holiday book, and another matchbox book from Susan Angebrannt's Green Chair Press.

In place with the coming holidays, there are several visitors with contributions to this issue. Joan Knoertzer provided an update on Christmas books, Todd Sommerfeld completed his two-part article about the CPL, Emil Goozairow shares his book artist talents, Pat Pistner provides an interesting look at one of her antiquarian almanacs and Robert Hanson talks about Roger Hillary. Well done to all of the contributors, nothing like a full table at Sunday dinner.

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 am still waiting for someone to use the QR codes for their immediate feedback. Thank you for the opportunity to bring *The Microbibliophile* into your life.

Please share *The Microbibliophile* with a friend, bibliophile or not, if they like what we offer, I can send them a post-paid sample issue as well as a subscription form.

We at *The Microbibliophile* all want to wish everyone a great Thanksgiving, a Merry Christmas and the best holiday season for you and your family. 📖



FOOD FOR THOUGHT:

“I conceive a knowledge of books is the basis upon which other knowledge is to be built.”

– George Washington



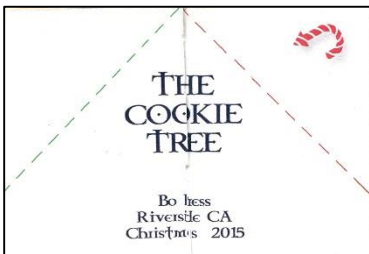
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MINIATURE BOOK REVIEWS and CRITICISM:



The Cookie Tree is the 2015 Bo Press Christmas book produced by the ever-creative Pat Sweet. The book is but 2" x 1½" and contains 140 pages with 57 images of fancy cookies. *The Cookie Tree* is not a book of recipes or a book with just a lot of fancy cookies that you can ogle as decorative masterpieces. Each printed page has a diagonal dashed line starting at the top of the spine and proceeding to the outer edge. What is the intention of this dashed line?

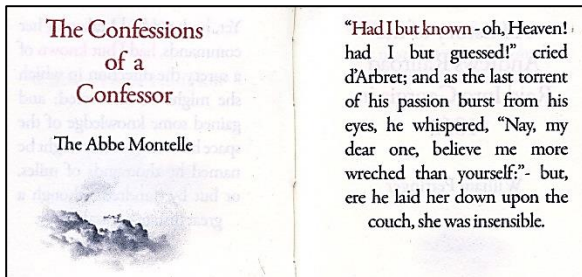
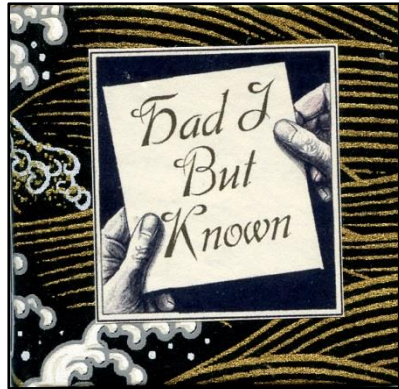
With the review copy submitted by Pat was a brief letter, which holds the clue that is needed to understand *The Cookie Tree*. Pat explained; “When I was a kid, the second best thing about getting the Sears Christmas catalog was getting to make a Christmas tree with the earlier catalogs. Patiently folding each page down diagonally, the catalogue gradually became cone shaped – a perfect thing to occupy an over-excited kid in the weeks leading up to the biggest Toy Day of the year.” The introduction of the book explains, “Here’s your chance to do the same thing in miniature. Dog ear each page on the dashed line and watch your miniature paper Christmas tree take shape.” There is also included the tiniest gold star to mount on the top of the tree when you have it completed. The closing line of Pat’s letter explains that she strongly advises each collector to actually ‘fold the pages to create the tree’ in its intended form. It would be a bit of ‘Ba Humbug’ to leave the book in the original form without completing the folding and topping the tree with the gold star. The book was created with a somewhat ‘temporary wrapper’ so that it would be easy to make the folds.



The Cookie Tree is printed on Mohawk eggshell superfine paper; the pages are not numbered for obvious reasons. As I previously mentioned there is a small gold star mounted on a brass wire shaft to facilitate mounting it on the top of the completed ‘tree’. The temporary wrapper does carry the title on the front cover. Visit the blog to preview more details, <http://bopressminiaturebooks.com/blog/>. The price for this open edition holiday gem is \$42, contact Pat for shipping details and availability. 📖


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Had I But Known, by Pat Sweet, published by Bo Press Miniature Books, 2015. Something new, something borrowed, something old; these little somethings define HIBK, which is a new miniature by Pat Sweet, based on a previous version, which was done as an art book, several years previous. Mary Roberts Reinhart wrote her first novel *The Circular Staircase* in 1907. Roberts (1876 – 1958) was often called the American Agatha Christie and began her career in writing as a way to earn a living after the stock market crash of 1903. Reinhart is considered to have invented the ‘Had-I-But-Known’ school of mystery writing with the publication of *The Circular Staircase*, which is reported to have sold more than a million copies when published. Rinehart and others of the "Golden Age" of mystery writing became known as the ‘Had-I-But-Known’ school for their use of this useful bit of prolepsis: a foreshadowing technique that allows a work-around for the strictures of first-person narration, still allowing an effective foreshadowing device and tension builder.



This miniature is a collection of forty-two HIBK examples, from all eras of literature, as the device did exist long before its use in mystery novels. The format of the book is that each example is printed as a series of two-page presentations with the title and original author’s name on the verso side and the HIBK text on the retro side. The title along with the phrase ‘Had I but known’

is highlighted with a contrasting red ink in each example. HIBK from the 1821 novel *Kenilworth* by Sir Walter Scott, “Had I but known, I could have made twenty shifts, nay for that matter, and in so good a cause, I would have thought little to have priggged a prance from the next common - it had but been back to the brut to the headborough.” The examples go on and on, some obscure and some a bit more common, however, each unique in its own words. The endpaper images are another interesting facet; the front papers display an image of ‘The Hidden Key’ and the rear papers show ‘The Secret Marriage’.

The book is printed on ivory tone Garamond Premier Pro Monarch paper. There are 100 unnumbered pages in the book. It is bound in a Japanese chivogami paper, which shows images of a stormy sea with turbulent waves. There is a title image label on the front cover as well as a label showing HIBK on the spine. A front free paper also carries a special, first time published, ‘printer’s mark’. The book measures 2" x 2½" and each copy is signed by the author, \$36. A great reflection into a somewhat lessor know facet of literature for sure, the miniature book journey continues, priceless. 



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Quarter-bound edition with clip-case

New York Reflections, paintings by Leslie Gerry, published by Leslie Gerry Editions, 2015, Dowdeswell, Gloucestershire, UK. Leslie Gerry is a book artist who lives and works in the UK.

Quoting a few words from his website www.lisliegerry.com, “Today his ‘tree house’ studio is set under the canopy of an ancient yew which stands guard over the garden of the Eight Gabled House, in the Gloucestershire village of Dowdeswell. This superb 15th century Cotswold stone hamlet provides a stimulating environment for his creative art and design work.” *New York Reflections* was originally published as a full size book (2015), this miniature version was inspired with the suggestion and help of Neale Albert.

The book is the result of a three-week trip to New York City in 2013, which permitted the artist to observe the bustle and rich imagery of the city, as well as sketch and gather reference photographs. Then he returned to his studio to begin the process of creating his ‘paintings’. The miniature book is composed of 26 images, most are full double page images in brilliant color, which are almost magnetic in the way they draw your eye to the colors and shadows of the images.

During our correspondence, I asked Leslie about the process he used to create the images printed in the book. The following is Leslie’s description of his process: “I think the best way to explain my work is to describe the way I used to work about 12 years ago. From painting in oils I started creating images by cutting out shapes of flat coloured paper and gluing them down in a kind of montage. It enabled me to work quite quickly and by using only areas of flat colour, it gave a compelling and graphic effect. The process also forced me to simplify the content. However, it did become limiting until a friend showed me how I could do exactly the same thing using an electronic stylus/pen on a Wacom tablet and illustrator software on my Mac. Now I ‘cut out’ blocks of colour with the stylus onto a multitude of layers. I work in CMYK, (cyan, magenta, yellow, and black) giving me an unlimited number of colours which I can change at will. So there is no tone, only flat areas of hard-edged colour. I therefore end up with, what is termed, a vector file. The image can be enlarged or decreased to any size and it remains pin sharp. This does give my work a sort of retro / modern look!

With the miniature book, I created an artwork of the pages by inputting the image files and then output the result directly onto a mould-made watercolour paper with my Epson A1 printer. They are essentially high quality digital giclée prints. The printed sheets then go to the

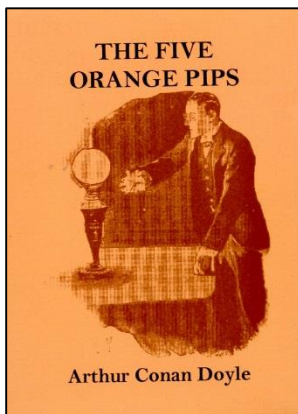


'DOS CAMINUS SOHO'

binder. There is no scanning involved. What I draw and paint ends up on the paper exactly as I create it. The computer and printer are merely conduits.”

Coordinated and integrated with the paintings are 26 pages of text, which are excerpts from the Jan Morris book *Manhattan '45*, which serves to highlight the visual experiences of the paintings. The miniature was produced in an edition of 80 copies 3" x 2" x 2" thick, on a Somerset mould made paper using a 5¹/₂ point Adobe Caslon font for the text. Ludlow Bookbinders, who used the utmost quality in their finished work, bound the book. There are 65 copies published as a quarter bound, in yellow leather and black cloth with a cloth covered slipcase. There are an additional 15 leather bound copies in a printed metal and cloth covered slipcase. In summary, *NY Reflections* is an extremely well done publication from the perspectives of subject, production technique, and overall bookbinding. The quarter bound edition is priced at \$250 and the full leather edition is priced at \$500. Contact Neale Albert for availability and shipping information. 📖

Contact information: Neale Albert, 815 Park Ave. New York, New York 10021-3276
E-mail: nma8156@yahoo.com



The Five Orange Pips, by Arthur Conan Doyle, originally published in 1892, by Harper and Bros. and this miniature by Plum Park Press, Hazlet, TX, 2015. *The Five Orange Pips* is a companion book for two other Plum Park publications: *A Scandal in Bohemia* and *The Red-Headed-League*, both previously reviewed in *The Microbibliophile*. All three stories were originally published in *The Strand Magazine* in 1891 as well a book titled *The Adventures of Sherlock Holmes*.

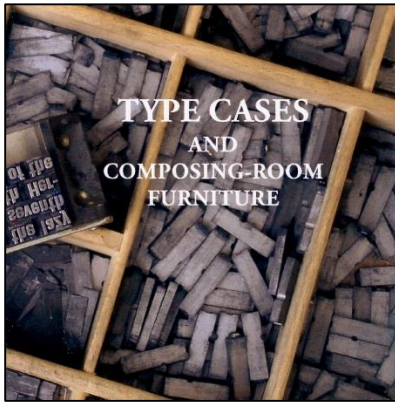
The book is bound in an orange buckram cloth and includes a heavy paper book-jacket in a coordinated orange color. The jacket carries the title on the front cover as well as an illustration by Sydney Paget that was part of the original publication in 1891. The rear of the jacket carries a portrait illustration of Arthur Conan Doyle and the spine also carries the title. Each of the original

illustrations are also printed as part of this miniature.

The orange pips are actually orange seeds that are part of an elaborate mystery involving one Elias Openshaw, a Confederate army officer who returns to England after the close of the American Civil War and John and Joseph Openshaw both relatives. John is actually the client of Sherlock Holmes. The mystery is complicated by various reference to the Klu Klux Clan and some paper records of the organization that are tied to Elias. The story takes place about 1885, almost 20 years after Elias arrives back in England. In the true style of Holmes, various letters and clues about postmarks are discovered but before they can all be tied together the client, John Openshaw dies, or I should say ceases to remain alive.

The Five Orange Pips is created in an edition of 20 copies, each signed and numbered by the publisher. It consists of 95 numbered pages and is unabridged from the original publication. The book is printed on Navigator Color 120 g/m² paper with a Bell 8/11 font. It measures 2⁷/₈" x 2¹/₈". The price of the book is \$40, plus \$5 for shipping and handling. Once again, kudos to Tony Firman for a well-done miniature. 📖

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



Type Cases and Composing Room Furniture, originally compiled by A. A. Stewart and published by the United Typothetae of America, Chicago, 1918, and this version published as a miniature by Plum Park Press, 2015.

Most everyone has seen a type case drawer at one time or another. Maybe you saw one in a composing room or a print shop filled with all of the type that it was intended for or maybe it was hanging on the wall at an antique furniture shop. In either case, these drawers and the furniture that they were part of always seem to be something that draws your eye and curiosity. *Type Cases and Composing Room Furniture* is a book that is just like the Christmas toy catalog or the Lionel train catalogue of days gone by, just open it up and page one begins the journey.

The introduction to the book explains that composing room furniture can be broadly classified into such groups as cases, work stands, cabinets, galley cabinets, racks, standing galleys, imposing tables, and proofing tables. Within these groups, the book is organized with 41 different detailed illustrations to help you understand which pieces will best satisfy your needs, as if you are running a composing room. If not, it is a great tour of how business needed to be conducted in the days before ‘point and click’ and ‘drop down menus’. The original type cases were designed to satisfy the need to keep the various letters of a font sorted and ready for the printer when the job was underway. I mentioned ‘font’ but also as time progressed not only did the selection of fonts increase but also the size of the type also increase, hence the need for type cases and cabinets or racks to keep everything segregated and ready when needed.

Since the world of miniature books is one of the last vestiges of letterpress printing and the world of moveable type, *Type Cases and Composing Room Furniture* has an interesting connection with the overall printing process as it once was and still remains today to a certain diminished utilization.

The book is bound in a dark brown buckram cloth and is covered by a glossy book-jacket showing a detailed photographic image of a type case and its contents. Included in the photo image is a composing ‘stick’ with the ‘reverse image’ type that has been added from the tray. Remember that when we are in the world of moveable type all of the actual type images are a reverse image that when actually ‘printed’ forms the correct shape of the letters and symbols on the paper media.

The title is printed on the book-jacket front cover as well as the spine. The endpapers are certainly representative of the overall type case experience. The front endpapers carry a two-page image of a type case drawer known as a ‘California job case’ with the many compartments ready for type. The rear endpapers are another illustration of just how the various type images would be stored in the trays. The book contains 100 pages with the overall dimensions being 3"x 3" allowing for a detailed layout of the many illustrations. The edition contains 20 copies, each signed and numbered by the publisher, \$40 plus shipping. 📖



Early Type Case

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

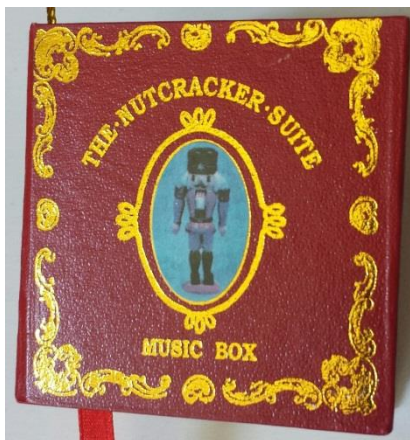


Foot of the Bed is a miniature pop-up book in a matchbox from Green Chair Press, published by Susan Angebrannt. I am intrigued by the matchbox books that Susan makes, the titles and subjects are usually a part of the everyday life that we all experience. *Foot of the Bed*, is reflective of life with a cat in one's house. The picture tells the whole story and you can see the whole book and the handmade matchbox. The white paper which carries the text and the paper-cut pop-up is mounted on a heavy stock red paper and folded to gently fit in the matchbox.

According to Susan, "this tiny book was inspired by my cat, Elwood, who likes to sleep at my feet at night." The book itself is 1³/₈" x 2" and is as you can see, an accordion type structure. The matchbox is handmade and certainly well done, with a red ribbon attached to help remove the book from the box, measuring 1¹/₂" x 2¹/₈". The matchbox and the front cover of the accordion both have a silhouette of the cat printed on them. The spine of the matchbox also has the title printed on it as well. Great subject, well-executed construction, and a very affordable price point, \$20 plus \$4 shipping. 📖

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MY FAVORITE CHRISTMAS BOOK: By Todd Sommerfeld



I have never cared for the question, "What's your favorite _____?" It is like asking which of my five children is my favorite. Each one is favored for a different reason. So it is with my books. Each one is lovingly chosen to occupy a place on my shelf and in my heart. Of the dozen or so Christmas books, would I choose the amazing hand painted binding or the antique Victorian miniature? How about the beautiful carol printed from handset type or the mass produced children's set that brought joy to millions of young folks? No, for 2015 I choose my most whimsical miniature Christmas book, *The Nutcracker Suite Music Box* produced by Kurt S. Adler, Inc. in 1977. Like all of Kurt Adler's books, it has the foil endpapers, a red ribbon bookmark, a gold loop to use as an ornament on

the tree, and a short text, only eleven pages. What makes it special, however, is that in the back there is a compartment containing the smallest mechanical music box that I have seen that plays a very short rendition of the Nutcracker Suite. 📖

MINIATURE BOOK ORNAMENTS: A Holiday Tradition Continues, By Joan Knoertzer


It had been 4 years since I wrote about my Christmas tree, which is filled with miniature books made as ornaments, *The Microbibliophile* Vol. XXX No 7, November 2011 p.18-19. The update follows, as I have continued to add to my slim tree and made it even fatter with new ornaments. Several of the original ‘publishers’ of these books are still producing. Kurt Adler is one. I found *Wizard of Oz* illustrations by Denslow. Many of these ornaments do not have dates or any other information so they are hard to trace. All are commercially made. If you wanted to make your own from the miniature books you have, it is easy to add a gold string. One of my ideas was to have a tree just for my microminiatures. However, I decided to stick with the larger ornaments, which are sized between 2 inches and 4 inches.

Walt Disney continues to supply characters with books and Mickey and Minnie Mouse are a fun addition. Dr. Seuss characters are expanding as *Cat in the Hat* is found sitting on his book, as well as reading it. *One Fish Two Fish Red Fish Blue Fish*, *Hop or Pop*, *Green Eggs and Ham*, and *The Sneetches and Other Stories* are all colorful, and have eye-catching book characters popping out of a page of their books. The *Grinch* has four different poses, and *Red Fox* has two. Maurice Sendak's *Where the Wild Things Are* has many more characters in the series, all wonderful, scary and cleverly positioned on their pages. Even *Curious George* has two ornaments.

Many ornaments are made overseas. R.O.C. in Taiwan has a series of seven books with beautiful color illustrations: *Teddy Bears Come to Life*, *Merry Christmas ABC*, *Kris Kringle*, *A Christmas Carol* (Dickens), *Jolly St. Nick*, *Around the World with Santa Claus*, and *The Night Before Christmas*. A German titled gardening book in terra cotta, has *Gaveneer* printed on the cover. Sadie Field's Production, Ltd, London has made several books for Little Simon (Simon and Schuster Children's Publishing Division in New York) under David Hawcock Books and has a series of pop-up ornament books written in 1995 by Penny Ives: *Snow Angel*, *Painted Cherub*, *Musical Cherubs*, and *Golden Angel*. Silver Thimble Books (1983) Bondestat Printers, Eastbourne, Sussex, made *The Christmas Day In the Workhouse* by George R. Sims.

Several dioramas have appeared on my tree. Many have pieces of sheet music in the background with scenes from the songs portrayed in 3-D figures: *Silent Night*, *Hark the Herald Angels Sing*, *Joy To the World*, *Frosty the Snowman*, *Jolly St. Nick*, and *Good Children Are St. Nick's Favorites*. Storybooks also have some dioramas: *Mother Goose and Humpty Dumpty*, *Silent Night*, and *Behold Unto You a King Is Born*. All have movable parts.

Three storybooks have no titles, but nice short stories about Christmas, Santa and Winter, with colorful front and back covers and end papers in Christmas designs. Four of my additions are ‘readers’, that is the characters have books around them or in their hands: Santa in a rocking chair, young girl in a rocking chair, two bears before a fireplace, and a toy soldier. I have also found a metal book replica from Baldwin Brass Company: *Home For the Holidays* (2005) and a Hallmark series *Mama and Baby Bear Reading Holiday Stories* (1994). Moreover, a non-holiday but with an ornament string attached by Flipix: *Kitty Cucumber Goes Fishing*. The White House Historical Association (wonderful catalog) has a brass book, which opens Honoring Abraham Lincoln: *Portrait of a President* (1999). The Library of Congress also issues an ornament each year and I have several in the series, but many are not shaped into books.

Christmas stores, such as Bronners in Frankenmuth, Michigan, are necessary for me to visit. My miniature bible ornament is from this Christmas Village. I even added a ‘Scrabble board with Christmas words’ all linking on the board, a ‘Passport’ book and I cannot resist a personalized clear bulb ornament into which I slip little strips on paper with titles of my favorite miniatures. I almost bought a bigger tree, but when you come to The Library Bed and Breakfast in Ann Arbor, and I hope you will someday, you will see I am running out of room. However, as a twelve-year-old guest recommended... "You can just start hanging things from the ceiling!" From the mouths of babes....wait....You know when I do my next update in four years....I may have....Happy Holidays!!!! 

A SHORT HISTORY ABOUT PRINTING: Clay Tablets to Computers,

Printing is the process that we define as the reproduction of text and images from, in its most simple relationships, a master form, die, or a template. Moving the process along the timeline quickly, we can mention the early use of stamps to form an impression in the clay tablets of the Mesopotamian civilization about 3000 BCE and the use of woodblocks for printing in China as early as 200 AD. The woodblock process evolved to a simple form of moveable type, again in China. Then with the invention of the printing press by Johannes Gutenberg in the 15th century, printing leaped into the forefront of communication processes. Printing has been a part of our world civilizations for thousands of years. However, only in the last 500 or so years has the advances and development of increasingly more modern printing processes made it possible for reading materials to be created with such availability as to promote literacy among the masses.

Gutenberg not only invented the printing press that utilized the moveable type but he is credited with developing an oil-based ink, which was much more durable than those used previously. He was also instrumental with perfecting a metal alloy type, which was also much more precise and durable than clay or wood. In the years after the invention of the press, the art of printing was carried across Europe by Germans emigrating as well as apprentices who studied in Germany. By the 17th century, the art of printing and the printing press had moved to all corners of the world. However, the press had remained relatively unchanged until 1800 when the first press was made of cast iron. This was a leap in technology as it improved the efficiency and accuracy of the entire operation. Rotary presses, utilizing a curved plate to carry the image for printing, were developed in the 1843 timeframe. These became the first ‘high speed presses’ that had a large advantage over the ‘flatbed’ press system that had been in place for about 400 years. Many technological changes were introduced in the 19th century that resulted in increasing the output per press and per man-hour of work time. All of these changes were beyond the wildest dreams of earlier printers. As these changes were implemented, the cost of production was reduced and the printed products were made available to more and more people, information sharing flourished. Devices and processes such as lithography, offset printing, hot metal typesetting, and mimeographing all pushed the printing process to new levels and applications.

In the early years of the 20th century, the inventions of linotype and monotype came into full swing along with the explosion of scripts and countless fonts. Xerography, which is a process of ‘dry writing’. This new electrostatic process for reproducing an original without the use of an ink, pressure, or rollers appeared about 1938. This was the actual beginning of what we generically

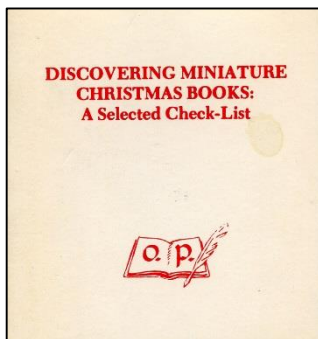
call a 'Xerox copy' today. Even though we may not think of the process as something that would be considered for the printing of a book, it is in fact just that. It is one of the preliminary building blocks that moved the printing world into digital printing processes in the 1990's. Between the invention of xerography and the remainder of the 20th century processes such as thermal printing, inkjet printing, dot matrix printing, inkjet printing, and laser printing all were applied to the world of printing. Digital printing appeared with the advances and adaptability of computer hardware and software.

Digital printing refers to methods of printing from a digital-based image directly to a variety of media not just traditional paper. Digital printing has a higher 'cost per page', than more traditional offset printing methods, but this is usually offset by the avoidance of the cost of the technical steps required to make printing plates. It also allows for on-demand printing, short turnaround time, and even a modification of the image (through software features) used for each impression. The major difference between digital printing and traditional methods such as letterpress, flexography, gravure, or lithography is that there is no need to replace printing plates or actual type, in digital printing. Analog printing requires the plates to be replaced frequently. This results in quicker turnaround time and lower cost when using digital printing, but typically, there is some loss of certain fine-image detail by most commercial digital printing processes. Certainly digital printings will never create the visual impression that is experienced with a fine letterpress printed product. However, think of the uproar that Johannes Gutenberg created when the monks first saw his printed Bible, they were probably wondering what they were going to do with their pens. 📖

Editor's Note: An interesting book, which provides a very in-depth history of printing and its impact on all of our cultures, is 'Five Hundred Years of Printing', by S. H. Steinberg, an updated edition, revised by John Trevitt was published by The British Museum & Oak Knoll Press, New Castle Delaware, 1996.

MY FAVORITE MINIATURE CHRISTMAS BOOK:

By Jim Brogan



I am always the one asking this question so I thought it might be a good time to ask myself the question and share my answer with you. My favorite Christmas miniature book is *Discovering Miniature Christmas Books*, Opuscula Press, 1980. The text is a descriptive list of 35 Christmas books and it is intended to be a guide for collectors. It is 2³/₄" x 2¹/₂" and contains 36 pages set in a Century 8 pt. type with a soft cover, pamphlet style with a glossy paper slipcase.

As is the case with many miniatures, it delivers a big message, that is: the holiday season is a time to reflect on our thoughts, our actions, and ourselves. The Introduction carries the words: *All of us to one degree or another, love books. And, by gifting someone with a book, it is, by far, the best example of the Biblical exhortation, "T'is better to give than receive"*. Therefore, with this same message I conclude my thoughts to you and say the extra special reason that this in my favorite miniature Christmas book is that it was a Christmas gift to me from my daughter, Katherine. 📖

BOOK-JACKETS: Additional Information and Examples

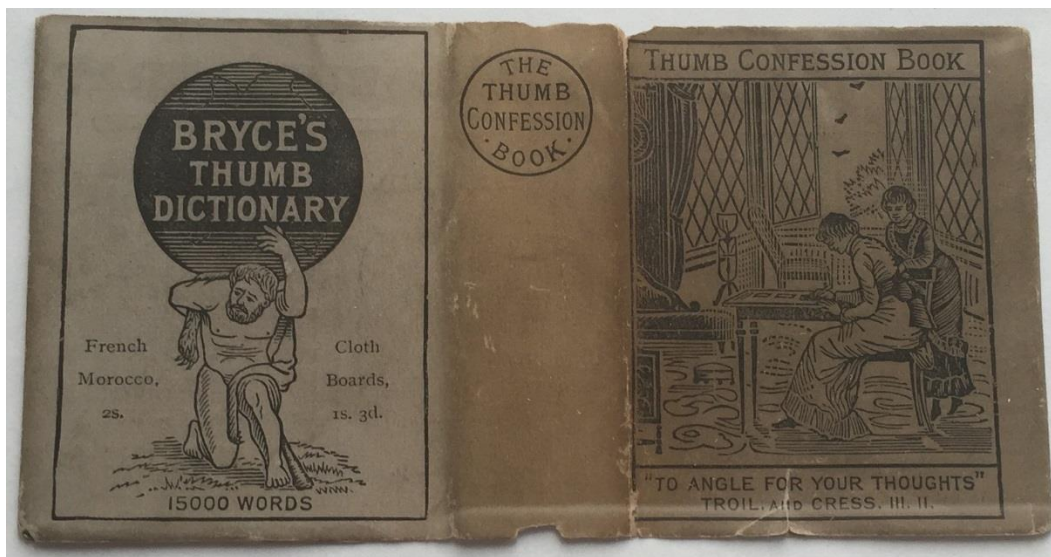
With the September issue, we provided an overview of the history and use of book-jackets and provided just a few examples of jackets that have been provided with miniature books. Most jackets that have been utilized with miniatures have been examples with a cover picture and or an illustration and perhaps a spine title as well. As the use of book-jackets increase over time, they became a place where a publisher or author could add a few special words about the book, its content, or even advertising for additional publications.

I did come across some additional information while reading about the 19th century transformation of binding materials from leather to cloth, in the book, *Five Hundred Years of Printing*, by S.H. Steinberg, published by the British Library & Oak Knoll Press, 1996. Steinberg said, "An interesting by-product of the publisher's binding is the book-jacket. The earliest English specimens are those wrapped around a *Keepsake* (1833), an edition of *The Pilgrim's Progress* (1860), and Dicken's posthumous novel *The Mystery of Edwin Drood* (1870). The jacket became a common feature in the 1890's and has since stimulated the inventiveness of artists as well as typographers. Its usability for advertising purposes was discovered surprisingly late: the first blurb appeared in 1906".

Karen Nyman has provided the following images of book-jackets that were created by J. Edward Newman, the proprietor of Jen Press, which was located in Edgewater, Fl. Each of these book-jackets serves as a source of additional information about the title book.



Additionally, Pat Pistner provided the following early examples of book-jackets:



The above book-jacket is a very early use of the jacket. *The Thumb Confession Book* was published in 1885 according to the description provided by Michael Garbett in his *An Illustrated Bibliography of Miniature Books Published by David Bryce And Son*. The outstanding feature about this example is that the inside of the book-jacket contained an advertisement for the 'adjustable rug strap'. I am not quite sure about the rug strap and did not know that Bryce had such a product, unless of course it was intended to carry the rugs out from the library for cleaning. Actually, a 'traveling rug' is a thick coverlet or wrap that was used in a carriage. Additionally, the rear of the book-jacket does carry an advertisement for another book, *Bryce's Thumb Dictionary*. This is certainly the earliest use of the jacket for additional advertising that I have actually seen.



The above example is an almanac published in Vienna, Austria in 1880, by Fromme. The book-jacket [left side of above image] certainly provided some protection for the elaborate binding [center image]. *Miniature Books*, by Louis W. Bondy, devotes an entire chapter to discuss the special bindings and specifically mentions the Fromme publications. The rear of the jacket [right image] does carry an illustrative design.



The last example is another Bryce publication; ca. 1880, here again the book-jacket was more than likely supplied to protect the leather binding of the book, which does have an elaborate gold leaf title applied to the binding. The rear of the jacket is blank.

So here, we have some additional examples of early book-jackets [1880] as well as some early book-jacket advertising [1885]. The question that comes to mind just how many early examples can our readers share with us? What is the earliest

recorded use of a book-jacket on a miniature book? 📖



THINGS THAT YOU LEARN FROM A MINIATURE BOOK: 'BOOK SHOPS by L.C.P.'

Sometimes you pass by your bookshelf and for some reason just fix on a particular book. Surely, you have seen the book before and more than likely read it as well. I like to collect books on several different subjects and genre, one of my favorites is 'books about books'. The miniature book titled *Book Shops* is a short book, only 8 pages, but it is filled with a lot of wisdom. The other interesting fact about this book is that it was written by Lawrence Clark Powell (LCP). The title page only refers to the author by his initials L.C.P. and the book was produced as a keepsake for the 'banqueteers' who attended the Fifth California Antiquarian Book Fair, held at the Ambassador Hotel, in Los Angeles, in November, 1965. I must also note that the book was printed by W. M. Cheney and bound by Bela Blau. Such a keepsake: this is a great find, an outstanding message, and three great book masters, all associated with its production.

Powell was certainly a powerful force in the world of books as both a librarian as well as an author. One of his more famous quotes is:

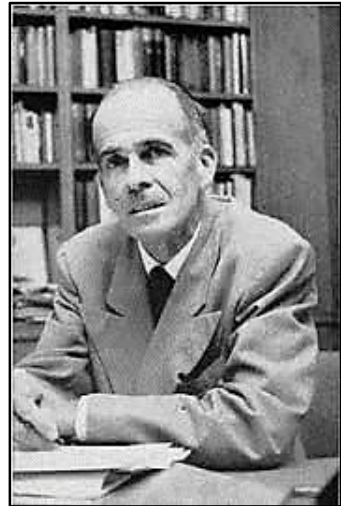
"Write to be understood, speak to be heard, read to grow."

LCP was born in 1906 and died in 2001. He was a legendary librarian and 'bookman'. He was not only the founding dean of UCLA's School of Library Science in 1960, he also directed UCLA's libraries (1944-1961), where he nearly quadrupled the size of the collection to over 1.5 million volumes. Thanks to his work, the UCLA libraries went from a regional resource to a magnet for scholars worldwide.

Equally famous as a writer, LCP penned hundreds of books, articles, and speeches about librarianship, California personalities and books, travel, music, and his own life story. In the 1930s, LCP was a correspondent, friend, and bibliographer for John Steinbeck as he [Steinbeck] composed *Of Mice and Men* and *The Grapes of Wrath*.

LCP retired from UCLA in 1966, but continued to teach at Wesleyan and Simmons. He became professor-in-residence at the University of Arizona's library school in 1971. LCP was president of the California Library Association in 1949/50 and the Bibliographical Society of America in 1954/55. The American Library Association made him an honorary member in 1981. Lawrence Clark Powell was, according to one biographer, 'a veritable Renaissance man'.

Since his message was so true, for his contemporaries, as well as today, I have provide you with the transcription of the text of his miniature keepsake on the following page.




Book Shops By L. C. P.

What are the customary hallmarks of a city's culture? Schools, churches, museums, parks, none of which I deny. To them add bookshops, preferably ones that deal with second-hand volumes. Such a shop is a sure sign that its owner's primary interest is not to make money. To make a living, true, but not to make money for money alone. His motive is apt to be twofold: first a love of books, second, a love of people who love books.

Book shops are my favorite place; their denizens my favorite people. Add libraries and librarians. My life has been divided between bookshops and libraries, has thus been spent with people animated by a love of literature, learning, and service to others. This is why it has been such a rich life. In bookshops, one meets people who go there with the desire to read, to talk about, and even to buy books. Bookshops do not attract people. As churches, museums, sometimes do, whose desire is for status. Bookshops have a way of divesting people of their social pretensions. There in the presence of great books, people are humbled and made equal. There people appear at their best, taking on the reflected glory of the past and present, as embodied in books.

In California, we are blessed with a rich number and variety of bookshops. In the two larger cities, a stranger need never be lonely. In their shops, he will find the society of people, the solace of books. A bookshop would never close its doors as long as people were present, reading, talking, buying. Bookshops are beyond time, deep in the heart of the urban whirlpool. Bookshops are islands, oases, edens, shangrilas, utopias, nirvanas, in short, heaven-on-earth.


Forty years ago at college, I learned this from a nonpareil teacher, C. F. MacIntyre, "Don't depend on the Library", he said. "Own your own books." And I came to know Ernest Dawson, Fred Lofland, C.C. Parker, Albert Read, Charles Yale, Louis Epstein, Jake Zeitlin, and others. These men changed my life. Such is the power of booksellers. May their successors continue to use it, as the teachers they are, in the endless process of civilizing California.

The book itself is but 2³/₈" x 1¹¹/₁₆" and bound in a chocolate brown leather with the title embossed in gold leaf on the front cover. The things you can learn from a miniature book and more importantly from a keepsake. 

GET THE INK READY, START THE PRESSES:

Next issue, Volume XXXV, Number 1, Issue 199, (expected publish date; January 1, 2016):

- A review of another 'matchbox' by Green Chair Press; *Teapot*
- An Antiquarian Delight, maybe a finger bible?
- Famous Miniature Book People, perhaps Ian Macdonald, founder of the Gleniffer Press
- *Treasure Island*, Volume I, published by Plum Park Press
- *Electricity*, by Benjamin Franklin, published by Plum Park Press
- Hopefully an article about Guus Thurkow and the Catharijine Press

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. 

BOOKS THAT ARE OUT OF THE BOX: Triangles from REM and Bo Press

Triangles are interesting shapes and certainly bring up many questions as well as provide all sorts of answers for host of subjects with various meanings and levels of beliefs, rituals, and symbols. However, let me focus on the use of a few miniature books that have been published using the shape of a triangle as one of the components of the structure of the book.

Sukie's Tiny Tepee, A Sketch Book, was published by Robert Massmann in 1970. The book is a traditional book structure, if you can call a book that is an equilateral triangle $2\frac{3}{4}$ " on each side a traditional book.

However, the pages are attached at the spine, which is held by the reader on the left side of the viewing position. In addition, the actual pages were produced as French folded pages to facilitate clear printing images of the 21 sketches that make up the majority of the subject of the book. E. Helen Sherman produced all of the sketches for the book, 21 in total showing the frolicking nature of her poodle dog, Ricky, playing and enjoying life.

The introduction of the book by Massmann talks about how Sherman's sketches meshed just perfectly with his plans to create a 'shape' book with a childish theme. Massmann and Sherman were personal friends and collaborated on many different projects over the years. I can only speculate that creating this book was a fun project for all, including Eloise Massmann who hand colored the illustrations. *Sukie's Tiny Tepee, A Sketch Book* was published with a stiff cardboard cover, which is folded to produce a flat spine to carry the title. The text/illustration pages are slightly smaller than the cover. The colophon mentions that there were 300 copies produced. All in all a job well done and a joy to read for yourself or with a young child.



*Book folded flat,
Rear cover on left, Front cover on right side*




The second triangle book in my miniature collection is *The Seventh Year of Bo Press*, published by Pat Sweet of Riverside, CA. I reviewed this book in the January 2014 issue of *The Microbibliophile*.

The year 2013 completed the seventh year of publishing for Pat, hence the title. The book is an anthology of all of the work that Pat completed during 2013. It is organized, in sections, to include the nine miniature books; some with 'sub-miniature' companions, the four bookish miniatures, the medieval book models, and the special hollow books, and the miniature globes. My favorite is *Friendship Forever*, a keepsake book that I collaborated on with

Pat, Margaret Challenger, and my wife Elaine for the Vancouver Conclave.

Quoting Pat, "I had loads of fun playing with the geometric properties of seven, and worked them into the book whenever I had the chance. The color wheel has changed a bit since the days of Roy G. Biv, but if seven colors are good enough for Isaac Newton, they're good enough for me", red, orange, yellow, green, blue, indigo, and violet: a lot of imagery and thought details are here for you to ponder over. The pages are bound to a conventional spine.

The covers are bound in a festive gold and black paper with a large title label affixed. The front label reads '7' and the rear label reads 'The Seventh Year of the Bo Press'. Each label is printed with a finely detailed map image, a journey of sorts. The book itself is triangular in shape, measuring $2\frac{3}{8}$ " x $2\frac{3}{4}$ " x $2\frac{3}{4}$ ", 56 pages, an edition of 7, each is signed and numbered (as colors) by Pat Sweet, my copy is violet.

Two more books that are 'out of the box' and always spark some words of conversation. How many more triangle books are there in the world of miniature books? This could make an interesting branch in the genre of shape books. 


GREAT COLLECTORS:

Paul Lemperly, (PL)

Paul Lemperly was born in Cleveland, a businessman and a shy retiring book collector who was most generous and gave freely to those who he knew would be appreciative. He and another friend collector founded the Rowfant Club in 1892 to help expand the cultural richness of the Cleveland area.

PL "loved his books for their contents" according to the publication *Paul Lemperly*, published by the Northern Ohio Bibliophilic Society, 2013, (<http://nobs.nobsweb.org>). Association books formed the core of his collection activities. He created for himself and maintained a strict set of standards, which permitted him to collect books that had an association with their authors. His association and presentation copies of first editions by Thomas Hardy, A. E. Housman, Stephen Crane, and Rudyard Kipling, to mention a few, were highlights of his collection. As with many collectors, PL enjoyed corresponding with authors and included their signatures with their books. Rather than sending a book to an author, for an inscription, he had a special bookplate designed that he would send to the author requesting an inscription. When it was returned, it would then be added to the book.

His interest in bookplates drove his collecting of this particular appreciation and expanded the general interest in this area of bibliophilic collecting. Bookplates are one of the prizes of association collecting. A book with a particular bookplate heightens the appreciation to the collector. PL's bookplate collection including plates of Lord Tennyson, Daniel Webster, and William E. Gladstone was donated to the Western Reserve University in 1915. That donation became a magnet to attract and build the university collections.

PL died in 1939 and his library of some 5,000 books was dispersed for the most part at auction. As the library was completely dispersed many of his association books are now owned by collectors and institutions who value the books for their authorship as well as their association and in particular their association with Paul Lemperly. Truly a man who loved his books and his ability to share them with others. 

RESEARCH BOOKS, AN UPDATED LIST:

By Jim Brogan

People are always asking the question, ‘where can I find the answer to my question(s) about miniature books?’ There are a whole host of resources that are available for the ‘seasoned collector’ as well as a ‘new collector’. These are some of the books that I typically use in research work as a collector and with my work for *The Microbibliophile*:

Antique United States Miniature Books 1690 – 1900, Robert C. Bradbury, 2001, published by The Microbibliophile, North Clarendon, Vermont

Twentieth Century United States Miniature Books, Robert C. Bradbury, 2000, published by The Microbibliophile, North Clarendon, Vermont

Catalogue of the Library of Miniature Books Collected by Percy Edwin Spielman, Percy Edwin Spielman 1961, Edward Arnold, London, also available as a reprint, 1992, Maurizio Martino Publisher, Storrs-Manfield, CT

The History of Miniature Books, Doris V. Welsh, 1987, Fort Orange Press, Albany, NY

A Bibliography of Miniature Books, compiled by Doris Varner Welsh, 1989, published by Kathryn I. Rickard

ABC For Book Collectors, 8th edition, John Carter and Nicolas Barker, 2006, Oak Knoll Press, London

Miniature Books 4,000 Years of Tiny Treasures, A. C. Bromer and J. I. Edison, 2007, published by Abrams, New York (available as a miniature as well as regular sized editions)

Miniature Books, Louis W. Bondy, 1981 Sheppard Press, London

The Miniature Book Collector, 1960-1962, Achille J. St. Onge, Publisher, Ruth Adomeit, Editor Worcester, MA

The News-Letter of the LXIVMOS, 1927–1929, James D. Henderson, Brookline, MA

Forty Years Later, A concise review of the St. Onge Bibliomidgets, by Robert E. Massmann, 1976

The Bibliomidgets of Achille J. St. Onge, by Robert E. Massmann, 1979, ‘REM Miniatures’

Encyclopedia of the Book, by Geoffrey Ashall, Oak Knoll Press, 1979

Principles of Bibliographical Description, by Fredson Bowers, Princeton University Press, 1949

The St. Onge Bibliography, Additional Titles, New Information, and Fascinating Conflicts, by Robert E. Massmann, MBS Newsletter, October 1993, Miniature Book Society

Collecting St. Onge Miniature Books, by Robert C. Bradbury, ‘The Microbibliophile’, Volume XXVI, Nbr. 6

An Illustrated Bibliography of Miniature Books Published By David Bryce And Son, compiled by M. Garbett

Fine Books and Collections magazine

Biblio Magazine, printed between 1996 and 1999

Miniature Book News, Julian I. Edison, Editor, published with the *Miniature Book Society Newsletter*

Miniature Book Society Newsletter

If you have a favorite research book that has provided you with answers and I have not listed it, please send me the title, publisher, and author. People who collect dictionaries and research books are a ‘special group’, who resemble ‘magnets’, always looking for more matter to pull into their universe. 📖

LET'S GO BACK IN TIME A FEW YEARS,
Before the end of this year:

Number 1

News-Letter

of the LXIVMOS

55 Greene Street, Brookline, Massachusetts. November 1, 1927

Minutiae

Definition for beginners: A miniature book must not exceed four inches in height. This maximum has been accepted for many years and permits the inclusion of the beautiful little series of volumes known as the Diamond Classics issued by Pickering in the early part of the nineteenth century and printed in "diamond" type, which is about four and one half points high, a "point" being one seventy-second of an inch.

INFORMATION SHARING, ABAA Newsletter:

The newsletter that is electronically distributed by the Antiquarian Booksellers' Association of America is a great source of bibliophile related information and related events. Additionally, they frequently provide some very interesting detail through a feature; 'Know Your Book Terms'. This month the term is 'Spine'.

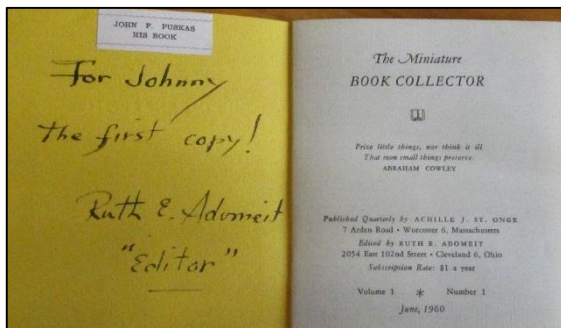
The article covers the function of the spine as well as some additional information about the printing of the book title on the spine. There is a pointer to a reference book, *The Book on the Bookshelf*, by Henry Petroski, which traces the development of the book through the ages.

Take a peak for yourself, <http://www.abaa.org/glossary/entry/spine>. 

THE CLEVELAND PUBLIC LIBRARY: Special Collections, By Todd Sommerfeld

In the July issue of *The Microbibliophile*, I introduced you to the Cleveland Public Library's (CPL) main campus and brief history of this outstanding facility. Now, I would like to take you on a tour of some of the special collections of interest to minibibliophiles.

First, the Puskas miniature book collection. John Puskas (1917-2001) was a nationally recognized enamel artist, whose works sold in many prominent department stores across the country including, interestingly enough, Neiman-Marcus, in Dallas. He was also a friend to Ruth Adomeit who encouraged him as a collector of miniature books for 30 years. His collection was bequeathed to CPL in 2002, after his death. The collection consists of 311 cataloged items, though some listings contain multiple books. The collection spans the gamut from a fine selection of St. Onge miniatures to the mass produced books of Merrimac Publishing and Kurt Adler. The



Hungarian miniature book trade of the 1970's is also well represented. My favorite items, however, are the little surprises of a more personal nature. There is his Miniature Book Society membership card from 1987, several scarce Lilliputter Press booklets (I assume John knew Frank Teagle, as a youth since they traveled in the same circles, and this gem, the *Miniature Book Collector* Vol. 1 No. 1 inscribed "For Johnny the first copy, Ruth Adomeit".

The next area I would like to mention is a small collection of books by Jan and Jarmila Sobota. While the Sobotas are no strangers to the MBS, their time in Cleveland may be less well known. Jan Sobota came to Cleveland in 1984 through the efforts of the Rowfant Club as a book conservator, at the Allen Memorial Medical Library. He quickly enlivened the local book arts community with his innovative workshops on bookbinding and paper marbling as well as the opening of his 'Saturday Book Arts Gallery'. The Sobotas left Cleveland in 1990, Jan took a position as director of the Bridwell Book Conservation Laboratory, in Dallas, and finally back to his home in the Czech Republic.



The Black Cat, 2009
Jan and Jarmila Sobota

Because of their time in Cleveland, there has been a concerted effort by the CPL to collect the fine books of Jan and Jarmila Sobota, including about a dozen miniatures.

Another interesting collection is the clay tablets and cones. There are ten tablets in the collection, several being under three inches tall. They date to around 2400 BCE and are part of the archives of the Great Temple of Enlil at Nippur. The texts primarily deal with the movements of cattle used for temple sacrifices. They came to the library in the 1910's. These three cohesive collections are designated as miniature books.




Clay Tablets, ca. 2400 BC



Meigs Rubaiyat of 1900

The last place I would like to direct your attention to is the special collections department as a whole. Because until recently books were added for their content and not size, there was no special designation given to books smaller than three inches, but because the founder of the department, John Griswold White, was a ‘complete collector’, who wanted to collect one of everything about chess. There are many miniature books spread throughout the collections. In the chess collection, there are an unknown number of ‘Rubaiyats’ in miniature, including the elusive ‘Meigs Rubaiyat’ of 1900. Called “a most noteworthy achievement” by Achilles J. St. Onge, it was the smallest book produced up to that time. My quest for the CPL copy is an interesting story in itself and will save that for another article, at a later time, in *The Microbibliophile*. I had heard rumors for years that there was a Meigs at the CPL, but nothing came up when I searched for Meigs as publisher, so I put it on the back burner. Until I came across a Cleveland Plain Dealer article from 1930 [actual article follows in this issue] which definitely placed one there, in General Reference of all places. I spent the next year on and off pursuing it. (I would like to stop here and thank the stellar CPL librarians, Kelly, Stacie, and Pam for accommodating me.) I saw several amazing books during my search including a lovely copy of a Bryce ‘Rubaiyat’ and a very tiny hand written two volume ‘Rubaiyat’ set by Burt Randle, but no Meigs. I was ready to give up thinking that it may have slipped out the door during its time in General Reference. Finally, in a database search by date, an entry was found with the correct date and size, but it was not on the shelf. Two days later, I got a telephone call! The call number in the database and on the book did not match. At any rate, the book was found and I was able to see and photograph this elusive gem, after a year of looking, and a week before the deadline for this article.

Overall, I would say the future is bright for miniature books at CPL. Plans are underway to create an interactive database with pictures of the miniature books of the CPL.

As always, questions, comments, and criticisms to E-mail: contratodd@gmail.com 

Editor’s Note: There is an interesting article about the production of the Meigs ‘Rubaiyat’ published in the Miniature Books News, Number 81, Julian Edison, Editor, June 1994. Additionally, the Lilly Library also provides some production information http://www.indiana.edu/~liblilly/miniaturess/20c_us.shtml.

THE SMALLEST BOOK IN THE WORLD:

The Smallest Book in the World

BY GRACE V. KELLY.

It's the Rubaiyat.

Among other records broken by Cleveland, is that of being the city to publish the smallest printed book in the world, measuring approximately five-sixteenths of an inch square, by one-eighth of an inch thick. The type area measures approximately one quarter of an inch square. This is the miniature edition of the "Rubaiyat of Omar Khayyam," published 29 years ago by the Burrows Bros. Co. under the direction of Arthur H. Clark, at the order of Charles H. Meigs. Mr. Meigs was at that time secretary and treasurer of the Gobeille Pattern Co., a member of the Rowfant Club, and a microbibliophile of note.

The type was set by the old Cleveland Printing Co., which has now been taken over by the Gardner Printing Co., 24 point type being used for the title page, and eighteen point for the others. The engraving and the printing of the book were done by the Mason Engraving Co., which is now the Caxton Co., with D. L. Smith president. Mr. Smith was with the Mason Co. at the time, and personally supervised the making of the negatives, and the plate from which the tiny book was printed. Several attempts were made to secure this, from negatives reduced to the point of invisibility, but finally a perfect result was obtained, with 48 pages engraved on a plate measuring four by seven inches.

This may later have been cut up for the printing, for I have read that the book was printed from twelve plates, four pages to each, and three verses to the page. In addition to the 101 verses of FitzGerald's Fourth Edition, the book contains an introduction by Nathan Haskell Dole, and a dedication to the Hon. John Hay, then secretary of state.

Fifty-seven copies were printed, two of which were left with the Library of Congress for copyright purposes, and the others sold at the Burrows Bros. Co. for \$15 each. At this price Mr. Meigs lost financially, but this was a small consideration to

a microbibliophile, as compared with the satisfaction of accomplishing the printing of the smallest book in the world. The books are now selling at hundreds of dollars each, the last price quoted being \$500.

The copy owned by the Cleveland Public Library was presented to it by George H. Gardner, in 1927. Its proper home is in the General Reference Division, under the guardianship of Bessie Hunt Shepard, the division head. But mostly it lurks in the treasure room, and it was from there that it was taken, when I first saw it in the Publicity Room. There they let me see it, lying on a white pad, and they told me its dimensions and that it has 55 pages. But when I tried to touch it they yelled.

The Meigs Rubaiyat achieved renewed fame when it appeared in the exhibition of a "Lilliputian Library," at the New York Public Library, in 1923 and 1929. This opened on Dec. 26, 1928, and was slated to close on March 1, 1929. But it made such a popular hit that it had to be continued for another month. I read about the exhibition in the Newsletter of the LXIVMOS, a society the sole interest of which is the pursuit and contemplation of the miniature book. There were ten flat display cases in which the books were displayed, and one wall case, and the place of honor was given to the Meigs Rubaiyat. With it were some of the canceled plates from which it was printed—canceled so that no more than 57 copies could be printed. Also one of the eight large copies printed from the peculiar square type as originally set. These copies are priceless now.

Among the first owners of the Meigs Rubaiyat were Nathan Haskell Dole, the Hon. John Hay, Edwin Herron, and Carmen Silva—Queen Elizabeth of Roumania.

Another miniature edition of the Rubaiyat, printed in Glasgow, is at present in the John G. White collection, but is about to join the Meigs Rubaiyat in General Reference. This is comparatively huge, measuring one

and a quarter inches by fifteen-sixteenths of an inch, and being quite capable of being read by the naked eye, while the Meigs Rubaiyat can only be read by the aid of a linen-ester microscope.

While on the subject of miniature books, Miss Shepard produced Scott's "The Lady of the Lake," bound smartly in pink, and even having an illustration in it—"Ellie's Isle." It was done by the Anderson Publishing Co., Edinburgh, and is a true miniature, although it falls far short of being the champion, measuring as it does two inches by one and a half. It might very well be carried about in one's pocket and read, if it was not so very valuable that the Library felt called upon to build a sort of little box-shrine for it.

Another miniature in the General Reference Division is "May," a romantic poem by K. H. Machy, published by J. Lorenz in Bohemia in 1912. The measurements are one and quarter inches by fifteen-sixteenths of an inch, and it has 110 pages. The frontispiece has a portrait of the author.

All of these are very well in their way, and highly prized by the Library, but still they are all outclassed by the Rubaiyat printed in Cleveland, which has held the title of being the smallest printed book in

*Article courtesy of the
Cleveland Plain Dealer,
dated 08-28-1930*

MEET THE BOOK ARTIST: Emil Goozairow

Emil Goozairow is a book artist and designer who lives in Moscow, Russia. Being a multi-disciplined media person, he produces animated movies, trailers, music clips, and movie scenes. Sometimes he creates interior designs for private houses, as an architect.

Emil has provided some insight to his work and the books he creates; “Five years ago I began my adventure and made my first miniature book. First, there was a series of obscure drawings and I decided to make an explanation - what this story is about. I wrote the story and decided to make this book. Invented design, style, construction and binding, select the font. I made the book and published in several copies. The title of the book is *Metanoia, seven messengers of truth*. The book is 3½" inches tall by 3½" inches wide, contains



26 pages with 12 illustrations, and is bound in a velour cloth”.

“As time progressed, I painted another series of drawings with text and other books. I also was not satisfied with how things looked so I changed the font, the proportions, the cover, system size, and the design. It is so interesting. The book on the left is *The Felt Book, Unique & Rare Animals*. Designed as a traditional book with a special closure cord. The book is 3" inches tall by 3" inches wide, contains 42 pages with 42 illustrations and is bound in a wood material.”

“I published this book in an edition of 3 in 2013. The text is printed in a unique font. The text tells the story of strange and unusual, fictional

creatures called for each letter of the Russian alphabet. I repeated the publication using the English alphabet. The medallion on the cover represents the letter A.”

“The uniqueness of the method is that I create drawings at the beginning of the process and then invent and draw letters, initials, etc. and only after that is completed write the stories, mystical tales, and fantastic scenes, parables, and fairy tales as illustrations to support the graphic and scenic imagery. I call my method ‘a reverse illustration’ and has not yet been used in the art. Usually the writer completes the text, and then the artist will draw illustrations, and only after is completed is the actual book making process initiated. In my case all process steps and components are in the hands of the artist and controlled only by their creative energy.”





“The book (above on the left) is titled *Mystical Alphabet*. Its design structure is called a ‘three-dimensional structure unfolding’. The book is 2 inches tall by 2 inches wide, when closed. It contains 43 pages with 43 illustrations and is bound in a tinted polymer clay. I published this book in an edition of 10 in 2015. The text is printed in a rare font; the book contains a small poem symbolically describing the images for each letter of the English alphabet. The cording that is attached is made of rope with a copper hook. The top and bottom of the book is fabricated in the shape of a square pyramid with complicated patterns on the top and the bottom of a cube, sort of a tetragonal crystal.”

“Another book, made in a similar technology: *Agathon’s Book of Dreams* (above on the right). The book contains 26 drawings of letters of the English alphabet, from A to Z. Each letter is accompanied with drawing in watercolor and ink in a small text. Short stories of Agathon’s dreams, painted as symbolic images. The book is a triangular shape with a special folding design.”

“The next step is to develop a unique image of the book, its shape, size, and spatial structure of the unit. Sometimes this is ‘pop up’, ‘kinetic carousel’, ‘leprello’ or ‘3D origami’. The book then comes to life in space and becomes an art object that you can not only read, browse and review; it is possible to play, hang in the interior, and use as your imagination may perceive.”

“I create unique cover designs as a sculptured relief from polymer clay and sometimes of bronze and silver, in combination with fasteners, ropes and various types of hooks. These books can be named an ‘Indie Book’, since the artist produces them independently and irrespective of any publisher, exclusively as desired. The main theme of many of my books is ‘The Alphabet – ABC’. Books - the alphabets of different languages: English, Russian, German, Latin etc. Each book has its own distinctive style, a unique creative spirit and a special atmosphere inherent to miniature editions with original illustrations and hand-written letters - initials.”

“All of my miniature handmade books are printed on rare types of paper and published by the limited edition. The exclusive unit design of the books provides a unique appearance and creates a special extensional composition. Binding as explained previously are made from the natural materials such as a wood, fabric, felt, or leather in a combination to relief monograms from metal or polymeric clay.”



“The book above on the left is titled *Carousel of Miracles*. Its design structure is called a ‘pop-up’ or ‘fleur de papier’. The book is 2” inches tall by 3” inches wide, when closed. It contains 8 pages with 8 illustrations and is bound in a felt material. I published this book in an edition of seven in 2015. The text is printed in an unusual font, there are 8 illustrations. The story is a parable of good and hatred, wonders and mysterious phenomena. An illustrated book in the style of ‘romantic surpunk’ a term that I coined to define my combination of ‘surrealism and punk’. The unfolded shape is designed to resemble a complex geometric figure. The title of the book above on the right is *Agathon`s Apparatus*. It has a top and bottom cover fabricated from tinted polymer clay and has a general structure of a drawing that can be folded. The edition of this book is set at 3 copies.”

“I hope you have enjoyed my conversation and I look forward to showing you more of my work. Thank you.” 📖

Contact information: Emil Goozairow, E-mail: emilguzairov@gmail.com

Additional books and details can be referenced at <http://www.goozairow.com/>



LXIVMOS
Memoirs of a
Bibliomidget

ANNE C. BROMER

Twenty-six years after their last publication, Anne Bromer has written a memoir of the eleven printed miniature books she produced with her husband and partner David from 1977 to 1989. She relates brief stories of pleasure, coincidence, and difficulty for each book, followed by a detailed bibliographic description.

Jointly published by Heavenly Monkey, in Vancouver, Canada, and Bromer Booksellers of Boston, Massachusetts, the book will be available for pre-order in Autumn 2015.

Set in 8-point Centaur and Arrighi types, the miniature book comprises 72 pages and measures 2 3/4 by 2 1/4 inches. Bound by Sarah Creighton; decorations by Francesca Lohmann.

The regular edition of 85 copies is bound in vine-patterned paper over boards. Seventy copies are available from Bromer Booksellers priced at \$150.

The deluxe edition of 35 copies includes sample leaves from four Bromer miniatures. Original calligraphy on title & colophon by Lohmann. Bound in leather with vine pattern stamped in gilt. Issued in folding box. Eighteen copies are available from Bromer Booksellers priced at \$950.

BROMER
BOOKSELLERS



607 Boylston Street Boston, MA 02116
617-247-2818 books@bromer.com
www.bromer.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 Todd Sommerfeld, E-mail: contratodd@gmail.com. The current itinerary is as listed:

October and November 2015

Chapman University, Leatherby Libraries, Orange, CA
<https://www.chapman.edu/academics/libraries/index.aspx>

December 2015 and January 2016

Morrison Public Library
Morrison, TN 37357
<http://www.morrisoncity.org>

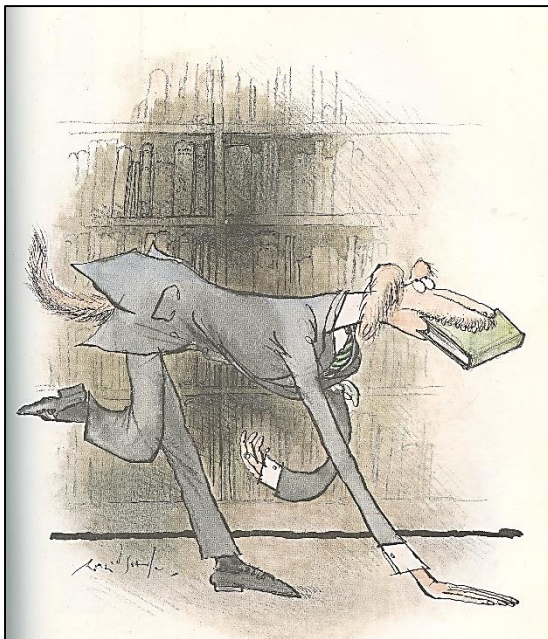
The purpose of the exhibit is to provide people with access to the world of miniature books. You can never tell when a new connoisseur will become interested in miniature books and what may spark that interest. The exhibit is such a visual torch that may light the pathway for someone. Stop at your library, call your alma mater, or speak with the librarian, or the person who is in charge of library exhibits. Check the MBS website www.mbs.org for additional information. 

VISUAL BOOK DESCRIPTION: 'A little dog-eared but otherwise acceptable':

*'Reprinted from Slightly Foxed – but still
desirable',*

*by Ronald Searle,
published by Souvenir Press 1989,
43 Great Russell Street, London*

Priceless. 



ANTIQUARIAN DELIGHTS:

The Nuremberg Almanac, 1480/1481, 76 mm x 52mm

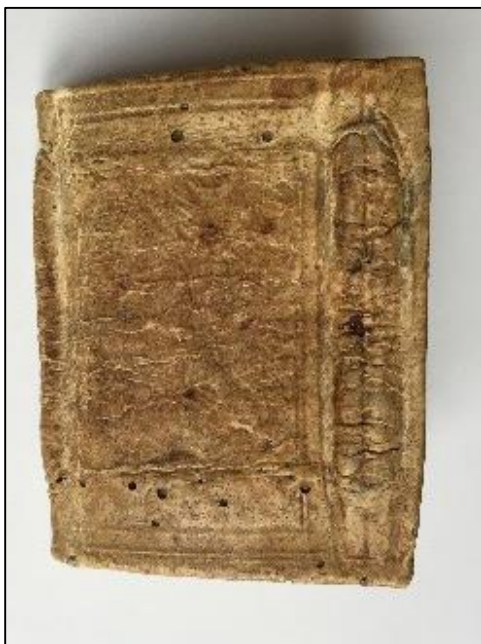
By Pat Pistner

This little tome caught my attention at a book fair years ago. Its binding was clearly alum-tawed pigskin, but it was peculiar, with two vertical raised bands that served as the spine and the edges each have two vertical bands. Thankfully, I looked inside and found a lovely almanac dating from 1480/81.

It was written on parchment in a neat Frankfurt script, with red, black, green, and blue inks, and endpapers from a mid-15th century antiphonal, (wastepaper was often used to control publication costs).

However, the really exciting bits were found toward the end of almanac, there are seven colorful astronomical and astrological circular diagrams! One of them has a pinhole, presumably as issued, for a vovelle; which unfortunately is not present. A previous owner's inscription can be found on folio 30v and reads: "magister Johannes de monte regio". Another ex-libris inscription appears on the front endpaper "Ex Bibl. Panzer". This tome later found its way to Arthur Houghton and was offered up at Christies, London in 1979.

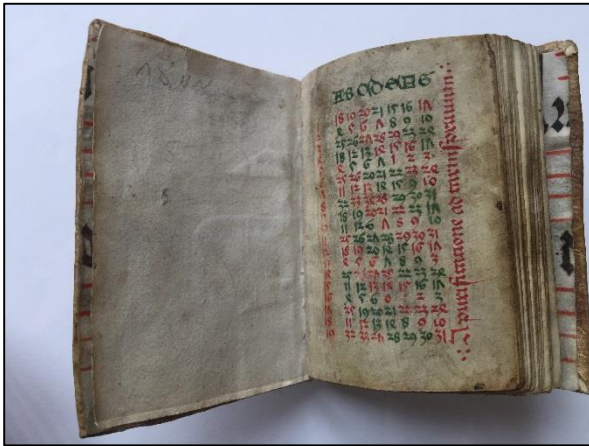
Let's go back to that unusual binding. When bindings scholar Jan Storm von Leeuwen visited me earlier this year, it took one glance for him to recognize the binding. Since I have taken his 'History of Book Bindings' class at Rare Book School, as well as his 'Advanced History and Writing Binding Descriptions' classes, he decided to quiz me. I could not decipher the mystery, so he kindly opened both covers and turned the book vertically. I instantly recognized that it was the spine of a pigskin binding, re-purposed for my almanac! Mystery solved.



Pigskin cover binding



Front Endpaper showing 'use of
'waste paper'



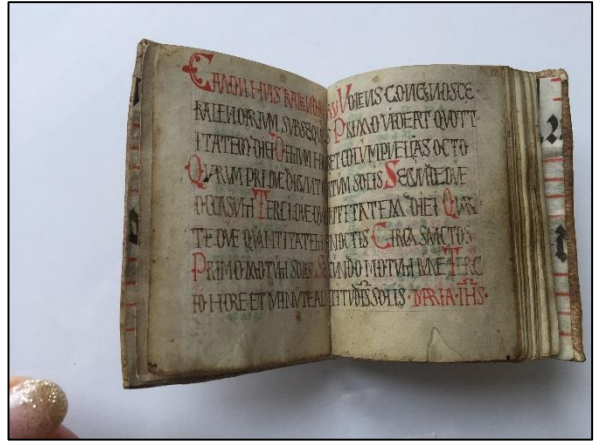
Text page



Text page showing an astronomical
table



Text page showing astronomical chart



Text page with additional printing font style



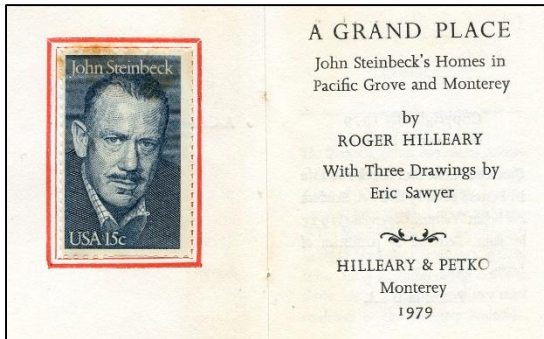
Verso and recto text pages with the pinhole in the center of the bold intersecting lines on the recto page which was presumably for a volvelle, a type of early rotating analog computer used to define complex information such as astrological charts and tables. 📖

THREE BY HILLARY: By Robert F. Orr Hanson

Roger Hilleary was one-half of the publishing team of Hilleary & Petko and a resident of the beautiful California coastal area known as the Monterey Peninsula. Carmel-by the Sea and Pacific Grove along with the city of Monterey comprise this entire locale. You may have heard of the Pebble Beach Golf Course and just to the south, Big Sur and its coastal beauty. Some years ago, my wife, Helen, and I visited the area several times with an eye to relocating in that glorious spot, but our educational salaries precluded that plan. And, now, to discuss three miniature books.

Despite the title above, Roger Hilleary printed twenty miniature books (according to my list) and two full size volumes. By the by, eight of the little books were by or about our esteemed colleague and friend, Msgr. Francis J. Weber.

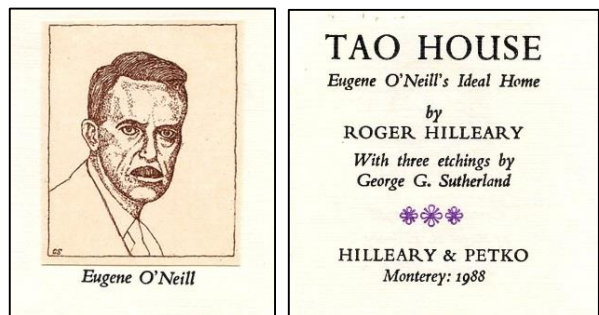
The three minis I will endeavor to describe, however, are: *A Grand Place, John Steinbeck's Homes in Pacific Grove and Monterey*, 1979; *Tao House, Eugene O'Neill's Ideal Home*, 1988, followed by *Robinson Jeffers and the Sources of His Muse*, 1996 by Jean O'Brien. It seems that these three writers did some of their finest work while living in the Golden State.



A Grand Place by Roger Hilleary, this miniature book measures 3 x 2⁵/₁₆" contains 23 pages plus a colophon. It presents three black and white drawings of Steinbeck's two homes in Pacific Grove (the "summer cottage" and a "small house on Eardley Avenue") plus Casa De Soto in Monterey. The frontispiece contains the USA 15-cent commemorative postage stamp bearing the full-face image of John Steinbeck (J S). The binding is a brown and black patterned paper over boards with a printed title label

on the front cover. There were 250 copies of *A Grand Place* published. Textual matters speak of the several relocations of J S and his three wives—Carol Henning, Gwydolyn Conger and Elaine Scott. Born in 1902, John Steinbeck passed from this life in 1986 after a much-respected literary career, which included being awarded a 1940 Pulitzer Prize for fiction. This was the result of the 1939 publication of *The Grapes of Wrath*. Finally, in 1962 he won the Nobel Prize for Literature, it being awarded "for his realistic and imaginative writings, combining as they do sympathetic humour and keen social perception", from the Presentation Speech by Anders Österling.

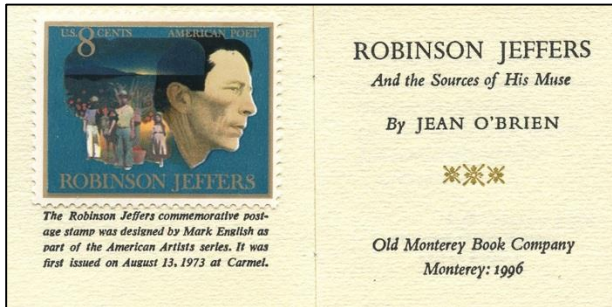
Tao House, Eugene O'Neill's Ideal Home, by Roger Hilleary. Hilleary and Petko, 1988. This tribute to playwright O'Neill measures 2³/₈" x 2¹/₈" wide, has 25 pages plus front matter and colophon. A black and white etching of O'Neill appears on the frontispiece, while two other etchings show Carlotta Monterey, an actress and his third wife and the front view of the Tao House. The name of the home was taken from the Chinese



philosophy of Taoism. Further, a USA \$1 commemorative postage stamp 'Eugene O'Neill Playwright' is affixed to the copyright facing page. Binding is linen cloth over boards with title, in purple, on the spine. Only 100 copies of this miniature book were printed.

The text of this tiny tome describes the 16-roomhouse and its 158 acres, which cost \$80,000 when built near Danville, California. It proved to be a peaceful sanctuary for the seven years they lived there. Many of the writer's famous plays were created at Tao House and among them were *The Iceman Cometh*, *More Stately Mansions*, and *A Long Day's Journey into the Night*. Due to O'Neill's declining health, the couple sold the house and moved to a hotel suite in San Francisco. Eugene O'Neill was called to his eternal home in 1953. In 1974, the house and 14 acres was designated a National Historical Site.

Robinson Jeffers And the Sources of His Muse, by Jean O'Brien. Designed, printed, and bound by Roger Hilleary, 1996. The book's dimensions are 2³/₈" x 2¹/₄" wide, contains 24 pages plus a colophon and is bound in green cloth over boards with a title label on the front cover. On the frontispiece is a USA 8-cent postage stamp showing a profile image of Robinson Jeffers-American Poet.



Chief among the sources of his poetry was his wife, Una Jeffers who inspired his work because of her presence and love. Together, they created a home called Tor House near the ocean side of Carmel-by-the-Sea, California. Jeffers then constructed a two-story, stone tower for his wife and twin sons. Yet another source, earlier inspiration came from his father and the three universities he attended. All of this, then, helped in the creation of his poems: *Tamar*, *The Women of Point Sur*, and *Medea*. Much of his poetry was in narrative form and involved 'strong women'. The little treasure has been illustrated by photos of Una Jeffers and Tor House with Hawk Tower. Finally, I wrote of a visit to Tor House by Helen and I in 1986 in the May 2012 issue of *The Microbibliophile*. Helen's photographs show the estate buildings in much larger detail. Robin died in 1962 and Roger Hillary in 2011.

I do hope this glimpse of early Monterey will inspire you to visit the Tor House and Carmel. The experience will stay with you.

There you have it!

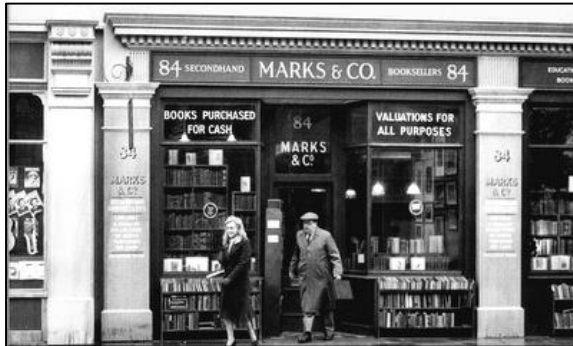


Contact information: Robert F. Orr Hanson, 12200 Academy Rd. NE #1222, Albuquerque, NM 87111





“Anyone who has a book collection and a garden wants for nothing.” - Cicero



IS BOOK COLLECTING A DYING HOBBY?

By Paula Jarvis

Editor’s Note: This article is reprinted with the permission of the author; it originally appeared in the June 2015 edition of the Printed and Bound, the newsletter of the Detroit Book Club, www.bookclubofdetroit.org.

For decades, many book-collecting societies have mourned the decline in their membership rolls and wondered if book collecting will soon be as extinct as the Dodo. Publishers, too, worry that books themselves are an endangered species that is threatened by Kindles and other technologies. Who, after all, will collect books if there are no books to collect?

These questions aren’t new, but today’s world demands new answers to old questions. In particular, how can young people be lured away from the Internet and encouraged to engage in the low-tech world of books and paper?

The answers aren’t clear, largely because the issue is so complex. In 2010, Stuart Slavid posted a Skinner blog article (<http://www.skinnerinc.com/news/blog/wh-ere-are-all-the-young-collectors/>) in which he asked, “Where are all the young collectors?” He pointed out that collecting of all types seems to be waning and that he no longer sees children collecting as he and his friends did, perhaps because their parents have no collections. “I believe that collecting is a bug that you catch early on and continue to nurture through adulthood. It’s no surprise that so many collectors that I know and have known have more than one collection at home.”

Infecting young people with the collecting bug is a challenge bibliophilic societies should undertake. Inspired by the National Collegiate Book Collecting Contest (<http://www.abaa.org/nbcc/thenational-collegiate-book-collectingcontest>), some have established awards for young book collectors. Others have encouraged members to bring young people to their meetings to gain exposure to the world of collecting. Still other have promoted presentations to students in schools and patrons in libraries. For experienced bibliophiles, there can be few satisfactions greater than sharing the wonderful world of book collecting with the younger generation. 📖

CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 58, 96 miniature items with color illustrations, organized by publisher within size, less than 1" tall and then up to 3", another great catalogue, including a special Christmas section as well as some rare and scarce antiquarians..

Contact info: 702 Rosecrans Street, San Diego, CA 92106-3013; telephone 619-226-4441; website: www.KarenNymanMiniatureBooks.com, E-mail: karennyman2@cox.net

Between the Covers Rare Books, Archives and Manuscripts Catalogue 19, the 8½" x 11" catalogue is done on a fine white paper with color covers as well as 32 pages and 32 offerings are also in color. The entire catalogue is dedicated to archives and manuscripts. How about a set of books previously owned by Elsa Schiaparelli, or maybe a set of John Updike's Lord John Press editions. Contact info: 112 Nicholson Road, Gloucester City, NJ 08030, telephone 856-456-8008; website: www.betweenthecovers.com, E-mail: mail@betweenthecovers.com

Bromer Booksellers, Miniature Books Catalogue 142, a treasure chest of a catalogue, a 5" x 7" production with 113 items listed within 59 numbered pages, 100% miniature books including a complete collection of St. Onge miniatures, the regular publication versions as well as several rare variants. All of the descriptions are lengthy and several illustrations are done in color. Compliments to the staff on a job well done. Contact information: Bromer Booksellers, 607 Boylston Street, at Copley Square, Boston, MA 02116, telephone 617-247-2818; website: www.bromer.com E-mail: books@bromer.com

Catalogues and the booksellers are wonderful friends and great resources. Some of the catalogues received actually become resource/research documents over time. Each is a joy to read and view. Keep them in an old basket next to your reading chair; it is always fun to revisit a catalogue. 📖

UPCOMING EVENTS:

Boston Book Fair, Hynes Convention Center, Boston, MA, November 13th -15th, 2015,
Additional information: <http://www.bostonbookfair.com>

PBFA Antiquarian Book Fair, Edinburg, Scotland, December 5th, 2015
Additional information: <http://www.pbfa.org/book-fairs/edinburgh/4215>

Papermania Plus, Hartford, CT, January 9th-10th, 2016
Additional information: <http://www.papermaniaplus.com>

California International Antiquarian Book Fair, Pasadena Convention Center, February 12th-14th, 2016

New York Antiquarian Book Fair, Park Ave. Armory, NYC, April 7th -10th, 2016

Grolier Club, East 60th Street, New York City, March 23rd - May 28th, 2016

'Brush Up On Your Shakespeare: Miniature Designer Bindings from the Collection of Neale and Margaret Albert', Additional information: <http://www.grolierclub.org>

Yale University, Center for British Art, Chapel Street, New Haven, CT, June 16th – tbd, 2016
'The Poet of Them All: William Shakespeare and Miniature Designer Bindings from the Collection of Neale and Margaret Albert', Additional information: <http://www.britishart.yale.edu>

No reason to stay home, get your hat and get on the bicycle and meet some new friends! 📖

THE BOOKLOVER’S CALENDAR,

Looking for Information from You? Something Old, Something New:

Since 2014 *The Microbibliophile* has published the new ‘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.

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? **SO**, if you have some answers to my questions or if you would like to swap, sell, or donate a 1989 and a 2005 calendar please give me a call or message. Even a photo-copy would be good.

The 2016 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. 📧

TERMS AND DEFINITIONS,

Leporello:

The term **leporello** refers to printed material folded into an accordion-pleat style. Also sometimes known as a concertina fold, it is a method of parallel folding with the folds alternating between front and back. The name likely comes from the manservant, Leporello, in Mozart’s opera Don Giovanni. Famed rogue and lover Don Giovanni (in Italian – also known as Don Juan in Spanish) has seduced so many women that when Leporello displays a tally of his conquests, it unfolds, accordion-style, into a shockingly long list. Many leporellos are used as a way of telling a story, while others are purely visual.

In the Victorian era, leporellos were quite commonly used as travel souvenirs, depicting beautiful, panoramic scenes of the places travelers had just seen, customs and culture of the region, and the like. They are often used in illustrated children’s works, as well. Collectors of books and paper ephemera love their scarcity and delicate beauty. (*definition from abebooks.com*) 📖



PUBLICATIONS RECEIVED:

Minaurbuch Journal, September 2015, Stuttgart, Germany. A German language publication edited by D. Horst-Dieter Branser. A full color, 32 page, 8 ½" x 12" journal. As usual, this journal has a wide verity of articles about miniature books and the miniature book world in Germany. This particular issue has a terrific recap of the MBS Conclave in Amsterdam. I am working with Deiter to translate some of these articles for reprints in upcoming issues of *The Microbibliophile*.

Fine Books and Collections Magazine, Autumn 2015, Holiday Edition, a large format, full color, glossy magazine devoted to fine books, collections, and printing. The current issue includes a cover feature highlighting 150 years about Lewis Carroll's masterpiece, *Alice's Adventures in Wonderland*. Certainly a topic, which has held the grip of collectors and readers over the years. There is also an in-depth article about that great publication Dickens, *The Posthumous Papers of the Pickwick Club*. A great holiday gift guide is included with this issue. From the less than 'full size' world Ian McKay provides an interesting look at a small format *Andreas Vesalius' De humani corpporis fabrica*. How about a Babylonian clay table auctioned at Bloomsbury for \$24,825.

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

DAS Miniaturbuch, Volume 3, August 2015, Berlin, Germany. A German language publication, 32 pages, full-color, 5 ¾" x 8 ¼", a lot of information about books, collectors, and publishers. Much of this issue is devoted to the happening of the MBS Conclave, in Amsterdam. Additionally, there is an article about the Bibliotheca Thurkowiana Minor, as created by Guus Thurkow and which now resides in the Meermannno Museum, in the Hague. There is also a great selection of color photos highlighting the sights of Amsterdam.

Mix it up a bit with new subjects...diversity is the spice of life...add some 'hot sauce' to the chicken soup and keep your mind sharp. Be careful, you may like it. 📖



Big Magazine for Small Collectors

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

"FB&C is the only magazine I read cover to cover." J. WEST

To subscribe, visit:

www.finebooksmagazine.com/subscribe

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Money back guarantee if not delighted.




FineBooks
& COLLECTIONS

Advertisement 

SUBSCRIPTION RENEWALS:

The Microbibliophile is printed bi-monthly. Subscriptions for 2016 are due before January of 2016. Volume XXXV, can you believe it? What did a cup of coffee and a doughnut cost in 1977 when Volume I was mailed to the subscribers? If you have not renewed for 2016, please do so now, with the enclosed renewal form: cash, check, or PayPal.

The Microbibliophile
PO Box 5453
North Branch, NJ 08876

See the rear cover for the current rates and additional payment information. 

THE MICROBIBLIOPHILE January 2016 FRONTISPIECE, 'Write the Story for the January/February Issue':

Here is your opportunity to become an accomplished and published 'master of the pen'. The image will be used as the frontispiece for the January 2016 issue of *The Microbibliophile*.

'The 16th Century Traveling Bookseller'



During the next year, my plan is to highlight the 'world of the bookseller' through various pictorial images. There are no particular rules regarding the length of the story for the illustration, the choice is yours. I picked this image as a starting point for no particular reason other than the image was interesting and it certainly went back in time.

What do you see in the picture? Certainly a different time and place, the bookseller traveling the countryside with his books and trusted burro. Is the man in the center of the picture a wealthy book buyer, he does have a large purse? Perhaps he is the bookseller and that is not a purse but a pouch for holding some of his prized miniature books. Gather your thoughts and weave the tale to share with the readers. Fact or fiction, your choice, this could be a fun thing.

The deadline for submitting articles for the January 2016 issue will be December 15, 2015, electronic or paper submissions, either way, the choice is yours,

Email: editor@microbibliophile77.com or

Snail-mail: *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.



Darleen Cordova is looking for (Hazeltine) Piso Pocket Book Almanac for 1918 to complete her set and two books written by Francis J. Weber: the 1997 regular edition of *Dogs at the California Missions*, (REM Miniatures) and the 1969 vellum bound edition of *What Happened to Junipero Serra?* (Bela Blau).
Contact information: E-mail: c.cordova@sbcglobal.net or call (714) 808-9648.

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 *Ichiku 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 two volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Jacob the Fisherman*, etc., and *Julia and the Dog*, etc.
Contact information: E-mail: kareennyman2@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 would like to find a copy of *Robin Crusoe* and *The Happy Flower* published by Henry Frowde and Hodder & Stoughton. Contact information: 1500 Westbrook Court #1109, Richmond, VA 23227, or call 804-200-1260

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

Jim Brogan is looking for a volume from REM publications; *REM Miniatures, A Record and A Sampler, Part III*, a 'miniature scroll' with decorative wrapper and tie ribbon, 1¹⁵/₁₆" x 6' and *Chapel of the Holy Cross*, by Msgr. Francis Weber, published by Hagus Alley, 1981
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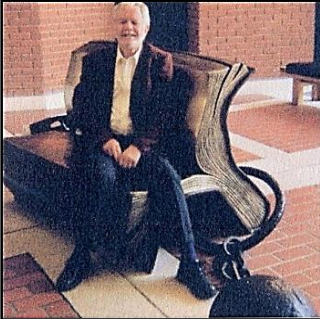


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