

# THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXV Number 3 Issue 201 May, 2016

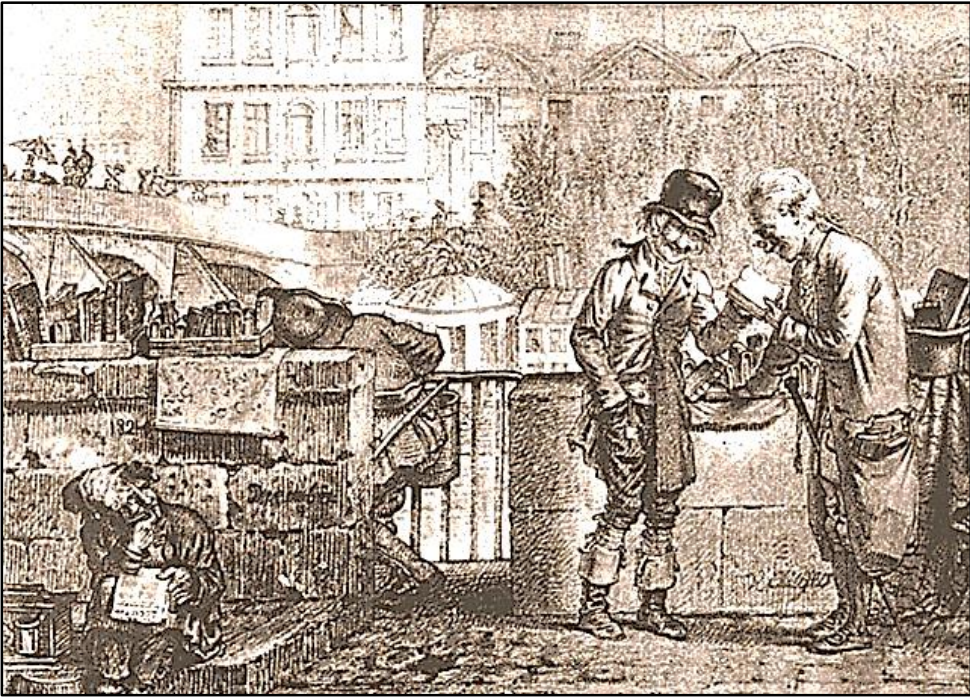


*Something New and Something Old, Read On!*

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## ‘A DAY IN THE SUN SELLING BOOKS BY THE BRIDGE’



A picture is certainly worth a thousand words. I do not know if the bookseller is the man in the hat or the man on the right. I think maybe the man on the right is the book buyer as his coat has some large pockets and certainly able to hold all of his new bought treasures.

So now, we come to that part of the story where we can look at the details and dream about days of the past or days of the future. Certainly, the style of clothing puts the scene in the 18<sup>th</sup> century or maybe even the early 19<sup>th</sup> century. As we look past the ‘buyer and seller’ examining the book in hand, I am wondering just where this bridge may be. Could it be the Ha’Penny Bridge over the Liffey River in Dublin, that bridge was built in 1816. Since that time, I am sure that both William Butler Yeats and Bram Stoker both crossed this famous bridge. Perhaps it is the Pont Marie Bridge, across the Seine, in Paris, built in 1635. The Emperor Napoleon may have traveled over this bridge to buy one of his miniature books that he then carried into his military campaigns with him. Then again, the scene is very familiar to me from recent travels. I think that it may in fact be the Torensluis Bridge, over the Singel Canal, of Amsterdam, built in 1648. Amsterdam is certainly the ‘Venice of the North’ with more than 1200 canal bridges; you could make a special vacation just crossing every bridge in Amsterdam.

Back to our two bibliophiles, I am sure they are enjoying the day and having a good time discussing the world of books. Maybe when they conclude business they will cross the bridge and share some refreshments in one of the canal houses that are in the background. Sell a few, buy a few, cross the bridge, and continue your journey. Priceless! Good luck my friends. 📖

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*Robert F. Hanson, Founder, 1977*

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Volume XXXV, Number 3, Issue Number 201

May, 2016

## Book Reviews and Criticism:

<b>The Ship That Sailed To Mars</b> , by William Timlin, published by Plum Park Press	5
<b>On The Origin Of Clockwork</b> , by Derek J. de Solla Price, published by Plum Park Press	7
<b>Toad Loves To Read</b> , by T. Sommerfeld, published by Booksby Press	8
<b>The Branch Will Not Break</b> , by James Arlington Wright, published by Wesleyan University Press	9
<b>The Inverted Jenny</b> , by Francis J. Weber, published by El Camino Real Press	9
<b>XI LXIVMOS, Memoirs of a Bibliomidget</b> , by A. Bromer, published by Bromer Booksellers & HK Editions	11

## Special Features:

Remembrance of Glen Dawson, by Robert F. Orr Hanson	12
Glen Dawson At 103, A Reflection, by Francis J. Weber	12
Bookshelves, The William L. Clements Library, University of Michigan, by Joan Knoertzer	14
The Librarian Who Saved Timbuktu's Books	17
A Book Lover's Fable, by Joan Knoertzer	17
Antiquarian Delights, <i>The Wolf King</i>	18
Famous Miniature Book People, Ian and Helen Macdonald, Part 2, by Stephen Byrne	20
Books That Are Out of the Box, REM Scrolls, An Update, by Todd Sommerfeld	22
Time Machine, LXIVMOS, Number 4	25
Rebecca Bingham, Book Collector and Publisher, by Todd Sommerfeld	27
Conversations and Discussions About Miniature Books	31
A Visit With Dr. R., A Short Tale About Three Books	33
A Rare Book Saga, H. P. Kraus	35
Information Sharing: Creativity Caravan, ABAA, FBS, BCD, NOBS, and Sotheby's	37
A Letter From James D. Henderson, by Robert F. Orr Hanson	40

## Departments:

MBS Exhibit	24
Get the Ink Ready, Start the Presses	26
Upcoming Events	38
Terms and Definitions, 'Errata & Corrigenda'	39
Catalogues Received	42
Publications Received	42
The July/August 2016 Frontispiece	45
Classified	46

## *The Microbibliophile*

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

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

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## Greetings from the Squeaky Roll Top Desk:

**G**lad the groundhog was correct in indicating that the cold winds and weather of winter would be chased by the warm rays of spring sunshine. Seems like the more winters I experience the more I have to evaluate the joys of that season, in particular the ice and snow. So spring is here, let us move forward, and enjoy all the bounty. We are off on a good 2016 theme, regarding booksellers, based on the feedback that you have provided to me.

A few weeks ago, the bibliophiles of the world lost a great friend and asset of the community, Glen Dawson passed away at the age of 103. Two of his friends of many years Bob Hanson and Msgr. Weber have provided us with their thoughts on this great bookman.

The current issue contains six new miniature book reviews. There is a wide degree of subjects with these miniatures; from poetry to clocks, to an upside down airplane, to space travel, and then toads that love to read.

Also included is a review of the 'XI LXIVMOS' publication by Bromer Booksellers, which was published in a regular as well as a deluxe edition.

The issue is packed with a broad range of articles for your reading pleasure. Bookseller HPK, collector Bingham, Timbuktu, *The Wolf-King*, Gleniffer Press, a scroll, a mezuzah, Dr. R., errata, James D. Henderson, and 'Tegg & Castleman' (bookseller or publisher). I almost had to reduce the font size to get the Table of Contents on one page.

Frequently I mention the need to spread the word about miniature books. Maybe it could be through the MBS Traveling Exhibit, sharing a copy of *The Microbibliophile*, or just talking about miniature books to people that want to learn more about our marvelous tomes. MBS members have been 'hitting the road' to make presentations about miniature books; read the report, pack your pencil and bag, and join the journey. These activities are always fun, and you will probably meet a few new bibliophiles.

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. You can never tell when you may unlock a secret question from someone's thoughts. Who can foresee what joy may reside on the next page. I am always looking for articles and information from every reader, bring some sunshine onto the scene, more information is always a good thing. Thank you for the opportunity to bring *The Microbibliophile* into your life. 📖





## FOOD FOR THOUGHT:

“The advancement and diffusion of knowledge is the only guardian of true liberty.”

*Letter to George Thompson, 30 June 1825*

**James Madison, 1751 - 1836**



*U.S. postage image 1894*

## MINIATURE BOOK REVIEWS and CRITICISM:



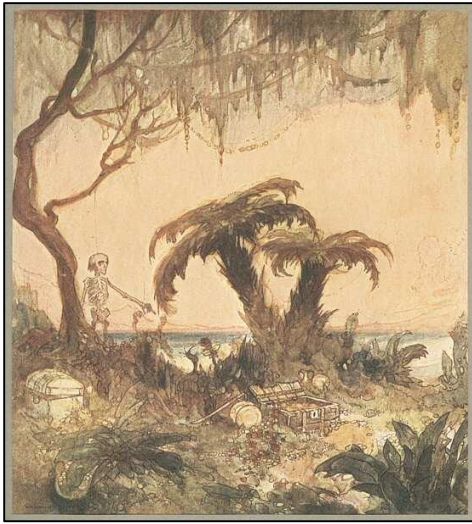
*‘The Ship Builder’*

**The Ship That Sailed To Mars**, a fantasy told and pictured by William M. Timlin, 1923, originally published by George G. Harray & Company, London. Tony Firman published this 2016 miniature.

William M. Timlin (1892 – 1943) was an English architect and artist who developed his talent for drawing while in grammar school and continued his formal education after moving to South Africa with his parents. How well we know the genre, a story that began its first pages as a story created by a parent for a child. One thing leads to another and we have more adventure than can be fit into a ‘week of bed-time stories’.

The story is written in three major parts and is assembled around 48 watercolor paintings. I cannot confirm the time-line but it looks as if the textual story is framed around the paintings, as if they were done before the text. Part One describes building and outfitting the ship with all of its various stores

and crew components as well as the fairies, which are integral to the story. It opens with a description of the ship-builder; *‘Although it was difficult to believe that the Old Man had not always been old and in his dim forgotten youth’, when he had said “I will go to Mars; sailing by way of the Moon, and the more friendly planets.”* Part Two begins when the ship is clear of the ‘heavy earth air’. *“The old man and the fairies were astounded at its unthinkable speed, for the ship did not so much fly as flash on its course, until all their world became a glorious sphere.”* Each page of text is titled to highlight the ongoing adventure; some of the titles



*'The Pirates Planet'*

of text and paintings are sewn onto three light-blue tapes with a dark blue linen thread. The cloth-covered front and rear boards, with printed illustrations, are attached to the tapes using 'simplified binding.' As you can see from the illustration the spine threads are woven together to form an intricate pattern. The colors of the cover board illustrations blend perfectly with the tapes and threads.

*The Ship That Sailed To Mars*, was released in February of 2016, as an edition of 20 copies, each numbered and signed by the publisher. The book, 2<sup>5</sup>/<sub>8</sub>" x 3" and is printed using the Cateneo Light 6/7 typeface on Navigator Platinum 75 g/m<sup>2</sup> paper. The book price is \$50 plus shipping.

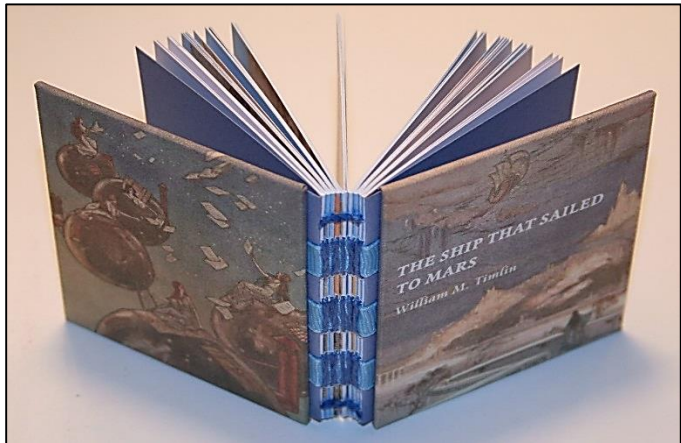
Outstanding workmanship, the binding technique is just something to look at in itself, very visual. Makes you dream about journeys that you have never begun. 📖

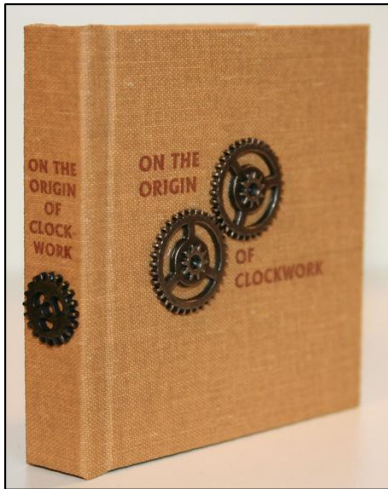
Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052  
E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)

are 'The Eden Serpent', 'The Air Sprite', and the 'Pirates' Planet', these titles alone keep you on the edge of your seat while reading. Part Three begins with the 'Arrival' and ends with an 'Epilogue' which promises that this is not the end of the story but the journey will continue in great detail.

When the author originally completed the book, he sent it to George Harrap to publish it. Harrap proceeded to print the book as a reproduction, without any typesetting. The paintings were also reproduced and 'tipped-in' to the text pages. The press run was small, only 2000 copies which sold out very quickly. The book has never been reprinted.

The miniature book consists of 97 number pages with each page of text representing the visions of the included paintings. I think that it would be easy for anyone with an imagination to almost write their own version of the story based on the paintings, they are just perfect. Nine gatherings





**On The Origin Of Clockwork, Perpetual Motion Devices, and the Compass** by Derek J. de Solla Price. The original was published by the U.S. National Museum, Washington, D.C., 1959. Tony Firman of Plum Park Press published this 2016 miniature.

The mechanical clock has to be accounted for as one of the most important inventions of mankind. From the earliest periods of recorded history to our fast-paced contemporary world, we have always had a need for an accurate reference of time. This miniature covers the development of the clockwork mechanisms over several thousand years, which began with 'powered gearing' in Asia about the 4<sup>th</sup> century B.C. The process of continuous improvement marched ahead through the years and across China, India, the Middle East, and Europe.

*On The Origin Of Clockwork...* contains five major sections of information; 'Power and Motion Gearing', 'Mechanical Clocks', 'Mechanized Astronomical Models', 'Perpetual Motion', and the 'Magnetic Compass'. There are more than 22 figures and illustrations to enhance the text discussions and a chronological chart that builds an interesting timeline of modifications and enhancements across the continents and centuries.

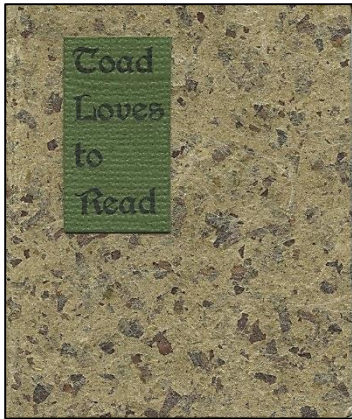
I am personally always most interested in books that take me on some type of journey through a complex world of inventions and enhancements such as this tome. I know that some people are more mechanically inclined and inquisitive than others but just from the standpoint of understanding how things evolve, this book should be of interest to everyone. There is always something to learn for sure.

*On The Origin Of Clockwork...* is bound with a khaki buckram cloth with the title printed directly on the front cover as well as the spine. Additionally, two miniature metal clockwork gears are affixed to the front cover and one to the spine, a clever addition to the overall presentation. The front and rear endpapers carry photographs of the surviving Antikythera mechanism (65 B.C.). The frontispiece shows, via a photograph, the author with a reproduction model of the Antikythera mechanism. The book contains 180 numbered pages printed on Navigator Platinum 75 g/m<sup>2</sup> paper utilizing Albertus Medium 8/12 font. The dimensions of the book are 2<sup>7</sup>/<sub>8</sub>" x 3". The edition contains 20 copies each numbered and signed by the publisher. The price is \$45, shipping \$5.

As is always the case with the workmanship in printing and binding from Plum Park, excellent materials and attention to detail. You can almost hear the pendulum swinging as you look at the gears on the cover.

Once again, outstanding workmanship, well done from cover to cover. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052  
E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)



**Toad Loves To Read**, by Todd Sommerfeld, published 2016, Booksby Press. Another book created to add to the repertoire of the Booksby Press. This tome is the story of a relationship between the author and a toad who came to visit Todd on several occasions, during the summer of 2015, a book-loving amphibian began his series of visits. Todd documented the visits on ‘Facebook’ and the story unfolds from there.

*Toad Loves To Read* is an accordion folded book containing thirteen pages of pictures with a brief text explanation for each picture. The pictures progress from the initial meeting and moves through several summer evening encounters, some with miniature books. A relatively uncomplicated story but a noteworthy adventure for one’s imagination.

Most of the effort is an exercise by the publisher to hone up his book making skills, and he has certainly succeeded with that both with the story line as well as the actual book production. As anyone who has ever made a miniature book can attest to, ‘it looks like a simple job, but the devil is in the details’. *Toad Loves To Read* has several interesting production components. There is the brief story, an interesting connection between the main character and the world of miniature books, a prospectus tucked into a sleeve on the rear cover endpaper, and even the use of a printer’s mark on the title page. The effort certainly shows a lot of detailed planning and attention to detail on the part of the publisher.

The inclusion of the printers mark is an interesting feature that is reminiscent of ‘days gone by’. The mark for Booksby Press is an image taken from an old Victorian ‘calling card’. Todd explained that the image was selected for its aesthetic movement, which reflects his book making philosophy. Well done!



***Booksby printers mark***

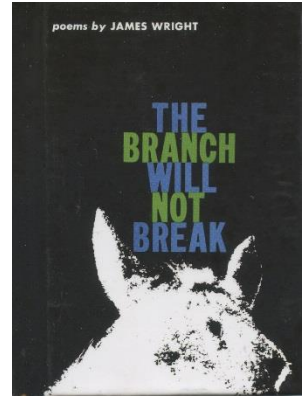
The pictures and text for *Toad Loves To Read* are printed on an 80 lb. Strathmore white paper. Both the pictures and text are clear and easy to read. The front and rear boards are bound with a handmade Cheri Kozo paper to reflect the visual look and physical texture of a toad’s skin. The front and rear endpapers are a matching dark green paper which also serves as the paper for the front cover and spine labels. The book was actually ‘composed’ using PowerPoint, the typesetting was done by Mary Ann Brej using a seven pt. ‘Bookman Old Style’ font. The final product shows just how the professional quality of a finished book can be made with relatively simple computer software today. Yes, the software is simple but you still need to have some visual and technical skills to pull it all together. *Toad Loves To Read* is 2<sup>5</sup>/<sub>8</sub>" x 2<sup>1</sup>/<sub>4</sub>" and has a press run of 25 numbered copies, it can be ordered directly from [booksbypress.com](http://booksbypress.com) for \$20.00, contact Todd for availability and shipping charges. All in all, a great job by a relative newcomer to the word of miniature book publishing. 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road #1, Parma, OH 44129  
E-mail: [contratodd@gmail.com](mailto:contratodd@gmail.com) or [booksbypress.com](http://booksbypress.com)



**The Branch Will Not Break**, by James Arlington Wright, (1927 – 1980), published by Wesleyan University Press, 2007. The title was originally published as a regular size book in 1963. The Wesleyan University Press chose to republish the work as a miniature in 2007 as part of their celebration of 50 years of publishing.

James Wright was born in Martins Ferry, Ohio and frequently utilized his Midwestern roots as a connection to life through his poetry. He was awarded the Pulitzer Prize for his *Collected Poems*, published in 1972. Wright was an innovator in his use of titles, first lines, and last lines to create great dramatic effect regarding the lives of the disenfranchised. He is also well-known for his insightful descriptions and usage of the sometimes-bleak landscapes of the American Midwest. An example of his work that I thought particularly meaningful and uplifting is ‘Today I was So Happy I Made This Poem’;



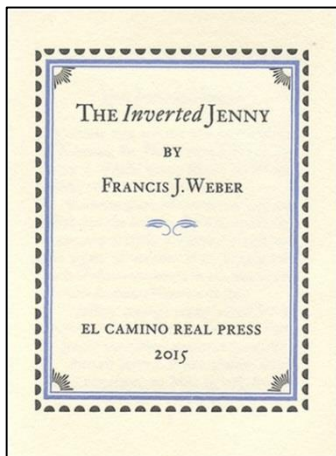
**As the plump squirrel scampers  
Across the roof of the corncrib,  
The moon suddenly stands up in the darkness,  
And I see that it is impossible to die,  
Each moment of time is a mountain,  
An eagle rejoices in the oak trees of heaven,  
Crying  
*This is what I wanted.***

The cover for the miniature version of *The Branch Will Not Break*, is a reproduction of the 1963 original, which was designed by William Van Saun. The tome is 3<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>2</sub>" and is hardbound with a printed glossy paper over the boards. The miniature is available as an ‘aftermarket’ offering. The poetry is certainly a joy to read, the poems are not long, most are less than one page but they do carry a powerful meaning and reflection on life. Interestingly, Wright’s son Franz also received the Pulitzer Prize for poetry. 📖

**The Inverted Jenny**, by Francis J. Weber, published by El Camino Real Press, 2015.

Over the years, Msgr. Weber has published/and or authored more than 133 miniature books. The list of subjects expands over the gamut of one’s imagination: from the California mission, to the Goodyear Blimp, to Mother Teresa, to the inverted Jenny. The Msgr. is one of the most prolific miniature bibliophiles in the world.

*The Inverted Jenny* is a short story about a very rare U.S. postage stamp. After some experimentation with the idea of carrying the mail in airplanes, the U. S. Post Office decided to inaugurate ‘air-mail’ service in 1918. As part of the process, they designed a special stamp with a picture of a Curtis biplane and the other normal postal stamp items such as the denomination and various marking. Somewhere in the giant printing facilities of the postal service a ‘pane’ of 100 stamps was printed with the ‘airplane’ inverted as if it was flying upside down. The error was attributed to the fact that since the stamp was done in two colors; it required passing through the printing press twice, once for the red ink and once for the blue ink. The 100 stamps made it past



*title page*

the inspection process and instantly became the most famous stamp in U.S. postal history for collectors.

Msgr. Weber's book goes into great detail explaining the stamps and how they have fared over the years with collectors as well as its price at various auctions. Interesting enough, there was another 'stamp mishap' associated with another of Weber's books. The book was intended to be a tribute to Fray Junípero Serra and was to utilize a stamp featuring the friar but was actually produced with the incorrect stamp. There are always these little pieces of minutia that make the world of miniature books priceless.

*The Inverted Jenny* is bound with a rich red polished paper and the front cover carries the title imprinted in gold lettering. The book was printed by Patrick Reagh and bound in an edition of 150 copies. Both the printer and the binder applied their best skills to produce an excellent tome. The size of 'Jenny' is 2<sup>1</sup>/<sub>8</sub>" x 2<sup>1</sup>/<sub>8</sub>" and the text is printed on a buff colored paper utilizing a black ink with a special printer's mark in blue ink to reflect the

perforations of a postage stamp border.

The endpapers are another area given much detail and thought. They are printed in a muted blue color showing the image of the Jenny with its registration number '38262' as was engraved by Marcus Baldwin for the original stamp. The image of the plane covers both the 'paste down' and 'free' endpapers on both the front and rear covers of the book. The frontispiece is composed with a tipped in \$2.00 version of the 'inverted Jenny' stamp which was produced by the postal service as a 95<sup>th</sup> anniversary souvenir sheet. To satisfy the anticipated demand they printed 2.2 million sheets each with six stamps.

*The Inverted Jenny* is another great book that will appeal to collectors of books by Msgr. Weber, collectors of miniature books about postage stamps, collectors of historical event miniature books, and some genre that I have not defined. Well done to the printer, the binder, and especially the publisher. Msgr. Weber's books are available through Karen Nyman Miniature books. 📖



*2013 U.S. postage stamp*

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*(top) deluxe edition, (bottom) standard edition*

**XI LXIVMOS, *Memoirs of a Bibliomidget***, by Anne C. Bromer, published by Bromer Booksellers and HM Editions, in 2015. All books are of interest; some books are beautiful, and some books are just a joy to behold. Such is the case with *XI LXIVMOS*. Anne and David Bromer have been in the book business for a long number of years and have certainly developed the professional talents and skills to understand just what it takes to conceive and bring to fruition a plan for such a beautiful and meaningful book as *XI LXIVMOS*. The tome was published in two editions; the regular edition is made up of 85 copies (numbered 1 – 85, \$150) and is bound in a vine-patterned gray-green paper over boards and the deluxe edition of 35 copies (numbered I – XXXV, \$950) is bound in red leather, decorated in a gilt stamped vine pattern. The books measures 2<sup>1</sup>/<sub>4</sub>" x 2<sup>3</sup>/<sub>4</sub>".

*XI LXIVMOS* is a bibliography of the eleven miniature books that the Bromers have published beginning with *The Butterfly's Ball and the Grasshopper's Feast* in 1977. Anne relates a brief reflection of the pleasures and coincidences as well as the difficulties for the eleven publications. The first venture into the world of miniature books with the 'Butterfly's Ball' came together from conception to the printed book 'as easy as pie'. The rest of the reflections are for you to read, I can assure you the stories about each of the miniatures are all interesting insights into the world of publishing and miniature books. Perhaps I will share just one last reflection that Anne included, a bit of a postscript. Edward Gorey collaborated with the Bromers on two of the miniatures.

Stephen King, the famous thriller author, also would occasionally stop by the bookshop. At one point, Anne introduced King to the world of miniature books and asked if he would consider writing a short story for a miniature with Edward Gorey being the illustrator. King did not say ‘yes’ but neither did he say ‘no’. Gorey died in 2000 and spelled the end of the ‘publication dream team’. Anne’s comment, “Methinks it would have been a blockbuster!”

The colophon explains that the book was designed and printed by Rollin Milroy at the Heavenly Monkey Letterpress & Binding Studio of Vancouver, Canada. The tome was set in Centaur and Arrighi types, printed damp with an Ostrander-Seymour Extra Heavy handpress. “The regular edition... is printed on Somerset Book paper and cased in paper with a vine motif by Francesca Lohmann, who also drew the interior foliage.” The deluxe edition is printed on F. J. Head handmade paper. Both editions were bound by Sarah Creighton and are a testament to skills..

In addition to the leather binding, the differences in papers used, and the finely prepared folding box, the deluxe edition also contains ‘sample sheets’ from four of the original Bromer miniature books. The addition of this feature is truly a professional detail that highlights the excellent attention to detail with the creation of *XI LXIVMOS*.

There is an interesting comment about books on the web page of the ‘Heavenly Monkey’ which talks about handmade books in a digital age; “Without worshipping form over function – style over substance – we know that there is nothing like the look, feel and even smell of a well-made book.”

BRAVO! Well done, Anne. 📖

Contact information: Bromer Booksellers, 607 Boylston St. Boston, MA CA 02116; telephone 617-247-2818; E-mail: [books@bromer.com](mailto:books@bromer.com) or [www.bromer.com](http://www.bromer.com)

## **A REMEMBRANCE OF GLEN DAWSON:**

**By Robert F. Orr Hanson**

A few days ago, Jim Brogan called to tell me of the passing of our esteemed colleague and friend, Glen Dawson, at the age of 103.

I remember, in the mid-eighties, my wife Helen and I visited the Dawsons in their bookshop on Larchmont in Los Angeles. On those two times we were invited to the upstairs office and offered a cup of coffee while we chatted about all manner of books – miniature books at the head of the list. By the bye, Glen was my very first subscriber to *The Microbibliophile*. Glen, in my humble opinion, was a gentleman and a scholar. Rest in peace, old friend. 📖

## **GLEN DAWSON AT A 103, (06/03/1912 – 03/22/2016):**

**Reported by Jim Brogan**

*Editor’s Note: I had an interesting note from Msgr. Francis Weber dated March 24, 2016 informing me of the passing of Glen Dawson. Glen Dawson was certainly an icon of the book world for many many years. Weber’s note mentioned that Glen Dawson, his wife Mary Helen, and he attended the initial meeting of the MBS at Tipp City, Ohio in 1983. “One fine gentleman.” The Msgr. included a copy of an article he wrote in 2007 about the world of miniature books and Glen Dawson. A reprint of the original article by Msgr. Weber follows for your enjoyment and reflection.*





Many of you journeyed to the Getty Museum earlier this year for a visit of the Sinai Icons. So successful was that exhibit that the very term “Icon” has taken on a wholly new and expanded meaning in the world of culture.

This evening I would like to apply that term to the man of the hour. Surely, he is an Icon in the book trade. Enter ‘books’ on the Internet and the name Glen Dawson still flashes all across the screen, though he has been retired for over a decade.

I am not here to canonize Glen or even beatify him, though I could probably make a good case for either of those distinctions. Nor am I here to eulogize him or dominate the program. Others need to be heard, let me just relate one anecdote about Glen.

It revolves about an ancient lady known in bookish circles of earlier times as K. Gregory.

She sold books out of her apartment in New York City to select collectors. Her phone number was unlisted and she had no interest whatever in expanding her base of customers.

Once while visiting the Big Apple, I heard that she had some miniature books. After tracking her address through a 1930 telephone directory at the New York Public Library, I journeyed to her condo and asked, on the intercom, if I could come for a visit.

Her companion answered and told me, in no uncertain terms, that Miss Gregory did not receive strangers, wanted no additional customers, and was totally unavailable.

Sensing that the companion might be a Catholic, I told her that I was a priest. Would that help? “No” she replied, “not even if you were a monsignor”. How about the fact that I was a book collector? “No”. Would she be influenced by knowing that I was president of the Miniature Book Society? After a pause, Miss Gregory sent word that she had never heard of that organization. Even when I invoked the name of the Zamorano Club, there was no recognition.

Finally, in one last and desperate attempt, I mentioned being a friend of Glen Dawson. Without hesitation, the reply came back: “Miss Gregory will see you”. I went up to her seventh floor suite and was able to acquire the last of the miniature books held by this remarkable lady who was then in her late 90’s.

I have dropped Glen’s name in other parts of the book world. Once, on London’s Cecil Court, a dealer accepted my personal check only because I alluded to my friendship with Glen Dawson.

Now, relating Glen to this evening’s celebration, we are here to celebrate the publication of a new bibliography. How appropriate it is that its compilers have chosen to name it after a man who has probably purchased, sold, and/or published books to more people and libraries along the Pacific Slope than any other single individual.

Glen epitomizes what is best about California and the books written on the subject. Few local historians know more about the Golden State than the man who has climbed its most challenging mountains and published its most gifted writers. I remember once overhearing him enlighten a customer with the observation that “it snows more in the mountains of California than it does at the North Pole”. Talking with Glen has always been a learning experience.

As one familiar with all the literature written about California, Glen liked to startle people with such outlandish statements as the one from Richard Henry Dana's *Two Years Before the Mast*: "This is a beautiful country, a perfect climate with every natural advantage; but the people, are lazy, ignorant, irreligious, priest-ridden, lawless, vicious and not much more than half civilized".

I think it was Glen who once told me that "it is a good thing to read books, and need not be a bad thing to write about them but, in any case, it is a pious thing to collect them".

Another Dawsonian comment, which the drive-by media attributes to Earl Schenck Meiers, stated that "if you bring into a room two statesmen, very likely you will have a war; two churchmen and you will have a schism; two businessmen and you will have a merger or a panic; two murderers and you will have a crime. But bring into the same room two people who work and live with books and the walls will ring with camaraderie".

While one could go on all evening recalling Glen Dawson the bookman, I prefer here to remember Glen as a friend. John Steven McGroarty, California's fabled poet laureate, once described a friend "as one who writes the faults of his brothers in the sands for the winds to obscure and obliterate, and who engraves their virtues on the tablets of love and memory". Glen has done that religiously for over ninety-five years.

I am grateful to the Lord for many blessings in my long life, but none more than being a friend and admirer of Glen Dawson who remains the "doyen" of bookmen along California's *El Camino Real*.

*Msgr. Francis J. Weber, October 24, 2007* 📖

## **BOOKSHELVES, A MAJOR RENOVATION, THE WILLIAM L. CLEMENTS LIBRARY OF AMERICANA: University of Michigan, Ann Arbor By Joan Knoertzer**

Some of you may remember the MBS Conclave hosted by Twyla Racz and myself in Ann Arbor and Detroit, Michigan in 2006. One of the libraries we visited was the University of Michigan's William L. Clements Library of Americana where we were treated to a tour of some of the thousands of collections of first generation books, manuscripts, prints, and graphic arts. The curators spoke with us and a miniature book "Jeanne d'Arc" I had just written was presented for everyone to peruse.



Randy Asplund was the medieval artist who made the writing of Joan of Arc's story a true representation of a 16th century miniature book done with illuminated manuscripts in addition to calligraphy from the time of Jeanne. We even used plants from the region in France

where she lived to make the ink and colors for the illuminations. It was written up in several issues of the MBS Newsletter with Randy explaining how he developed and drew his illuminations using 24 carat gold and other precious dyes (prepared in clam shells, and drawn onto the sheep's skin --vellum --which he had prepared for the book). He had used a single hairbrush to paint the illuminations. Receiving this book in the Great Room was very special. It was a wonderful day.

Another wonderful day was April 11, 2016, ten years later, the reopening of the Clements library, after a two and a half year renovation. The Great Room became the Avenir Room because of a very generous donation by the Avenir family, of Colorado. Now as you enter through the huge decorated iron doors of this 1923 Albert Kahn building, you know you have entered one of the most beautiful libraries in America. Your eyes are drawn to the five open balcony alcoves, filled with books, which date from 1492 to 1900. And many oil painted portraits of those who kept our country safe line the walls. Lowering your eyes to the first level, you will see 32 more bookcases. Around the corners are display cases and more alcoves with glass-enclosed bookshelves. At one end is the newly acquired giant 1851 Columbian printing press, highly decorated with a large gold eagle on top. As you cross the room, the hand-sewn rugs make your footsteps undetected. As you sit in the comfortable chairs, you know it is a book lover's dream. As well as a researcher's heaven. The solid walnut paneling, the highly decorated and painted ceiling, and the deeply polished walnut tables beckon to historians to sit, open a book or a map, and start to work on their history projects.

This welcoming atmosphere is entirely different from the original intent of the founder, William L. Clements. He was a wealthy industrialist whose Bay City Iron Works provided machinery for the building of the Panama Canal. He was also an 1882 graduate of the University of Michigan and a Regent. He fell in love with collecting original manuscripts about American history and amassed thousands of collections of papers and artifacts from around the world. He then convinced the University to build and house his collections. But, when opened, no students, only historians/scholars of note, perhaps a dozen a year, were allowed through the doors. With this renovation, this idea has become obsolete. They can now house students and genealogists, as well as historians and scholars. Director, J. Kevin Graffagnino states, "There are many alumni who studied here [at the University] who never had the opportunity to step inside, which is something we really want to change." The "Clements", which the staff lovingly calls this library, has continued to specialize in collecting and preserving original primary source documents: maps, manuscripts, correspondence, books, prints, early photography. Many of the key players of the American Revolution have their papers stored here, including many of the English Generals as well as American. Over 80,000 books/pamphlets, 30,000 maps, 2,500 manuscripts collections, over 100,000 photographs and prints, as well as 3,000 volumes of newspapers, many of which range from scarce to spectacularly rare. Collectively they form a whole that no individual or institution could assemble today. War of 1812, Religion and Reform Movements, West Indies & the Atlantic World, Native American History, Naval & Maritime History, Social & Intellectual History, Politics, and Government, Civil War, Cartography, Military History, Health & Medicine, Race, Ethnicity & Immigration, Frontier Expansion, Commerce & Trade, Religion & Reform Movements, Education, Politics & Government, Travel & Leisure, French Indian War...For the people who care about and recognize the importance of our national heritage,

the Clements is a remarkable place.

Only minor improvements had been made since the opening in 1923. The basement area now has light pouring in from the newly replaced windows. It now houses modern office space for the curators, as well as a new cutting-edge conservation lab and a glass enclosed classroom which acts as a visitor center as well. All of the mechanical, electrical, security, bathrooms, fire, humidity/air and temperature controls, have become state-of-the-art. And, the digitizing is now done in-house, due to the rare first generation materials housed here which must be handled with care. There is an addition of 3,000 square feet filled with compact shelving. Materials arrive weekly adding to various collections, as families donate or have their family papers available for purchase, or libraries/book dealers decide to put rare items up for sale. For families, knowing that the materials will be used by scholars, that they will be under proper conservation control, in addition, that they can visit their history anytime they would like, is a win-win situation for all. The cherry on the sundae of this celebration was the ribbon cutting ceremony. The speakers were the Director, J. Kevin Graffagnino, President of the U of M, Mark S. Schlissel, Chairman of the Governors Board, Peter Heyden, and the great-great-granddaughter of William L. Clements, Christy Finkenstadt, a sophomore at the University of Michigan. Following this was the main dedication speaker, The Library of Congress Chief of the Rare Book Division, Mark Dimunation, whose comments cited collections from the Clements as well as the Library of Congress. His stories about various rare books touched us all.

Bravo! to the Clements Library and its staff for providing a grand open house, with tours and power point displays, as well as special display cases of highly desirable materials. As a member of the Board of Governors, I can tell you, that working with the Clements staff has been one of the highlights of my life. Their service to protecting our history is applauded by every researcher who enters the library. Their kindness and helpful ways have not gone unnoticed. As I travel the country speaking to scholars and librarians, they are well aware of them all, their intellectual endeavors and their dedication to our heritage. Special thanks to all who contributed to this ten-year process of renovation either monetarily or through volunteerism. Bravo bravissimo! 📖

*Joan Knoertzer, Board of Governors, William L. Clements Library of Americana, MBS Member, Vice-President of the Fellowship of American Bibliophilic Societies (FABS), Member of Book Club of Detroit and Florida Bibliophile Society*

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E-mail: librarybandb@gmail.com*




## **THE LIBRARIAN WHO SAVED TIMBUKTU'S BOOKS:** **Reported by Jim Brogan**

Everyone knows that I enjoy reading the newspapers, in the winter months by the woodstove and during the summer, my reading chair is in the gazebo. Some days I can read the paper from end-to-end and just read the news and some days I come across a story that really drives into my heart. One such story appeared in the Saturday April 16, 2016 edition of the 'Wall Street Journal', originally written by Joshua Hammer. Hammer is also the author of a book titled *The Bad-Ass Librarians of Timbuktu*, recently published by Simon and Schuster.

The story began in April 2012. Abdel Kader Hairara returned home to learn that militants were in a position to overtake the government. There was mayhem in the city with looters everywhere. His immediate fear was that the city's dozens of libraries would be pillaged. Mr. Hairara knew that many of the works in the city's libraries were ancient examples of reasoned discourse and intellectual inquiry that the jihadists wanted to destroy.

He called together several coworkers and friends and expressed to them his fear that if they did not take action the manuscripts would be destroyed. They gathered boxes, crates and even old oil drums to begin the removal and dispersion of the treasures. Over an eight-month period, they managed to pack and hide almost 400,000 documents and manuscripts. The looters destroyed certain manuscripts but the librarians managed to save the bulk of the collections. Under the cover of darkness, they actually smuggled the collections out of the city to safe areas. As order was eventually restored, the collections were returned to the original library holdings.

I have not read Mr. Hammer's book but it is sure to be a treasure chest of facts and adventure. The love of books...priceless! 

## **A BOOK LOVER'S FABLE:** **By Joan Knoertzer**

One bright morning a mother goose followed by her six goslings waddled up the steps of the New York Public Library. They each carried a book under their wings, which they should have read that week but between swimming lessons and voice classes they had had no time. As they came to the two lions guarding the entrance to the building, mother goose decided it was such a beautiful sunny day, that they should all settle down on the steps between the great lions and read their books before returning them. With a great deal of quacking, they nestled in, and opened their books. However, this great deal of quacking woke up the lions. They looked down, licked their lips, and with one quick movement, their giant paws scooped them all up, and ate them, books and all!

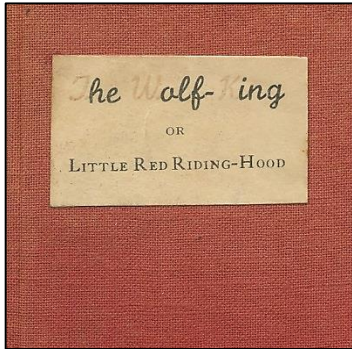
The moral: Never read between the 'lions'. 

## ANTIQUARIAN DELIGHTS:

*The Wolf-King*, published by: William Lewis Washburn

By Jim Brogan

I continue today with another antiquarian book by William Washburn Lewis. The books by Lewis are not generally available or easily found since they were all published in very small press runs and most certainly held in private collections today. However, the journey is never over and you should always continue the search, as sometimes you can be pleasantly surprised.



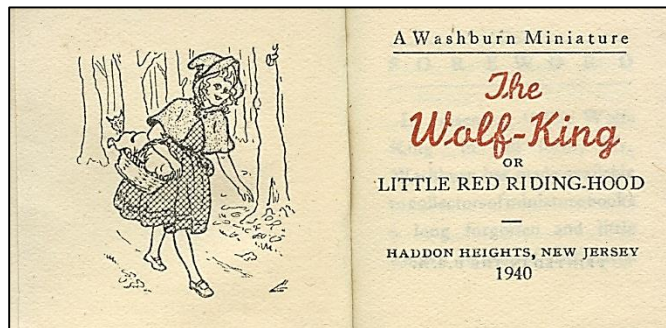
*The Wolf-King or Little Red-Riding Hood* as it is titled on the front label was published in 1940. The Forward to the book was written by Harry B. Weiss and presents some facts and details that may be new to you, they certainly were for me. Weiss explains that this version of the fable is a long forgotten version and very different from the many versions that have been published over the years. There was some thought that this tale was written by Mathew Gregory Lewis, a 19<sup>th</sup> century English novelist but that has never been authenticated by biographers and researchers. Hence, the author for this tale is unknown. What is known is that it was certainly written in the style of Lewis with a strange penchant toward a ‘horror-gothic’

style. It appears that this version was first published anonymously, in the London 1808 periodical, ‘Tales of Terror’. A later version was published in Philadelphia about 1813. As recorded by Weiss, “In most versions of ‘Little Red-Riding Hood’ the sad fate that overtook the main character is rather abstractly described, but in this version the slaughter is set forth in detail”.

Additionally, the origins of the tale can be traced back in time prior to the ‘Tales of Terror’ in European folklore of the 10<sup>th</sup> century and perhaps earlier. The antagonist of the story is not always a wolf per se. Some of the various versions are very ‘dark’. I think that the underlying message for the story, regardless of the version, is ‘be careful who you talk to and never talk to strangers’.

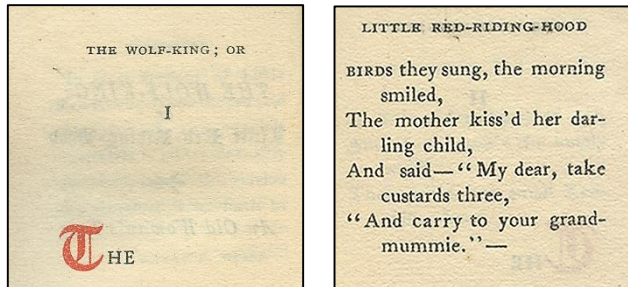
The Lewis tome is 1<sup>7</sup>/<sub>8</sub>" x 1<sup>7</sup>/<sub>8</sub>" and hardbound with a red book cloth with a glued-on paper label on the front cover. The version that I reviewed came with a small cardboard box also having a paper label attached, showing the copy as ‘number 47’. The total press run, according to the colophon, is 64 copies. Many of the publications done by Lewis

were presented in various sizes of small boxes. There is also, a detailed line drawing utilized as a frontispiece, which according to the colophon, was drawn by Hy Gage. The letterpress printed text is an interesting style of mixed fonts in a combination of red and black ink. The other unusual printing style is that each ‘page heading’ begins with printing on the



*Title page and frontispiece illustration*

verso page with only the first text word on that page and the remaining text on the recto page. The first letter of the first word printed is printed in a red ink, the font being a type of 'old world gothic'. The remaining text letters are printed in a more modern font. Perhaps this 'old world font' selection was a reflection back to the origins of the tale itself.



*verso and recto page layout*

Well done, Mr. Washburn. 📖

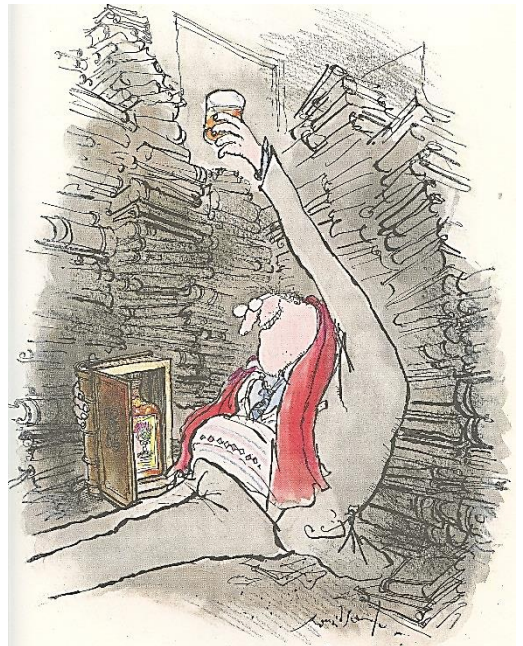
## **SLIGHTLY FOXED BUT STILL DESIRABLE: An Illustration by Richard Searle**

*'A Lovely Mellow Copy',*

*Mellow.... "distinct signs of wear, but will hold until the customer is out of the shop"*

*Souvenir Press 1989*

Let the journey continue. 📖



## **FAMOUS MINIATURE BOOK PEOPLE:**

### **A Conversation with Ian & Helen Macdonald, of the Gleniffer Press, Part 2, Reported by Stephen Byrne**

*Editor's Note: Stephen Byrne lives in Scotland not very far from the home of Ian and Helen Macdonald who agreed to talk with Stephen about their press and the joys of miniature books. In the March/April issue, we began a three-part series about Ian and Helen Macdonald and their press. Please read Part 2 with enjoyment. Part 3 will follow in the July issue of The Microbibliophile.*

A conversation with Ian and Helen Macdonald, of the Gleniffer Press.

**SB: I was interested to know who did what with the books.**

IM: Helen did a lot of the proof reading and 'labouring', and often came up with some great ideas. She often made book covers and the end papers for the books, and the collating. As we progressed into making the doll house sized books, which became the mainstay eventually, I was not printing them myself, because they had to be done by offset lithography. I had limited resources to do that because I did not have modern equipment. However, I knew a young printer who was interested in what I was doing, and was willing to help. I was not allowed to use the printing shop whilst the staff worked because I was not a member of the printer's trade union. I was, however, allowed to go into the print shop at night to use the press, as this young friend owned the works. So that is what I did, I worked when the staff were not in the building. His name was Ian Crosbie, and he was an excellent printer taking great care to help me. I typeset everything, had it all laid out, designed and then he did the actual printing on the press as he was a professional printer. We first met Ian when he came to visit us in our apartment as a schoolboy interested in printing, and ended up having his own printing business. He was a great help with our books. He also had a computerized guillotine, which could cut to very fine margins. I still did the odd book by letterpress. The Victoria and Albert was one, and there were others. So we worked together making the books. I did the gilding on the books with my hot foil machine. We ended up getting the foil from the Royal Mail, who had their foil specially made for putting the gold head of the Queen on stamps. I tried to get some from the manufacturer without success, so I contacted the Royal Mail who kindly gave me a roll, which lasted many years. I used this because it is very hard to get the clarity with tiny print using regular foils.

**SB: What impact did winning a Churchill Fellowship have on the development of the Gleniffer Press?**

IM: That is an interesting question. It really had an impact, because it gave me the opportunity to visit the current miniature book people in the United States at the time, 1985. The Miniature Book Society had been created two years earlier, so that they had formed a network of people who were into miniature books. Here was a whole set-up of people who knew each other, and were willing to show me what they were doing. So it was quite a unique opportunity. I wrote to about twenty members and planned a tour around the States, from Boston to Los Angeles, San Francisco and right back again. It worked out at 14,000 miles. Word got out that I was doing the tour and it was this that got others wanting me to come to them. However, I could not alter the original plan, as it was all fixed and timed, though I did manage to escape a little bit and visit other people. When I




got to Ruth Adomeit, who was not on my list, she introduced me to others, and encouraged me to talk to various book clubs, which I was not planning to do. It was not just the miniature books, which had an impact on me. You get to meet many people in different walks of life, scales of wealth and even different religions. And when I came back it got me interested in politics. The Churchill Scholarship itself is broad based because there are about 100 every year, and are a diverse group of individuals. Because you go to their gatherings you get to meet all these other people – everything from forensic scientists to nuns. All these folk have got their stories to tell about what they did, which really broadens one’s mind.

**SB: Besides being a prestige award, presumably there was a monetary benefit.**

IM: Well, monetary in that they give you a very generous grant to do your project. The way that it worked was that I had to go in front of an interview panel of three trust members. I think I was lucky in a way because the panel was led by the Duke of Marlborough, the head of the Forestry Commission and prominent designer for the Church of England stained glass committee. The director general of the trust Sir Richard Vickers gave me a little pep talk before I went in to the interview, because these people can be quite daunting, so there was the possibility that I might dry up under questioning. He said I should be OK because he knew I had been through several Civil Service interviews, so I had a good idea of what to say and what not to say. He told me that the Duke had recently broken his arm, and was in a bit of pain and feeling a bit grumpy. The Duke held court in the interview, the others trying to get questions in. He kept staring at me and eventually said, “Isn’t it rather a strange thing for a grown man like yourself to be making books for dolls houses?” The others started asking more practical things about the trip and were a bit more positive about it all.

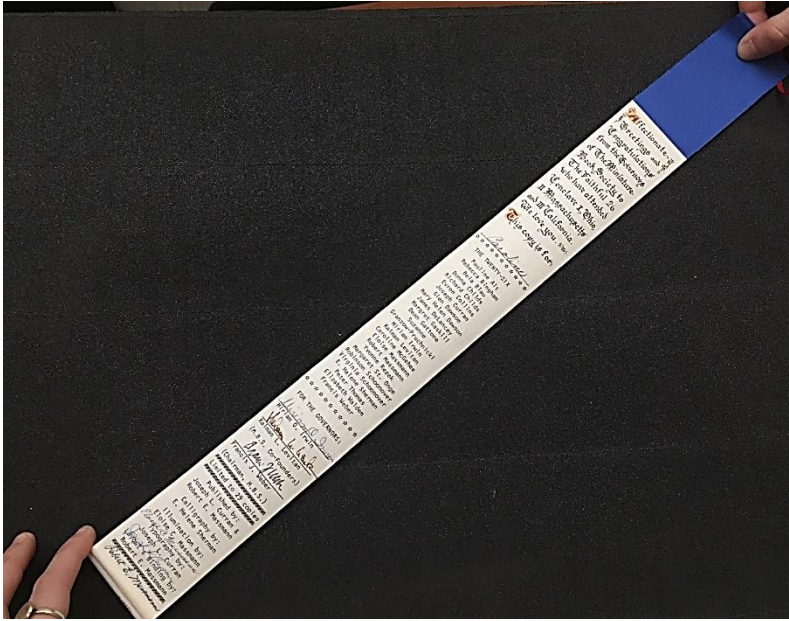
I tried to explain to them that it is a craft, and explained about David Bryce and others in the field. The Duke thought about that a bit and then said, “Is it not a bit eccentric to be doing this sort of thing?” I answered him by saying “Was Churchill not an eccentric?” He said, “What do you mean?” I replied, “Well, while he was a Conservative Prime Minister yet at the same time he was a member of the bricklayer’s trade union. Is that not a bit eccentric?” “You are absolutely right”, he said, and started laughing. And that was it. I thought I was OK. When I came out of the interview, the director, who had been listening to all this said I think you have cracked it, and indicated that I, would probably be all right for the award of a travelling fellowship to the U.S.A. I was fortunate that I received an award, and was able to undertake a very rewarding journey.

Next time – In conclusion; The end of the Gleniffer Press & Favorite books. 

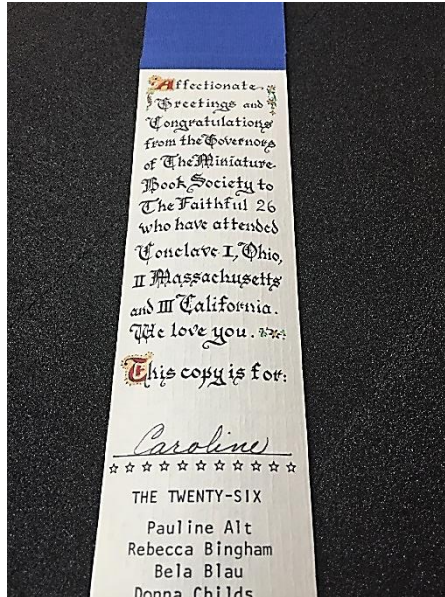
## The Miniature SCROLLS of REM, An Update: By Todd Sommerfeld

Some things go the way you plan, and sometimes they go a different way. I had wanted to include these photos in my scroll article, published in the March issue of *The Microbibliophile*, however I was not able to get the images before press time. It is the tenth and last scroll that Bob Massmann did, completed in 1986 for the 26 people who attended the first three conclaves. This copy was given to Caroline McGehee (Brandt) and now resides with her collection at the Albert and Shirley Small Special Collections Library at the University of Virginia. Enjoy! 📖





*Scroll, completely unrolled*



*Opening paragraph, greeting*

## **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](mailto:contratodd@gmail.com). The current itinerary is as listed:

### **April and May 2016**

Olin Library, Wesleyan University  
Middletown, CT  
[www.wesleyan.edu/libr/](http://www.wesleyan.edu/libr/)

### **July and August 2016**

Various venues leading to MBS Conclave  
McKinney, TX  
[www.mbs.org](http://www.mbs.org)

### **October and November 2016**

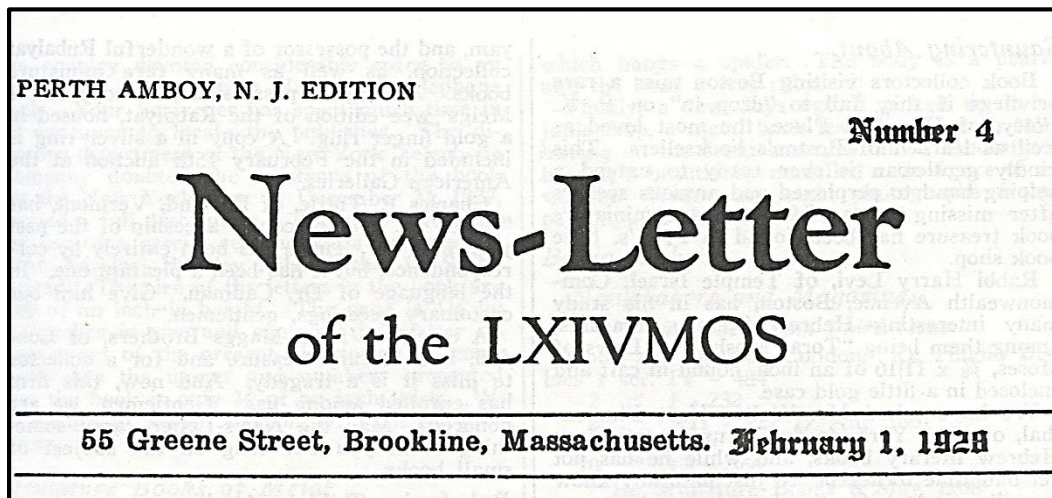
English Department, Troy University  
Troy, AL

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 it may light the pathway for someone. Stop at your library, call your alma mater, speak with the librarian, or the person who is in charge of library exhibits, 'OUTREACH is our middle name'. Check the MBS website [www.mbs.org](http://www.mbs.org) for additional information. 'Hit the EASY button'. 📖



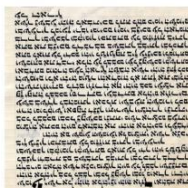


**THE TIME MACHINE:  
News-Letter of the LXIVMOS Number 4,  
By Nina Mazzo**



Issue Number 4 contained two brief articles that caught my interest and once again, I enjoyed discovering additional information on some of the out of the ordinary ways we define a miniature book.

“Have You a Mezuzah?” The News-Letter Scrivener, Mr. Henderson discusses the receipt of one to his office.



A Mezuzah is a small container holding a piece of parchment with a religious text placed in a case and attached to the doorpost. I have one on my doorpost and it was handwritten by a scribe in Israel and presented to me as a wedding gift. Mr. Henderson says, “Because of the miniature parchment scroll, the Mezuzah should be welcomed to the family of wee literary treasures.” I am so pleased to have this unique miniature.

“Babylonian Tablets” – Mr. Henderson notes in his editorial that he has acquired two extra specimens and is willing to sell one if “you want to own the earliest of miniature books.” The earliest text in cuneiform script was developed prior to 3000BC and it originated as a pictographic system where simple pictures and signs would represent a word. Inscriptions were scratched into the surface of soft clay tablets with a stylus. They were used to record labor contracts, agricultural records and to keep organization in their daily lives.

The following photos are from my friend, John Campbell, who has acquired several clay tablets over his years of travel and they are fascinating examples of early miniature books.



The message from the ‘Scrivener’ is the same today as it was in 1928, if and when you see some news or information pertaining to ‘wee-books’, *The Microbibliophile* would appreciate the same so that we can share it with the ‘readership’. 📖

## GET THE INK READY, START THE PRESSES:

Next issue, Volume XXXV, Number 4 Issue 202, (expected publish date; July 1, 2016):

- An Antiquarian Delight, TBD, something special and something very rare...
- Famous Miniature Book People, Part 3 Ian Macdonald, founder of the Gleniffer Press
- A story about another great bookseller
- *A Midsummer Night's Dream*, by William Shakespeare, published by Plum Park Press
- *The Soul of the Wind*, published by Bo Press
- Time Machine Number 5, ‘Second Perth Amboy Edition’
- *Wooden Sailing Ships*, by Sir George Holmes, published by Plum Park Press
- Visiting Queen Mary’s Doll House
- A look at Richard Hoffman and Anthony Kroll, two California miniature book printers
- MBS Conclave Information
- How about something from you?

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

**REBECCA BINGHAM,  
MINIATURE BOOK COLLECTOR & PUBLISHER, REBECCA PRESS:  
An Interview by Todd Sommerfeld**

*Author's Preface; Facebook is a wonderful way to connect with a wide range of people, and I have met several notable miniature book people through my Booksby Press page. One of those people is Rebecca Bingham of University Park, Maryland. In the 1980's and 90's, she produced some of the finest miniature books before moving on to other endeavors. She graciously agreed to an interview, which I share with you here.*

**TS: How did you get involved in publishing miniature books?**

RB: I started out collecting miniature furniture and was fascinated when I discovered tiny books (the 1" size) that actually contained text. Miriam Irwin, of Mosaic Press, was my first encounter with miniature books. In fact, the first miniature book I did was actually a book I wrote for Miriam, *Opals*. I did not have any inclination to produce a book, though, until Miriam showed me some larger format (2" and up) books. The first time I saw one of those, I was desperate to design my own.

**TS: Who are some of the printers / binders you have worked with?**

RB: The two people who printed the majority of my letterpress books are people who are not in the miniature book community and who have only made books for me. We learned, together, how to do miniature books. I worked with a variety of local printers for the offset-printed books. None of them knew about miniature books either! In terms of binding: Green Dragon Bindery did many of my books. They somehow managed to do whatever I came up with, no matter how complicated (and I always complicate things). Donald Brady also bound quite a few of my later books and did amazing work. The first binder I ever worked with was a young man from Italy, who came to the U.S. to produce marbled paper for a small store called 'Il Papiro'. I met him by chance, when I stopped into the shop to look at their products (mostly, they took his papers and used them to produce various gift items). There were some loose sheets of the marbled paper and I asked about them (never having seen or heard of marbled paper). We talked about the process and I thought it would be nice to use those papers on a book. And then he told me he was a trained bookbinder and I convinced him to work with me on *Venus Explor'd*, my first book. He was a purist when it came to making books and educated me about structure and strong bindings. In terms of one-of-a-kind bindings, I have worked most frequently with Gabrielle Fox-Butler, who is a brilliant binder - both technically and artistically. She has been a cherished friend since we first met at one of the early MBS Conclaves.

**TS: How many books have you published?**

RB: You would think I would know the answer to this straight away, but I have to look. Close to 30, I think.

**TS: What other areas (artistic) are you involved in?**

RB: I have designed full-size, limited edition art books for clients. I fool around with designing jewelry, and I make and sell cards. In recent years, many of my design efforts have been concentrated in the online arena. I currently have a blog; for several years, I produced articles for

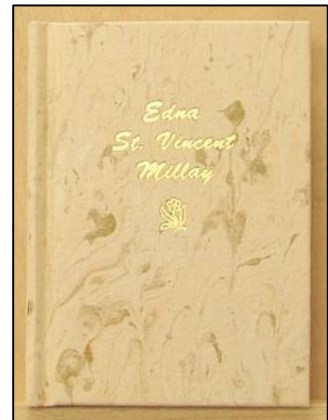
a now-defunct online publishing platform called ‘Squidoo’. I also use Zazzle -- a company that produces on-demand products of all sorts -- to produce a variety of products featuring my designs.

**TS: Do you have any special memories as a publisher / collector?**

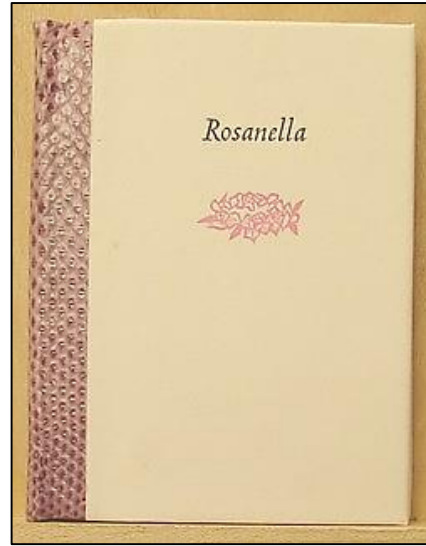
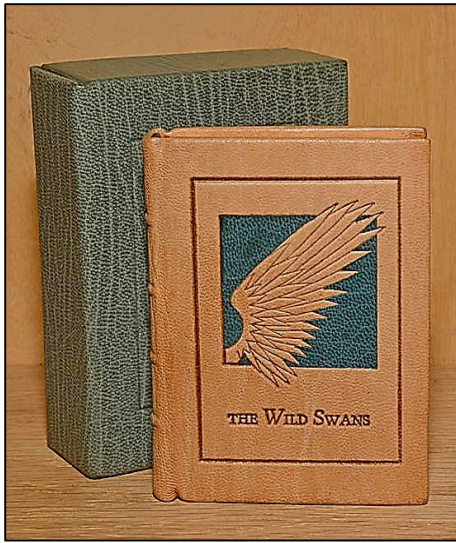
RB: I have so many cherished memories and experiences from my miniature book collecting and publishing – it is difficult to narrow down even the highlights. Of course, the first MBS Conclave ranks very high on the list of highlights. That was an amazing weekend – with everyone gathered at Miriam’s family farm. I was awed to meet such legends as Norman Forgue, Ward Schori, the Dawsons, Ruth Adomeit... I was completely star struck. When I worked on my Erte book, *Erte Maquettes*, I got to meet Erte and present him with a deluxe copy. It was bound in cobalt blue snakeskin and the first thing he said to me was how much he loved that color. I was gratified because I chose it because it showed up in so many of his illustrations. And I got a big kick out of the fact that the jacket he was wearing had snakeskin lapels! In terms of bookmaking, I always found it exciting when we figured out how to do some technical thing that I wanted to incorporate into a book design. A couple of my books have fore-edge paintings and it was very exciting to get that to work. You need a certain minimum thickness of a book to have enough surface area for a decent painting. Figuring out how to keep the book slanted and stationary during the painting was a challenge, but Sarah Chamberlain, who did wood engravings and illustrations for several of my books, came up with a solution that worked: she wrapped the book block around a broom handle and secured it with rubber bands. Most important to me has been the people I have had the chance to know and to learn from.

**TS: Which of your books is your favorite?**

RB: It is difficult to narrow down even a handful of favorite books, because each one has been an exploration and a journey. The Edna St. Vincent Millay book, *Sonnets and a Few Poems* almost did not get published because I’d chosen the poems, designed, and actually had printed the book before I realized that I needed to get permission to print that work (it was my second book I was so new to this whole publishing thing that copyright concerns never occurred to me). So I contacted the Millay estate and spoke to her sister, Norma, who held the rights. She refused to give permission and I was devastated. However, I took a chance and sent her a bound copy (I had even designed a special embroidered cover and all the covers were already done). I guess she liked it, because she changed her mind and allowed me to publish, provided I inserted a detailed copyright statement and pulled one sonnet she did not want included. So I reprinted the final signature (fortunately, the poem she wanted deleted was in that section) and released it. The handful of early copies that lacked the copyright section got tucked away, although a couple were given as gifts. I am proudest of the Rose trilogy – 3 traditional fairytales with roses as a common link. Those books are printed via letterpress and are illustrated with wood engravings printed from the blocks. The engravings were specially commissioned for the books (Alan James

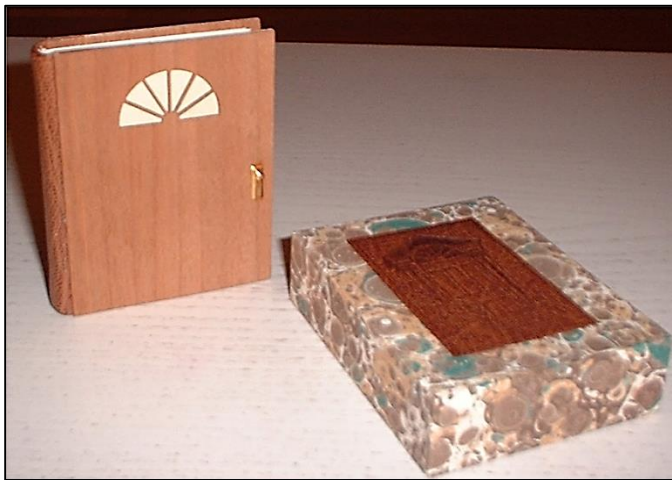


*‘Edna St. Vincent Millay’,  
courtesy of Joan Lorson*



*'The Wild Swans' and 'Rosanella',  
photo courtesy of Joan Lorson*

Robinson did the first and Sarah Chamberlain did the other two). I even had special rose petal paper done for one of the books, and the deluxe edition came in a triple clamshell box. The titles of the books are; *Nightingale and the Rose*, *The Wild Swans*, and *Rosanella*. Another book that holds a special place was *New House* – a first-edition poem by Pulitzer Prize-winning playwright David Mamet. He signed the deluxe copies. The pages of that book were a challenge to design because the poem is quite short and the line lengths varied.



*Deluxe edition of 'New House' w/case*

I had fun designing the binding, which has wooden covers with laser-cut fanlights, to look like a door. It has a tiny brass doorknob and escutcheon, and the little key dangles from the bound-in bookmark. The endpapers are a wood-engraved scene of a living room with a kitty curled up on a rug by the fireplace. So when you open the book you 'enter' the house. Of course, there is the book I produced for my daughter's birth announcement, an excerpt from Mark Twain's *Excerpts from Adam's Diary*, and so many others. Truthfully, I have loved doing every book.



**TS: Do you have any future plans as a miniature book publisher?**

RB: Gabrielle Fox-Butler and I are talking about collaborating on a book. We have some ideas...

**TS: What advice would you give to new publishers?**

RB: Do books that mean something to you and that give you joy. Take the time to understand the craft and do not neglect the details. And do not be afraid to challenge yourself. The format may be small, but you will find that the size limitation can actually be very freeing, once you really internalize the scale. For example, there are materials and techniques that can be used on a small book that would be prohibitively expensive or too fragile for a larger book. When I did my gem book, I was able to do some copies that had actual gems embedded in the cover. I never would have been able to afford to do something like that in a larger book. A yard of fabric will barely cover a couple of large books, but you can easily get 30 miniature book covers (without having to explode your brain measuring to the millimeter).

**TS: What areas have you focused your miniature book collecting on?**

RB: In terms of subject matter, I have concentrated on books about books and book arts, fairy tales and short fiction, and books with interesting bindings/design. I love fine bindings and have a number of them. But my collecting has not been all that focused and once I started designing miniature books, I concentrated more energy on that.

**TS: How many volumes do you have in your collection?**

RB: A few hundred. I am guessing. I do not think I have ever counted.

**TS: what would you collect if you did not collect miniature books?**


RB: I collect all kinds of things and always have. Some collections have stayed with me; a lot have been more short-lived. At various times I have collected art pottery, antique glass, Hall teapots, eyecups (don't ask), handmade paper, children's books, letterpress books, and beach rocks.

**TS: How did you get started collecting miniature books?**

RB: I started out collecting miniature furniture. I planned to make a dollhouse, but soon discovered that all I was buying was chairs! I still have - and cherish - my collection of miniature chairs. At one of the miniature shows I discovered that some of the vendors were making dollhouse books that had actual print - were actual pieces of literature. Then I met Miriam Irwin and she showed me some larger miniature books and I knew immediately that I wanted to collect them. Within about a year, I realized that I also wanted to make them. I credit Miriam and the Lorsons, in particular, with encouraging me in those early days (and all the days thereafter).

**TS: And finally, what advice do you have for new collectors?**

RB: Collect what you like. Do not buy everything all at once; take time to figure out what really attracts you. I discovered, fairly early, that I was not all that interested in owning antique books - like thumb Bibles and almanacs. What interested me was more contemporary book art, particularly the design aspects. But I also wanted the books to BE books - readable without major intervention. Although the first books I purchased were dollhouse sized, once I was introduced to the larger size (2 - 3 inches), I gravitated to them.

Thank you, Todd and Rebecca. 

## **CONVERSATIONS & DISCUSSIONS ABOUT MINIATURE BOOKS: Reported by Jim Brogan**

The world of miniature books is broad and rich in diversity of subjects, talent, and creativity. Wilbur Macey Stone once said, “Miniature books offer all the arts of the book as are found in volumes of larger format, except size, and since when was size a criterion of beauty.” How true Stone’s words continue to ring today. Sometimes when I mention to someone that I am a miniature book collector, I get a bit of a ‘blank stare’. If I happen to say that I edit a journal dedicated to miniature books, the comment is usually, “Are there such things?” I then have to go into my happy dance and help them understand just what defines a miniature book. Herein lies a bit of a problem; yes, certainly many people understand what a miniature book is but there is a large audience of people that have no idea what joy and appreciation can be derived from a miniature book.

The Miniature Book Society has, as part of its ongoing mission, to help people understand and enjoy the world of miniature books. Certainly, if asked, a miniature book collector, author, or publisher would be only too glad to expand the conversation and move through their experiences and joys related to miniature books. Utilization of our communication skills is a tremendous asset that we should always exercise and use to the advantage of the common good.

I want to ask all of the readers to think about the opportunities you may be aware of to further the understanding of the world of miniature books. It is certainly a rewarding personal experience to share information and teach something to someone regardless of the subject. The following short references explain a few opportunities where bibliophiles have shared their experiences and received in return the accolades of appreciation from their audiences:

### **Talking to the British Printing Society, A Presentation by Stephen Byrne:**

*Last year, having attended the British Printing Society annual convention, I was invited to present an exhibition and give a talk to members at this year’s annual convention. I put together about seventy miniature books for the exhibition, many of which have printing, typography and book design as their subject, others being examples of fine bindings and of general interest. My talk was a very brief history of the miniature book, from clay tablets to twenty first century books. I had prepared a PowerPoint presentation demonstrating the many eras of miniature book production. I had planned to speak for fifty minutes, knowing that the brain can only concentrate as long as the chair is comfortable. In the end, because the audience seemed so interested and asked lots of questions I spoke for an hour and ten minutes, with about another half hour informal chatting with members afterwards. I felt a sense of success at the event, talking to people who were far more knowledgeable than I am about printing, yet knew very little about miniature books. It is such activities as these that open the eyes of the unenlightened about the world of miniature books, and I would encourage all members of the MBS to go looking for venues where they can talk about miniature books and spread the word.*

### **A Collection In A Shoebox, A Presentation by Jim Brogan:**

*One cold evening this winter, I was talking with Todd Sommerfeld, who had been having a conversation with Sally Grucan about the MBS Traveling Exhibit. Todd is the coordinator for the exhibit and Sally the Head of Cataloguing at the Olin Library at Wesleyan University. Sally was doing the preliminary work to host the MBS Traveling Exhibit and the conversation branched into the idea of having someone come to the University to speak about miniature books. Since Todd lives in Ohio and the library is in Connecticut the logistics while not insurmountable, they were more than a short drive. However, when Todd mentioned the opportunity to me, I said, no problem, I know just where the school is and it is only a short drive from New Jersey. Being from a long line of Irish horse dealers, car salesmen, and a project manager who would want to pass on the opportunity to stand in front of a group and talk about a subject that I love?*

*While speaking with Sally, we decided that a general conversation about the history of miniature books with examples of types and subjects of books would be appropriate. The presentation would then fit well with the 'Friends of the Wesleyan Library' activities and exhibit of their collection of miniature books as well as the MBS Exhibit. I prepared a PowerPoint presentation that walked through the development and history of miniature books from the first use of the Babylonian clay tablets to the current day artists' books. I also brought with me a collection of miniatures that I housed in a shoebox to highlight just what a diversity of books could be included in a shoebox. As part of my presentation, my intention was to entertain questions as I talked through the slides and passed various examples of miniatures through the audience. There is nothing better than to touch the subject, in particular, being able to touch a miniature book, is worth its weight in gold.*

*I believe from the ongoing questions and feedback received that the presentation was well received and certainly worth the effort. After seeing the amount of interest in the subject, as well as the collection, that the library maintains, it is certainly on my list of places to visit again. A 'win win' activity.*

### **The Many Faces of Miniature Books, A Presentation by Todd Sommerfeld:**

*I was asked to speak at the 2016 Akron Antiquarian Book Fair about miniature books and though I addressed the topic most recently in October 2014, I wanted to approach it from a different angle. In the past, I focused heavily on the history of miniature books, hitting all the highlights from those well-known clay tablets to Newbery's thumb Bible, and then talked about the 19th century surge in production and the miniature book Renaissance in the late 20th century. This time, however, I gave just a brief overview of the history of miniature books and then went right into the many different structures that miniature book artists may use. The codex, scroll, accordion fold, pop-up, and metamorphic books were all discussed. Also, as part of the presentation I discussed fine and other bindings. To accompany my words I had a PowerPoint presentation and a large selection of books that I passed around. After speaking for about 30 minutes (it was a book fair and I did not want to keep the patrons long from shopping), we had a lively Q & A session. Everyone who attended received their own miniature book to take home, a copy of an old Booksby Press publication, 'What's In A Name?', and some MBS literature that hopefully sparked a new interest in North East Ohio.*

## **In Conclusion:**

The above reflections are just three recent presentations that I am familiar with and were accomplished to share the joy about miniature books. I know that there are many more miniature bibliophiles who have delivered presentation to help people understand and become acquainted with the world of miniature books. Some previous presentations follow the audience line to help children enjoy the world of miniature books as was done by Barbara Williamson at a local elementary school near her home in Texas. Joan Knoertzer has spoken frequently to organizations such as the Book Club of Detroit, the Clements Library at the University of Michigan and various civic groups such as the Boy Scouts and Girl Scouts. Neale Albert, of New York City, has hosted miniature books exhibits in the United Kingdom, the Grolier Club and Yale University, to name a few. Certainly, some of these opportunities require more time and preparation effort than others but the message is the same, 'This is the world of miniature books and I want to share my joy with you'. The rewards are Priceless!

Please think about this subject and where you can share your thoughts with an audience, large or small, about our world of small books. 'Talk up the idea', you do not have to wait for an invitation per se, we have a lot to share. As Editor, I always reserve page space for these discussions and reports about your adventures in the world of miniature books. 📖

## **A VISIT WITH DR. R., A SHORT TALE ABOUT THREE BOOKS:**

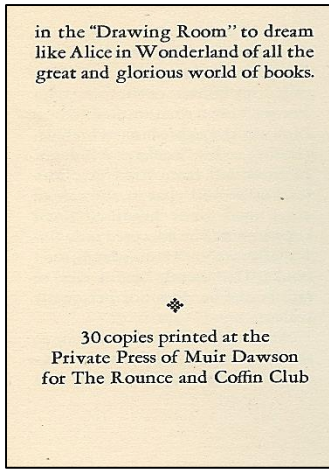
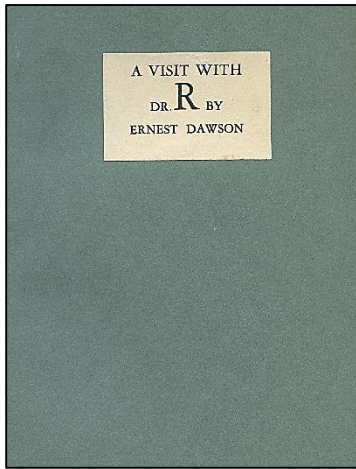
**By Jim Brogan**

One of my favorite miniature book publishers is Robert E. Massmann who created some of the most interesting miniature books I have ever seen. Somewhere along the lines of time, as I built my collection I acquired a miniature by REM with the title *A Visit With Dr. R.* I was not exactly sure who 'Dr. R.' was at the time I purchased the book but it had two interesting things that piqued my interest. First, it was published by REM and secondly, it is a book about books, that is to say a book about a bookseller. It tells a story written forty years earlier in 1948 by Ernest Dawson. Ernest Dawson was the father of Glen Dawson who with his brother Muir were the proprietors of Dawson's Book Shop in Los Angeles. The visit was the opportunity of a lifetime according to the author who visited Dr. R. at the doctor's home in Philadelphia in the spring of 1945. Even though the Dawson's were in the book business, to spend a few days with A.S.W. Rosenbach must have been the thrill of a lifetime. The descriptions of the visit are certainly a microscopic view into the lives of the two participants, their favorite facets of the book world, as well as their respect for each other.

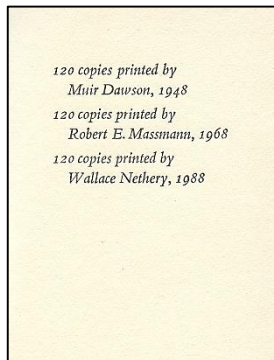
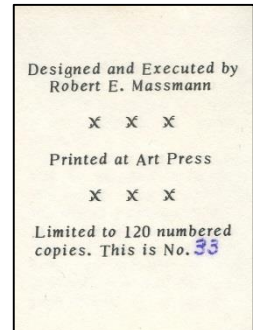
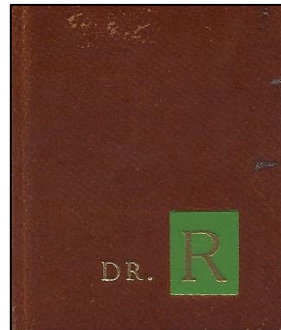
The purpose of this article is not to review the content of the story but to present some interesting information about the book, I say 'the book', but what I am actually going to discuss is three books all with the same text and title.

The first of the books was actually published in 1948, written by Ernest Dawson, and printed privately on the press of his son, Muir. This first issue is a paper bound booklet, with green wrappers and a glued on front label. The size of the booklet is 6<sup>1</sup>/<sub>8</sub>" x 4<sup>1</sup>/<sub>2</sub>" printed on a fine beige paper with black text. The title page does feature the R. (Dr. R) with a large red font. The colophon states that '30 copies [emphasis added] printed at the Private Press of Muir Dawson for the Rounce and Coffin Club'. As a sidebar, I should say the Rounce and Coffin Club began in

1931, co-founded by Ward Richie and Jake Zeitlen. The photos of the cover and the colophon page of the 'green version' follow:



The second book brings us to the REM 1968 miniature tome, which measures 2<sup>1</sup>/<sub>2</sub>" x 2". In the Foreword of this book, Massmann talks about how he received permission to print this version from Glen and Muir Dawson and based his work on the 'original work done by Ernest Dawson which was done with an edition of 120 copies [emphasis added]. So the first question is the above 'green version' the original? The second question is did Massmann not quote that part of the story correctly referring to 120 copies [emphasis added] for the 'green version' or is the colophon in the 'green version' not accurate?



The third book is the miniature version that was printed by Wallace Nethery and published by Dawson's Book Shop, in 1988. This version is 2<sup>7</sup>/<sub>8</sub>" x 2<sup>1</sup>/<sub>4</sub>" The colophon of this version mentions the Muir Dawson version of 1948 with 120 copies, the Robert Massmann version of 1968 with 120 copies, and the Nethery version of 1988 with 120 copies [emphasis added].



**In summary, we have the following:**

Publisher	Binding	Publication Year	Copies mentioned in the colophon	Reference
Muir Dawson	Green paper binding	1948	30 copies	Version 1
REM, Massmann	Brown glossy paper	1968	120	Version 2
Dawson's / Nethery	Marbled paper	1988	120	Version 3

**The outstanding questions are:**

- A. Is version 1, (green version) the original or is this some type of keepsake or variant?
- B. If version 1 is a 'keepsake' what can or do we know about the 'original' printed with 120 copies?
- C. Is the number of copies mentioned in the colophon of version 1 a misprint?
- D. Did Massmann get the correct number from Dawson's prior to his publication and then just not mention the variation between the 30 vs. 120 copies?
- E. Did Nethery follow suit based on what was published in the REM colophon?

These are bits of bibliophile trivia that sometimes drive collectors to the depths of the research ocean. If you can shed some light on the questions or provide additional details, your input and information will be greatly appreciated. 📖

## **'A RAREBOOK SAGA', A Brief Look at H.P Kraus (HPK), Bookseller:**



Hans Peter Kraus (1907 – 1988) was one of if not the most successful and dominant book dealers in the world during the second half of the 20<sup>th</sup> century.

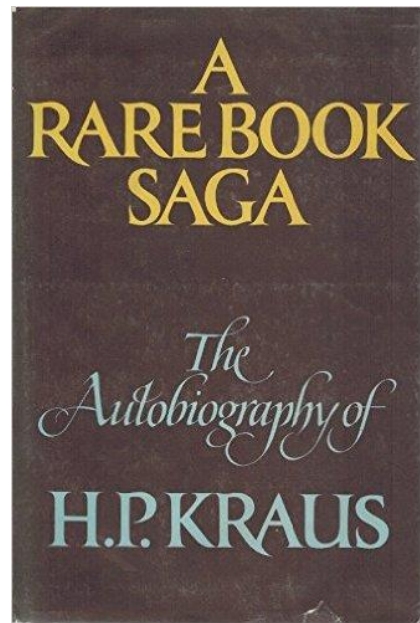
HPK as he was known in the book world, began to pursue his lifelong love of books just after the close of WWI as a young boy who would go on 'treasure hunts' through old attics looking for books. According to the autobiography that HPK wrote, *A Rare Book Saga*, G.P. Putnam's Son, 1978, New York, he found his first rare book on just such a field trip. The 'Mercator Atlas, 1595' was sort of dismissed by its owner as an out of date map book and warned HPK not to use it as part of his school work as the maps were so out of date. He relates the story as only a young boy with wide eyes on a treasure hunt could do. "We became such confirmed scavengers that even to this day I look longingly at any old house I pass on the street, wondering what surprises it may contain."

HPK, early in his career, initiated a practice of buying up entire libraries or collections at discounted prices and

then selling the items individually or in smaller groups, after carefully researching the books and adjusting the prices. He started his formal ventures in the world of books with his own business in 1932 in Vienna, Austria. The business thrived despite the economic turmoil of the period. As the war clouds gathered in Europe, he was forced to abandon 'life as it was' and sail to New York City, abandoning his business and a stock of more than 100,000 books. He continued that practice after he moved to the United States, for example, buying in 1949 some 20,000 volumes of the Prince Liechtenstein library, the entire Frederick Adams collection and in 1977 the remainder of the great manuscript collection of the 19th-century bibliomaniac Sir Thomas Phillipps. Some acquisitions yielded great treasures and some not so great but so is the life of a bookseller. According to his autobiography, before being able to make large purchases he worked also as a publisher's sales representative for a very small salary. However, the job involved travel across Europe and gave HPK the opportunity to learn as he traveled.


Kraus restarted his rare book business in New York, soon after he arrived in New York and almost immediately, he found success. His first important sale was to Lessing J. Rosenwald, a major book collector and executive of the Sears Roebuck Co. Rosenwald collected books as things of beauty and art, which aligned with the medieval illuminated manuscripts and incunables that were HPK's specializations. Among his most important sales were the 'Anhalt Gospels', the finely illuminated 'Hours of Catherine of Cleves' now reunited with its other half at the Morgan Library, the Arthur Houghton copy of the 'Gutenberg Bible', three copies of Caxton's first edition of the 'Canterbury Tales', and the original manuscript of the 'Proclamation of the Louisiana Purchase', signed by Thomas Jefferson. Just a short list of the many famous items that had passed through his hands over the years.

HPK quite understandably was very proud of his success as a businessman, amassing a fortune from the rare book and manuscript trade. He described his philosophy of success in business as: "Push on, hit hard, follow through". Besides being the only dealer to own, as inventory, the 'Gutenberg Bible' and the 1457 and 1459 'Psalms' at the same time. Usually, a bookseller will locate a book for a buyer and the book will 'pass through inventory', however HPK searched out his treasures, purchased them, and held them in 'inventory until a buyer inquired or showed interest. HPK owned most of the major incunabula and bought and sold more Caxtons than any other living bookseller. The autobiography is full of stories where he bought some rare manuscript or book at a low price and turned around and sold it for a much greater price. HPK acknowledged in his autobiography that the reader might have the impression that he was only interested only in 'making money'. However, he had a deep love of books and was himself a serious collector. One area of particular interest for HPK was books relating to Sir Francis Drake. He eventually wrote a biography of Drake, based on materials in his collection, a collection that he later donated to the Library of Congress.



One particular story highlights the purchase of the ‘Coronelli Globe’, (1686). While visiting Florence he came upon a shop with the large globe. HKP looked at the globe and was sure it was an original by the great cartographer of Venice. He asked the shop owner about the globe and its price. The shop owner replied that it would be very valuable if it were not a modern reproduction. HKP being a shrewd buyer did not disagree with the shop owner and purchased the globe asking for a discount because of the shipping costs to New York. The globe became part of the furnishing of his New York offices and showroom. HKP did maintain his fascination with maps, globes, and atlases, this along with his love of travel, tied together with his life as a bookseller.

In closing, I will share the closing paragraph of the Epilogue as written by HKP in *A Rare Book Saga*, “What the future holds, of course, no one knows. But I do know that there are still great books and manuscripts to come to the market, some of them hitherto unknown; there will be new collectors, one hopes as ardent as those I have mentioned in these pages. There are still opportunities for a dealer in this field, and I look forward to each new day with enthusiasm and curiosity as to what it will bring. This is how my life has been, and I would have it no other way.”

Remember, the joy is in the search! 

## **SOME INTERESTING BOOK STUFF, INFORMATION SHARING:**

**The Creativity Caravan**, <http://thecreativitycaravan.com/>

The Creativity Caravan, The Tiny Book Show, will be attending the MBS Conclave, in McKinney, Texas this August 5th – 7th. Please visit their site to learn more about their experiences and concepts.

**ABAA, Newsletter**, <http://www.abaa.org/blog> (sign-up for the newsletter)

The newsletter that is electronically distributed by the Antiquarian Booksellers’ Association of America is a great source of bibliophile related information and ongoing events. In the ‘New Catalogues Section’, there are a whole host of booksellers that I have never heard of, more late night browsing for sure. There is also a great article about Richard Hoffman a prolific and pioneer printer from Southern California. Hoffman did a number of miniatures as well as many other printing jobs. He was a personal friend of Glen Dawson and Ward Richie. There is also an article on ‘Why Do We Collect?’ All worth reading for sure.

**FBS, Newsletter**, <http://www.floridabibliophilesociety.org/>

The Florida Bibliophile Society’s monthly 2016 newsletter is a well-done publication filled with great information and activities within the book world. The April issue had two outstanding articles: the first on ‘400 Years of Don Quixote’ and the second article highlighting the discovery (2016) of a previously unknown copy of Shakespeare’s ‘First Folio’, copy #234, on the Isle of Bute, Scotland.

**Book Club of Detroit Newsletter**, <http://www.bookclubofdetroit.org/newsletter/>

The newsletter is printed three times a year and edited by Paula Jarvis who does an outstanding job keeping the readers informed about information of interest to the bibliophile. Take a look and you will be surprised at what you can learn about this vibrant book club.

**Northern Ohio Bibliophilic Society**, <http://www.nobs.nobswed.org>

NOBS is another organization that is jammed pack with events and activities for their members. Most recently, they participated in a Cleveland area 'Independent Bookstore Day, which linked activities at nine local book stores. An interesting future event is a forum on 'Collecting Fine Printing'.

**Sotheby's**, <http://www.sothebys.com/en/auctions>

Collecting is an ever-changing educational experience. I think most bibliophiles buy their books from book dealers or other collectors. However, the world of auction buying is an interesting and fascinating venue for book collectors. Their website is full of interesting information.

Collecting is an ever-changing educational experience. Being a miniature book collector can be a full time job. One thing leads to another as we travel the globe through the various publications and the electronic links. Pack your socks, get a map, and HAVE FUN. 📖

## UPCOMING EVENTS:

**Grolier Club**, East 60<sup>th</sup> Street, New York City, March 23<sup>rd</sup> - May 28<sup>th</sup>, 2016  
'Brush Up Your Shakespeare: Miniature Designer Bindings, from the Collection of Neale and Margaret Albert', Additional information: <http://www.grolierclub.org>

**Ann Arbor Antiquarian Book Fair**, Ann Arbor, MI, May 22<sup>nd</sup>, 2016  
Additional information: <http://annarborbookfair.com>

**Bloomsbury Book Fair**, London, England, May 22<sup>nd</sup>, 2016  
Additional information: <http://www.bloomsburybookfair.com>

**Rose City Book and Paper Fair**, Portland, OR, June 3<sup>rd</sup>, 2016,  
Additional information: <http://www.cascadebooksellers.com>

**Yale University, Center for British Art**, New Haven, CT, June 16<sup>th</sup> – August 21<sup>st</sup> 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>

**International Miniature Bookbinding Competition** in the Netherlands, 2016, the competition will be hosted by the Stickting Handboekbinden and exhibited by the Meermann Museum in The Hague. More information to follow as it becomes available via Tine Krijnen, who is a subscriber located in the Netherlands

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

## TERMS AND DEFINITIONS: Errata & Corrigenda

**Errata**, from the Latin ‘errata corrige’ is a term used to define a correction to a published text. The definitions and use of the terms can lead to several different paths in particular if you apply them to various periods of time such as a contemporary work or one published many years ago such as may be the case with an antiquarian book.

Keeping the definition to the more simple application would mean that the errata or errata slip would be a small paper note added to the book to correct an error that occurred in the production process of the book. According to the *Chicago Manual of Style*, (The University of Chicago Press, 16<sup>th</sup> Edition 2010); “Errata, lists of errors and other corrections, may take the form of loose, inserted sheets, or bound-in pages. An errata sheet is definitely not a usual part of a book. It should not be supplied to correct simple typographical errors or to insert additions to, or revisions of, the printed text. It is a device to be used only in extreme cases where errors severe enough to cause misunderstanding are detected too late to correct in a normal way but before the finished book is distributed. Then the errors may be listed with their locations and their corrections on a sheet that is tipped in, either before or after the book is bound, or laid in loose, usually inside the front cover of the book”. As is a common understanding, just by the nature of the fact that an errata slip is usually a single piece of paper it may or may not remain with a book over time. John Carter in his reference book, *ABC For Book Collectors*, 8<sup>th</sup> edition, states that, “Booksellers are naturally disposed to make the best of their offerings; and unless they have been given a ruling by the bibliographers, the catalogue note may read either “complete with the errata slip”, or “early issue, without the errata”. Geoffrey Ashall Glaister, *Encyclopedia of the Book*, has similar references and discussions about the fine points of usage, as well as a few historical references for errata.

**Corrigenda**, and the plural form ‘corrigendum’, is a term to define ‘changes that an author wants to introduce ‘post-acceptance’, i.e. any time thereafter, during the publication processes or post-publication. There is not a ‘black and white’ difference in the usage of errata and corrigendum other than they are both related to an error in the printing/publication processes. Calls for the use of an errata vs. the of a corrigendum to denote something that the author is noting as a change. In fact, both Glaister and Carter refers to both terms as ‘corrections with similar usage’, not making a concrete division of responsibility between the author and printing/production publication processes.

Understanding that we have gone into one of those areas that is not dealt with on a daily basis, however, it is a good exercise to learn and understand the fine points of our language. If you have a more authoritative set of definitions and usage for these terms, please let me know what we can share it with our readership. 📖



**A LETTER FROM JAMES D. HENDERSON:  
Reprinting from Volume I, Number 5, *The Microbibliophile*  
By Robert F. Orr Hanson**

*While searching through some of my many boxes of reference material, the other day, I discovered my copies of some information about the LXIVMOS. Included in the box was a copy of the November 1977 issue of *The Microbibliophile*. Since it included a letter from Scrivener Henderson, I thought that this interesting piece of miniature book history might be of interest. The little catch included my original LXIVMOS Number 15 as well as a list of the tiny tomes which are included in the 'Queen's Doll House Library'. I will save the second items for another issue but the letter from the Scrivener is certainly a piece of history.*

April 2<sup>nd</sup>, 1929  
Dear Mr. Jones,

I am very sorry that I neglected to enclose your check. It was made out on my work table. I do most of my book work at home nights as I am so busy in the day time I usually do not find any opportunity.

Perhaps you would be interested to know just how I got into this thing and the method I am adopting in securing books.

A number of years ago while abroad, I purchased a set of the miniature Shakespeare in a very attractive case. One night some friends were in my home and I was showing them the little Shakespeare. Evidently, insomnia got the best of me that night for all during the night and into the small hours of the morning I was combatting books in miniature format which were being projected from points in the ceiling, springing up from the floor and from all sides of the room. The next day I decided to try and find some other small books to go with my Shakespeare.

Charles Lauriat, the bookseller in Boston, told me I was crazy, that it would cost me more than I would care to pay. He did, however, give me the address of Miss Grannis of the Grolier Club in New York, where they have a beautiful little collection in glass cases.

From then on, I started looking, but the prices that were asked were appalling. I then had printed small cards, similar to the one I am enclosing, in French, German, Spanish, Italian, and English. From the bookseller's directory, I sent these to booksellers throughout the civilized world, some 10,000 of them. Even these did not stir up very much, although I did receive many catalogues and once in a while small offerings.

Then I got acquainted with Mr. Wilbur Stone, a most lovable man, a rare genius, looking very much like did Mark Twain; a world-wide character in the book game, and though him I met many wonderful folks. He suggested the NEWS-LETTER. I carried it on.

Last year it cost me about \$600 to \$800 to run the NEWS-LETTER, but I feel greatly compensated in the friends I have met and in the fun I am having conducting the little thing, and in the writing of letters to new friends in the four corners of the world. (Ed Note: I, too, feel fortunate in this regard, Mr. H.)

And then the newspapers took it up. Having been a former newspaperman, and having at one time owned several small papers, I seemed to have been imbued with the instinct of the fourth estate so that I was able to create news value from what seemingly had no news value. And then magazines in the various parts of the world, the moving pictures, and our own NEWS-LETTER started to bring me offerings of books.

I had to go at it blind and bought many books that had no value. I had a limit of \$10.00 for a book, which I have since increased to \$500.00 a book. And then came the duplicates and I bought everything I saw offered in the catalogue for I could see full well that prices were going to advance very rapidly, and they

have: in some cases four to five hundred percent. I usually bought every small book that I thought was priced right offering it to our members at 10% advance, simply to cover the cost of writing letters, postage, and what not, and to cover some of the losses I took in buying books, and still take, that have no value.

For instance, I recently ordered a small set of Shakespeare for which I paid \$60.00 and I could not offer it to a friend or member of THE LXIVMOS at \$5.00 without apologizing. But I am not in this for the profit and if I thought it was going to turn into a money making proposition I would drop it, for as it is now I can take it up and drop it as I want to, but rarely am I in the latter mood.

I have already started writing a book entitled "A Spoonful of Books". Perhaps sometime, when I am many, many years older I will have this completed.

I do not happen to possess any of the grammars that you ask for but I am writing to Mr. Stone, who in addition to his miniature collection has a juvenile collection, and it may be that I can obtain one of these for you.

I hope that when you do come to Boston that you will visit me and see the little treasures that I have collected. Do not be impatient in this book game. If you could buy one hundred at one time, it would destroy all the thrill in securing additional copies.

I spoke a minute ago of the advancing prices. The little Bryce books which I have been sending to you, such as the dictionaries and others, are priced in the English catalogues as high as \$25.00 and no apology for asking that price. A lady visited me at my house not long ago and gloated over the fact that she had secured this dictionary for \$23.00.

Very Sincerely Yours,  
James D. Henderson

***There you have it!***



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

## **PRINTERS PAGE:**

The 2-point type used by the Salmin Brothers in 1878 for *La Divina Commedina* was so small that it took a month to print 30 pages – cutting the type reportedly caused serious injury to the eyesight of both the compositor and corrector.

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

## CATALOGUES RECEIVED:

**Karen Nyman Miniature Books**, Catalog Number 61, Very well done and well organized for easy viewing, 109 items and many pictures, an electronic format catalogue.  
Contact info: 702 Rosecrans Street, San Diego, CA 92106-3013; telephone 619-226-4441;  
website: [www.KarenNymanMiniatureBooks.com](http://www.KarenNymanMiniatureBooks.com), E-mail: [karennyman2@cox.net](mailto:karennyman2@cox.net)

**Between the Covers Rare Books**, Archives & Manuscripts #20, the 8½" x 11" catalogue is done on a fine white paper with color covers as well as 44 pages. The catalogue features items about advertizing, family histories, military memories, you name it the rare and unusual, how about copy #2 of the *Libir Scriptorum*?  
Contact info: 112 Nicholson Road, Gloucester City, NJ 08030, telephone 856-456-8008;  
website: [www.betweenthecovers.com](http://www.betweenthecovers.com), E-mail: [mail@betweenthecovers.com](mailto:mail@betweenthecovers.com)

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**Old Farmhouse Books** -- offering miniature books and ephemera to the discerning collector. Inquiries are always welcome and current and past catalog lists are available upon request to: [oldfarmhouse@gmail.com](mailto:oldfarmhouse@gmail.com) or [oldfarmhouse@myfairpoint.net](mailto:oldfarmhouse@myfairpoint.net). The newest list contains miniature books themed on the alphabet representing various authors, presses, and publishers. In the works is a listing of miniatures less than 1"x1". All lists are set-up in Excel format. Thank you for your interest, Sherry 📖

## PUBLICATIONS RECEIVED:

**Artist Book News**, April 2016, Glossy flyer in full color, published in April and October, dedicated to work by book artists, miniatures, as well as other work.  
E-mail: [Rebecca@finebooksmagazine.com](mailto:Rebecca@finebooksmagazine.com), [www.artistbooknews.com](http://www.artistbooknews.com)

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. 📖



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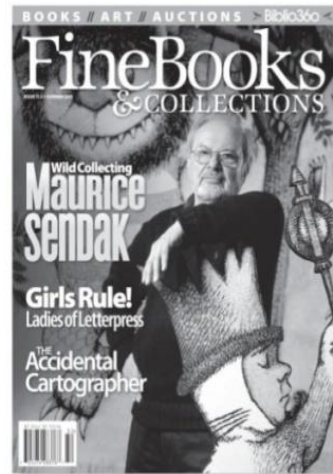
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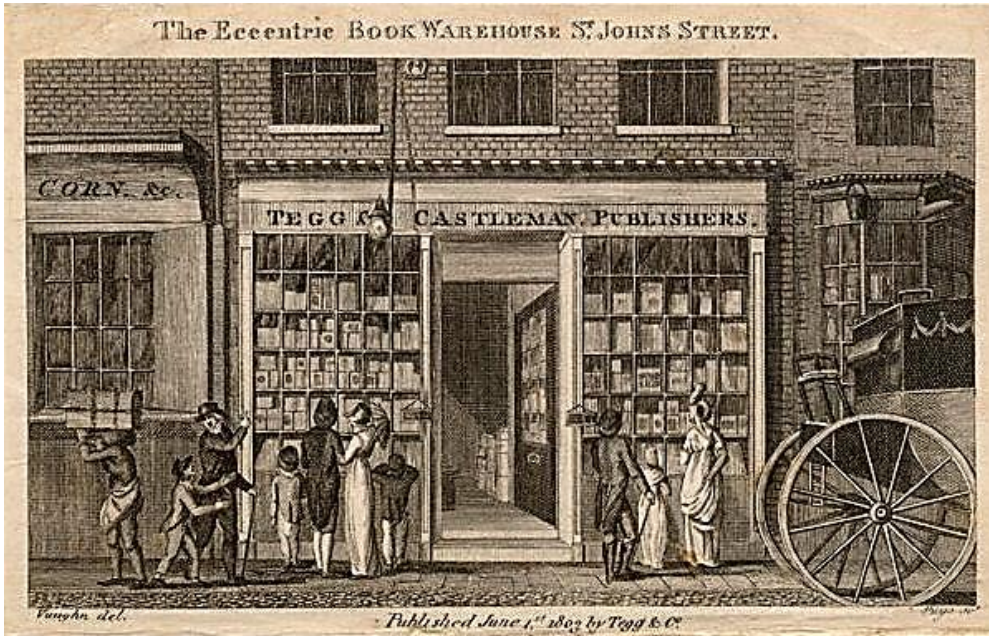
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## ***THE MICROBIBLIOPHILE* July 2016 FRONTISPIECE: ‘Write the Story for the July Issue’:**

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

‘19<sup>th</sup> Century Bookseller, Bricks and Mortar Retailing



During the 2016 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 an example of a bookseller, no particular reason other than the image was interesting, and it certainly went back in time.

What do you see in the picture? Retailing comes into its own with a storefront that attracts a family and a young boy with his grandfather. Are they looking for some arithmetic books, or maybe a tale about dragons, or even a sea-story about a young ship-boy who has learned to look at the morning sunrise from the masthead. Books are certainly becoming available for more than the very rich based on how that storefront is stocked. Interestingly enough the firm in the drawing was an established retailer, in London, located at 122 St. Johns Street, West Smithfield, between 1801 and 1804. How will this story go? Who knows, finish the story with your imagination. Gather your thoughts and weave the tale to share with the readers. Fact or fiction, your choice.

The deadline for submitting articles for the July 2016 issue will be June 15, 2016, electronic or paper submissions, either way, the choice is yours, Email: [editor@microbibliophile77.com](mailto: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](mailto: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](mailto:Minibks1@verizon.net)

Neale Albert is looking for two miniature books by Asao Hoshino -- *Kwaidan* and *Ichiaku No Suna*, and for the special editions of the Asao Hoshino books. "I am thinking of doing a Hoshino bibliography", Contact information: E-mail: [nma8156@yahoo.com](mailto: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](mailto: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: [karenynyman2@cox.net](mailto:karenynyman2@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](mailto: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](mailto:sb@finalscore.demon.co.uk)

Arno Gschwendtner is looking for a French miniature book (MB) ca. 1830: Bernardin: Paul et Virginie (printed from Didot) - he wants to write an article about this book - please send pictures (and an offer) of your edition. He is also looking for 'Special Editions' of the Catharijne Press as well as Editions du Capricorne from Anick Butre (France). In addition, for interesting MBs older than 200 years and especially for special bindings.  
Contact information: E-mail: [arno.gschwendtner@gmx.ch](mailto:arno.gschwendtner@gmx.ch) or +41/78/8542422

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, 1<sup>15/16</sup>" x 6"  
Contact information: E-mail: [jbrogan1@verizon.net](mailto:jbrogan1@verizon.net)



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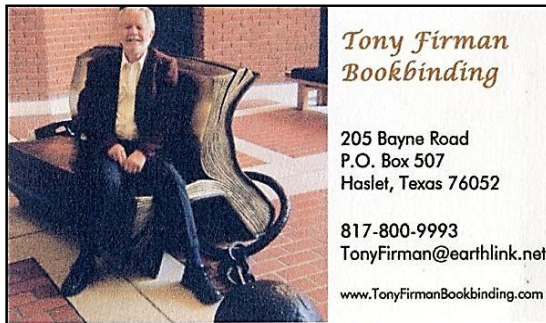


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