

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Volume XXXV Number 6, Issue 204 November, 2016



The Greatest Time of the Year, Family and Friends

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"Ever The Bibliophile", by Sherry Mayo



It is nearly dawn on the twenty-fifth of December and the moon is slipping beyond the horizon as it gives way to the glow of the rising sun. A quiet snow has dusted the windowpanes with winter's frosty lace while the warmth of hot cocoa, a flannel throw, and the reading of a favorite story have lulled the old man to sleep.

He slumbers peacefully in a large, comfy, over-stuffed chair surrounded by a plethora of books penned by generations of poets and authors. The old man's life-long position of 'employment' has allowed him the opportunity to amass a marvelous collection of unique and original books from all corners of the world.

If one were to peruse his collection, one would note that each is skillfully crafted with many bound in odd bits of paper or cloth.

However, there are a few bound in a leather so supple it is luscious to touch. The disparity in covers offers the visitor a visual hint into the origins and customs of its creator.

Yet, as wondrous a visual feast each cover may provide to the onlookers eyes, it often belies both the magnificent and the oft-mundane stories trapped inside. Each carefully designed cover concealing the text of a story just waiting to be released by a vivid imagination. Still, for the old man, it matters little if the cover design or story is of grand proportion or a juvenile endeavor because he is enthralled with the 'back-story'. He always asks the author about the inspiration that brought the creation to 'life'. It is that story that endears the tome and garners it a special place in his library.

The old man firmly believes in the power and joys of sharing, so his library is not a pompous collection but a humble extension of his belief. Therefore, the use of a few commercially produced 'coffee-table' editions as an 'end-table' for his discarded cocoa cup is quite natural. Meanwhile, as the old man enjoys a well-deserved snooze after a night of exhaustive travel, we, the onlookers, can observe the two conflicting symbols of his seasonal job – the Christmas tree hovering protectively over the lowly manger.

So while the old man, Nicholas, slumbers away the hours with 'visions of sugar-plums dancing in his head' and thoughts about his globe-trotting world tour in 2017, the staff of *The Microbibliophile* wish you and yours a very Merry Christmas and a safe, healthy, and prosperous New Year! 📖

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A Bimonthly Journal about Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

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The Microbibliophile

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Sherry Mayo, Publisher James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Cool morning with a touch of frost on the roofs has announced the passing of the Summer, the arrival of Fall, and the winter months ahead of us. I built my first fire in the woodstove about the 20th of October. The changing of the seasons is always a joy, and the smell of the kindling taking fire with the crackle of the oak wood is something to which I look forward. Strange as it may seem, it is a good time to practice a bit of reflection and set forth what the coming cold weather months will bring. There is always a long list of indoors projects at our house that are best suited for the winter. Then there is also the planning for the holidays, family and friends, one of the joys in life.

Our November issue of *The Microbibliophile* is the closing issue of 2016 and provides a wrap-up for our 2016 look at booksellers as well as a peek into the upcoming year of 2017. As I look at the world of miniature books both from the perspective of collecting and book publishing there are many things to talk about and hopefully move forward with. One of the most important components of collecting is being able to recognize the future and as such, we have to address the wants and needs of ‘young bibliophiles’. Children and our younger generations are our most important assets. As such, *The Microbibliophile* will present, during 2017, an ongoing list of contributions focused on ‘The Young Bibliophile’.

Additionally, Plum Park Press has provided two exciting new titles for review in this issue as well as Msgr. Weber’s latest book and new publisher miniature book. Nina Mazzo continues her journey through the LXIVMOS and Sherry Mayo tells us a story about an old man with a white beard. Todd Sommerfeld reports on a few items ‘Not In Bradbury’ and Mr. Robert Hanson takes us back in time to the ‘Book Collectors Packet’ and Black Cat Press. Read on!

Please share *The Microbibliophile* with a friend, we all like to share and talking about miniature books is our passion. Diversity is the key to success both for our readers as well as our contributors. My children and grandchildren all live in New Jersey and we have Sunday dinner each week together. The Sunday dinner table is where you really learn about your family and friends; their history, hopes and worries, stories, jokes, and personalities. It is a joy to see everyone grow, especially through their own words. I think of *The Microbibliophile* as a ‘Sunday dinner’ that we have six times a year. One large family where many cooks prepare the meal without fail, enjoyed by all, and all are welcome. It is the opportunity before us to learn more about each other. Who can foresee what sparkle can shine forth from your eyes with the turning of a page of a book. I am always looking for articles and information, for the Sunday dinner. Please look at your bookshelves, there most certainly is a story there that you will want to share. Thank you for the opportunity to bring *The Microbibliophile* into your life. 📖

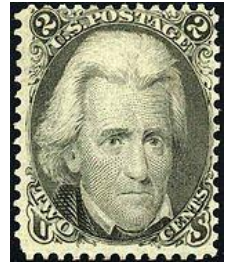


FOOD FOR THOUGHT:

“As long as our government is administered for the good of the people, and is regulated by their will; as long as it secures to us the rights of persons and of property, liberty of conscience, and of the press, it will be worth defending.”
(First Inaugural Address March 4, 1829)

Seventh President of the United States, 1829 -1837

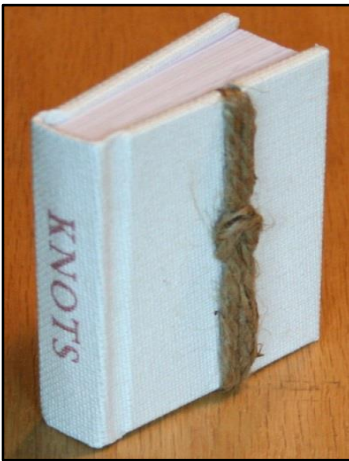
Andrew Jackson, 1767 - 1848



CONGRATULATIONS TO JULIAN I. EDISON

**EDITOR, 'MINIATURE BOOK NEWS', 50 Years
Number 1, September 1965
'let George do it'**

MINIATURE BOOK REVIEWS and CRITICISM:



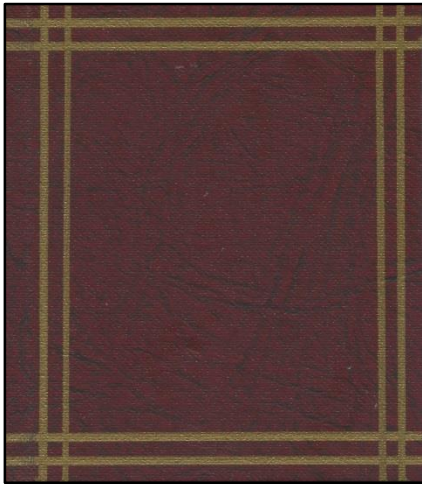
Knots, Bends, and Splices, by Captain James Netherclift Jutsum, [1869-1916] originally published, in 1914, by James Brown & Son, Glasgow, Scotland. Tony Firman of Plum Park Press published this 2016 miniature edition. Seems like ‘Skipper Jutsum’ was a ‘single title’ author. Little is known about him, however I was able to view some correspondence between the skipper and the famous explorer Ernest Shackleton. I was also able to learn that the skipper was a member of more than a few professional nautical and astronomical societies.

Knots, Bends, and Splices, opens with a chapter titled ‘The Construction of Ropes’. Jutsum first makes sure that the reader understands that the skipper’s discussions about ropes will focus on ropes having their origin in the ‘vegetable kingdom’, mainly hemp and manila materials. Small single threads make their way into ‘hawsers’, ‘shrouds’, and ‘cable’ laid ropes, each type becoming more complex along the way. As we turn the pages,

the skipper introduces the reader to the direct types of knots and splices, each with a specific application. If you thought the world of knots was limited to the 'square knot' or the 'hitch knot' you will be surprised to see just how complex this world is. The descriptions of the knots, bends, and splices are supported by 141 illustrations, some printed in multiple colors to more clearly show the details of the rope work. I thought that it was particularly interesting to see how the ropes were used with various pulley arrangements to 'make things move easily' in the nautical world.

'Knots' consists of 180 pages printed on Navigator Platinum 75 g/m² paper. The boards are covered with a coarse canvas 'sail cloth' material with a small 'rope work' crossing the front cover and joined with a 'reef knot'. The book dimensions are 3" x 2³/₈". The spine carries a printed title, 'KNOTS' and the front endpapers are decorated with some of the knot illustrations from the book, the rear endpapers show the intricacies of an 'eye splice' (illustration 82). Another fine example of the work from Plum Park Press. The edition is limited to 20 copies, priced at \$50 each plus \$5 shipping and handling. 📖

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



**Front cover,
in dark red crushed leatherette**

Baskerville Virgil, by John Baskerville, originally published in London, in 1757. The *Baskerville Virgil* when printed in 1757 was undertaken by John Baskerville, a printer and type designer, who was unhappy with the state of printing in England. He began, in 1754, with designing a new typeface. He did not approve of the printed images that the contemporary inks provided, he wanted an ink that was 'blacker' and with more shine to show the beauty of the typeface. After perfecting the ink formula he moved on to the selection or rather the creation of a perfect paper to highlight the ink and typeface he had created. The 'wove' paper was actually made by James Whatman. The resulting paper was a whiter paper with a smooth uniform texture, the perfect complement for the ink and typeface. Once the technical solutions were in place, Baskerville had only to select a suitable subject for his masterpiece. He chose the collected works of Virgil, [Publius Vergilius Maro] the 4th century BCE Roman poet.


The resulting Baskerville publication so stunned the book world when it was released it was regarded as a masterpiece; it remains in the highest regard today.

"In this 'Virgil', his first book, the 'amateur' Baskerville shows an assurance one would have expected from a highly experienced master . . . His use of his own, freshly created type, with its balance between the subtlety of the earlier printers' designs and the harsh new French types, is exemplary. . . The skill seen here is

especially remarkable, for such simplicity, even minimalism, was revolutionary. It was a defining moment in bookmaking, ridding it of the irrelevant, flowery decoration . . . The repercussions were to be felt not only in Britain, but in continental Europe, and even in America."
(Alan Bartram, *Five Hundred Years of Book Design*, Yale University, 2001).

The Plum Park Press release of the *Baskerville Virgil*, reimaged as a miniature, does not include all of the collected works of Virgil but just one epic poem, 'Georgics'. As the name suggests 'Georgics' (from the Greek word γεωργικά, *geōrgika*) focuses on the various aspects of 'agricultural things'. The poem is divided into four books. Briefly, 'Book One' provides an introduction and a 'prayer' to various agricultural deities. 'Book Two' highlights man's struggles in a hostile natural world. 'Book Three' is devoted to animal husbandry. 'Book Four' relates the life and habits of bees to those of man and suggests the 'bee world' as a model for human society where the workers are devoted to the leader and willing to give their lives for the general good of the community. The text is not divided into separate poetical verses, rather the lines are all numbered with every fifth line number appearing in the left margin, and this arrangement was part of the original 1757 publication and is preserved in the miniature as well.

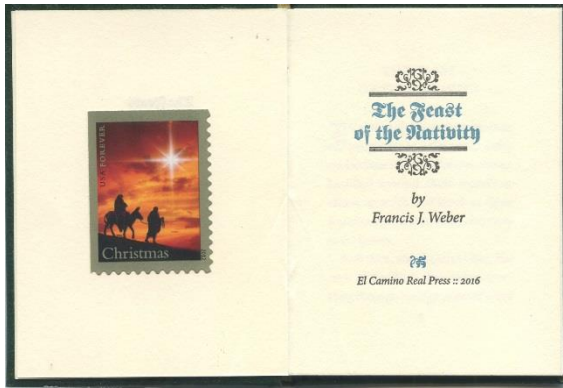
This miniature is set in Baskerville's typeface, the pages are arranged like the original publication, and it is printed on wove paper, very similar to the paper that John Baskerville introduced for his 1757 publication. The font is 6 pt. Baskerville Old Style, certainly visually stunning. The book consists of 140 pages printed on Navigator Platinum 90 g/m² paper. The volume boards are covered in a deep red crushed leatherette with a linear gold border design. There is a gold-lettered spine label and the endpapers are color coordinated traditional marbled paper to complement the binding covers. The size of the book is 3" x 2³/₄" and the edition is limited to 20 copies, \$50 each plus shipping.

As always with Plum Park books the workmanship and attention to detail is outstanding. I congratulate the publisher for bringing this classical work to the world of miniature books. When I review a book of this classical nature, the instinct to initiate a host of related research topics is ignited and I always come away with a great deal of information and knowledge that is just outstanding and helps keep you on point. 

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

The Feast of the Nativity, by Francis J. Weber and reviewed by Darleen Cordova. The tome is published by El Camino Real Press, Mission Hills, CA, 2016, and is the latest miniature book published by Msgr. Weber.

On December 21, 1968, the Apollo 8 mission was launched and took three days to travel to the Moon. It orbited ten times over the course of 20 hours, during which time the crew, Commander Frank Borman, Command Module Pilot James Lovell, Jr., and Lunar Module Pilot William Anders made an historic Christmas Eve television broadcast where they read the first 10 verses from the 'Book of Genesis'. At the time, over 50 million people watched and listened to the broadcast. Weber's 135th miniature book tells about this reading of the story of creation and the



*Feast of the Nativity;
frontispiece and title page*

Printed in a limited edition of 200 copies, this miniature book measures 2⁷/₈" x 2¹/₈" and consists of nine numbered pages, letterpress in two colors (black and blue) on Mohawk Superfine paper, printed by Patrick Reagh in Sebastopol, California. The typefaces used were Minion for the text and Engravers Old English for the display or title. To obtain such a beautifully clear type, Patrick used a "dry ink" method of printing which can cause a black ink to look slightly gray.

The book is bound in an attractive gilt forest green leatherette ('calf' finish) by Mariana Blau, with the title gilt-stamped on the front cover. The frontispiece is a USPS Forever 2012 issue Christmas stamp, 'Holy Family'. Although *Feast of the Nativity* is not in a fitted envelope, it does come in a standard A2 natural or manila colored envelope, 4³/₈" x 5³/₄", printed in red ink: "Merry Christmas from the Old Country Priest, 2016", with Msgr. Weber's mission bell logo prominently displayed.

Another beautiful creation from Msgr. Weber, Patrick Reagh and Mariana Blau and a delightful Christmas gift to us all. Copies will be available from Karen Nyman, Contact information: Karen Nyman Miniature Books, 702 Rosecrans St., San Diego CA 92106-3013. Telephone: (619) 226-4441. 📖

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

Field Guide To Home, written by Camden Richards and reviewed by Nina Mazzo.

During the recent Conclave in Texas, I was enjoying the many sights and sounds and flavors of books – when I spotted a tiny creation sitting on Maya and Amy's Creativity Caravan table. The construction felt unique with beautiful handmade paper and the binding held with woven threads as a Coptic binding style. The size is 3" x 2". The back cover has a quote that read, "for all the places where time stands still – may it always". Wow – I then took the time to read as well as feel the pages and lo and behold, a poem is told with one word on each repurposed piece of paper created from vintage field guide pages. I contacted the book artist, Camden Richards, and she

provided me with her website www.liminal-press.com. I discovered the title of the book I purchased is *Field Guide to Home* and was inspired by an area in the Eastern Sierras.



Front cover (R), Rear cover (L) (numbers on cover are map co-ordinates)

“Field Guide to Home was inspired by a place buried deep in the Eastern Sierra where I have spent time nearly every summer since my birth; a place that is so beautiful it makes my heart break a little bit every time I am there, and yet continues to ground me in ways I am still discovering. For all the places so beautiful that time stands still--may it always. The book will be on display as part of the 2016 Tiny Book Show.” Artist’s statement from the website: www.liminal-press.com. Camden creates a variety of artist books, fine prints, and other letterpress printed ephemera. Her bindery is only a couple of hours from where I live so I hope to one day meet and see more of her work. 📖

Contact information: Nina Mazzo, 1655 Delta Wind Lane, Lincoln, CA 92651,
E-mail: ninamazzo@me.com

Editor’s Note: Camden has published additional miniature books and we hope to provide reviews for you during the 2017 issues of ‘The Microbibliophile’.

ADDITIONAL COVER PHOTO BOOKS:

Sometimes we have more books than we can fit onto the cover photo and sometimes we like to revisit some of the great tomes. The Annual MBS Miniature Book Competition winners were announced at the Conclave this past August and we reported on the details of the winning books in our September issue. Since we had a bit of available space on our current cover photo, I decided to share the full color beauty of the winners with you.

The three winners, as previously reported were:

Tsuki Yo No Mahru, Distinguished Book Winner


Author and illustrator: Miyako Akai, Publisher: Kototsubo, Ichikawa, Japan

XI LXIVMOS: Memoirs of a Bibliomidget, Distinguished Book Winner

Author: Anne Bromer, Illustrator: Francesca Lohmann, Publisher: Bromer Bookseller & Heavenly Monkey, Boston, MA

The Twins' Travels, Distinguished Book Winner

Author: Dorothy A. Yule, Illustrator: Susan Hunt Yule, Publisher: Left Coast Press (les2twins), Oakland, CA

For your viewing pleasure. 

A BOOKSELLER'S REFLECTIONS, By Michael Garbett:

Born in Bristol in 1930 (can this really be true?) Education at the local grammar school and at Bristol University. B.Ed (Hons.) Two years of army service followed by a career in education. Then there is Jeanne of course. When Bristol began to be bombed during the Second World War, our school, Knowle Park Junior Mixed and Infants, was evacuated to Exeter and so this was our first train journey together. She was eight and I was nine. We met up properly at grammar school and two sons and four grandchildren later, we are still together.

I took an early retirement in 1980 and opened Cotham Hill Bookshop. This was a successful enterprise and I enjoyed it very much, but I began to enjoy book fairs even more. Traveling to fairs on the Continent and the U.S. was more exciting than sitting in an empty shop on a wet Thursday in February.

I did not need to be a genius to work out that when it comes to transporting books, miniatures win hands down (I once did the Hong Kong book fair with just a carry on.) so I began to specialize in them. It did not take Louis Bondy long to check me out, and although he was beginning to get a little frail by this time, he was always first down the stairs at the monthly London Book Fair. Jeanne would find him a chair and a cup of tea and after some token grumbling at my prices; he would leave with a smile on his face. One has to pay for knowledge. The M.B.S. has been important in my life of course. I have twice been a board member, hosted the Bath Conclave, acted as auctioneer on a couple of occasions when Father Jo has been detained

elsewhere, given two after dinner speeches, produced almost 40 illustrated catalogues and attended 22 Conclaves so you can see I'm hooked. The most important piece of the jig-saw puzzle though is the friendships that we have made.

We live in an old coach house in the hamlet of Oover. The locals pronounce it Oover, as in the limerick; there was a young lady from Oover, Who had an affair with a hoover, when it started to glide, it sucked her inside, And it took several men to remove her. The ancient manor House of Oover was pulled down thirty years ago but the stables and clock tower and our coach house were left to be converted into dwellings. The ghost of the white lady still hangs around. She drowned long ago in the lake after an unrequited love affair with the son of the big house. A U. S. Company of Engineers was billeted here and when they shipped out for the Second Front, the clock disappeared. The one we have now is an electric replacement. They could have used it for target practice I suppose, but I still hope to see it some day on the side of a barn in Oklahoma. 📖

*Contact information: Michael Garbett, 1 Over Court Mews, Over Lane,
Almondsbury S. Glos. BS32 4DG, England
E-mail: garbett469@btinternet.com*

OBITUARY, BOB FLECK, BOOKMAN:

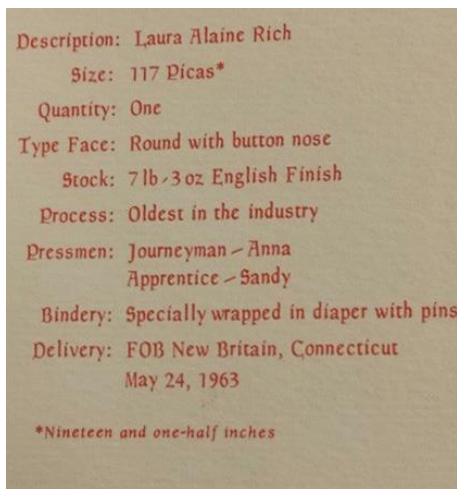
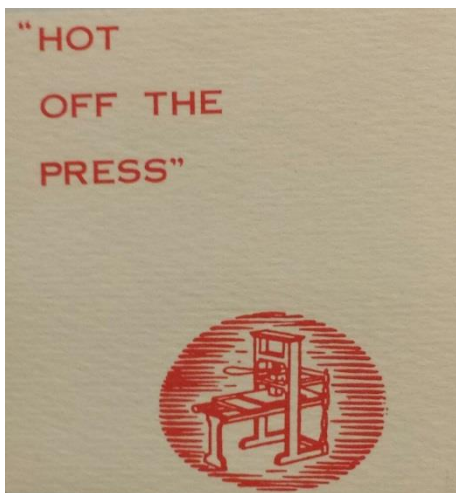
The saddest thing that an editor has to do is to let the readers know of the passing of a member of the book community. I note with sadness, the passing of Bob Fleck, the founder of Oak Knoll Books in 1976. As an antiquarian book dealer, Bob 'specialized' in the field of books about books. He promoted the history of all aspects of book making, including printing, typography, binding, design, and papermaking. When he turned his hand to publishing in this field, he created Oak Knoll Press in 1978, a valuable and respected resource for the book community. His legacy continues. 📖



NOT IN BRADBURY, By Todd Sommerfeld:

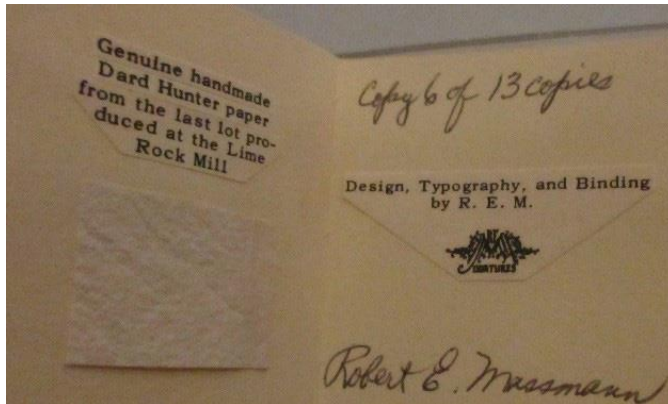
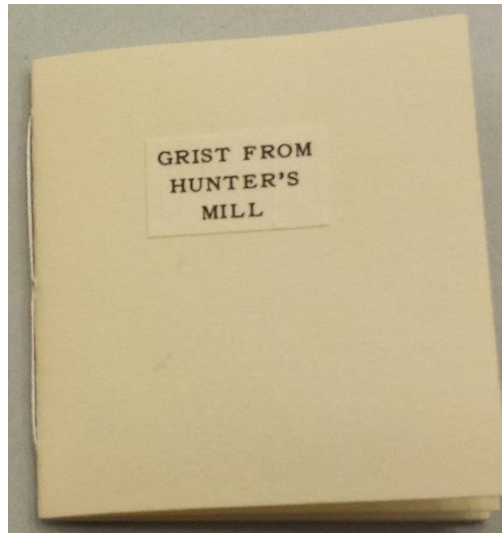
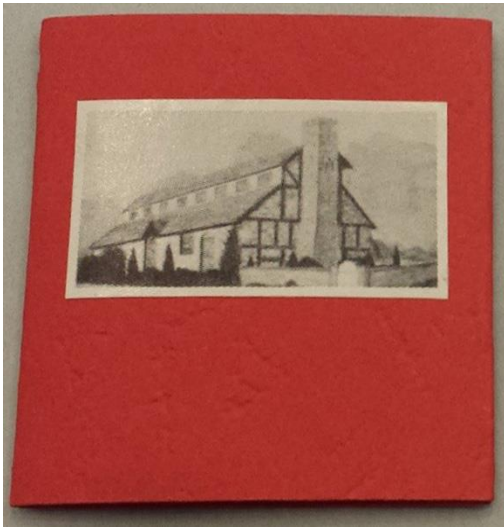
First, I would like to voice my thanks to Robert Bradbury, wherever he may be. Thank you Mr. Bradbury for your immense scholarship in leaving us with two indispensable works that make collecting American miniature books easy and enjoyable for the beginner and the pro alike. I am also thankful, however, that you did not record 'everything' because part of the thrill is finding that forgotten treasure.

Having said that, let us look at a couple of treasures I found among the Adomeit collection on a recent trip to the Lilly Library. The first is "Hot Off The Press", a birth announcement from Robert Massmann's REM Miniatures. This is a rather early piece for Massmann, 1963 being only the second of over 40 years of miniature book publishing. It consists of a printed-paper cover and one page of text tipped in.



I love that even at this early date, Bob's humor is clearly evident in that he describes the little girl entirely in 'printer's terms'. There are two similar books listed in Bradbury, by Massmann, *New Girl In Town*, 1970 and *What Every Mother Knows* from 1971.

The other item is *Grist from Hunter's Mill*, which contains samples of Dard Hunter's handmade paper. Massmann was a big fan of Dard Hunter and his work. This one is a four-page bi-fold with a cover picture of Hunter's Connecticut paper mill. It dates to around 1971.



All pictures courtesy of the Adomeit (Lilly) collection

While neither item is earth shaking, they both add to the already substantial body of bibliofantasies, some documented and some not documented that Bob Massmann left for us to discover and enjoy.

Both of these little treasures make me wonder just how many items ‘Not In Bradbury’ do exist. There are other items that I know exist but have never seen, from this publisher and others, but what might be out there that is still unknown? It is this factor that keeps the hunt exciting. I would like to encourage you, gentle reader, to look in your old shoeboxes and see what you have that’s ‘Not In Bradbury’ that you could share with us.

As always, questions, comments, and criticisms are appreciated. 📖

*Contact information: Todd Sommerfeld, 6475 Ridge Road #1, Parma, OH 44129
E-mail: contratodd@gmail.com or booksbypress.com*

Editor’s Note: For additional information about Bob Massmann, please review article included in the ‘The Microbibliophile’, Vol. XXXIII, Number 5, Issue 191, September 2014, pp25. Additional detail about the Dard Hunter Mill can be referenced within ‘The Microbibliophile’, Vol. XXXIVI, Number 2, Issue 194, March 2015, pp22.

VISITING WITH SOME OLD FRIENDS DURING THE HOLIDAYS:

As the song words sing, ‘it is over the river and through the woods we go’. Most people do not ride a horse drawn sleigh as part of their visiting today, but it is sure fun to think of an adventure or even being able to take a few minutes out of our busy lives to sit back and reflect about life. If you can hitch up the horse and make the trip to visit with friends, all the better for sure. Seems like miniature book folks always have a unique way of sending a holiday message, so I thought it would be fun to share Christmas messages with you.



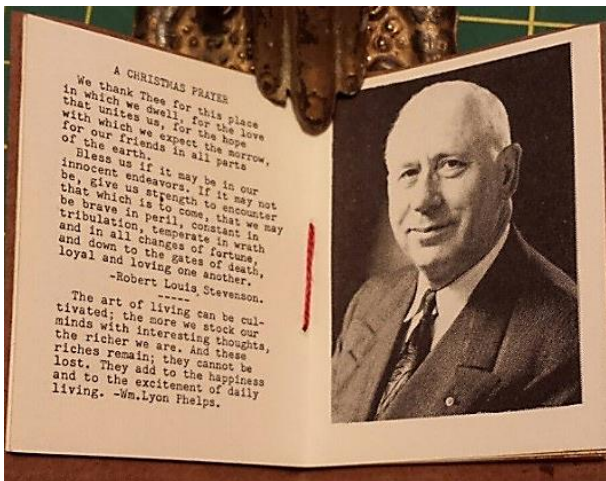
Wrapper cover

Paul W. Kieser published his miniature books under his imprint of Six Oaks Press between 1962 and 1964. One of his titles was *On Reaching 70*, published in 1962, so maybe he was born in 1892. *The Christmas Book* was published in 1962, was only eight pages and had paper wrappers. There is no mention in Bradbury as to the size of the edition, however, it was the thought that counts.

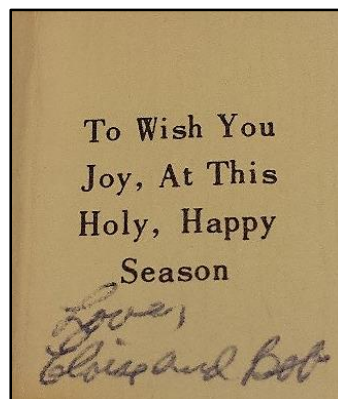
The contents of this small book included some meaningful quotes by some famous people including Robert Louis Stevenson and Wilbur Macey Stone, as well as some anonymous Christmas quotes, all intended to paint the thoughts of the author. The first quote is ‘The Christmas Prayer’ by Stevenson. The second by William Lyon Phelps, an American author, critic, scholar, and Yale professor. The quote, “The art of living can be cultivated; the more we stock our minds with interesting

thoughts, the richer we are. And those riches remain; they cannot be lost. They add to the happiness and to the excitement of daily living.”

The man in the portrait / frontispiece could possibly be Paul Kieser.



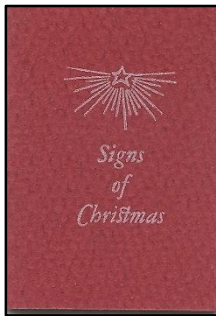
The next images show two different Christmas messages from Bob and Eloise Massmann. The Noel card is unsigned and is part of his bibliography, 'First Supplement'. The other is signed and addressed to 'Ginny and Rob'.



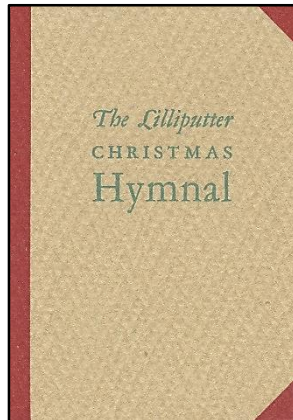
My thanks to Todd Sommerfeld for sharing his pictures from his collection for this article. 📖

ANOTHER CHRISTMAS VISIT, Rhonda and Frank Teagle, The Lilliputter Press:

The holiday season will be upon us in just a few short weeks. A book collector/printer who provided more than a few special holiday messages was Frank Teagle. Teagle ran his press from 1957 – 1972 and one of his more famous printing jobs was the printing of the eight issues of the *Miniature Book Collector*, edited by Ruth Adomeit, and published by Achille St. Onge. According to ‘Bradbury’, Frank and his wife Rhonda collaborated on producing four special Christmas messages between the years of 1960 and 1979. There is a bit of an anomaly in the dates of the published messages and the dates of the press operations. *The Only Way, A Christmas Reflection For 1979* carried the press name of the Lilliputter Press, however, the ‘press’ was destroyed by fire in 1972. I am guessing that he retained the name of the press and just did this ‘message’ as a gift for friends and family. Let us not have the minute details of life get in the way of the messages.



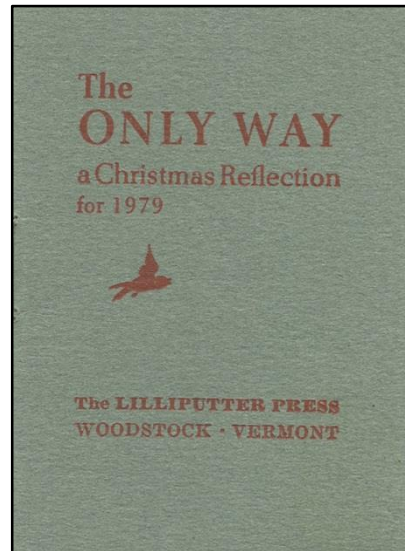
The first, *Signs of Christmas*, is dated 1960, it is a small fourteen page booklet comprised of several images related to the Christmas holiday; toys, Santa, decorations, electric trains, prayer books, and of course the holiday turkey.




The second item followed in 1961, *The Lilliputter Christmas Hymnal*. This greeting was a miniature edition of familiar hymns of the holiday season. The opening statement of the message was “With its aid and a generous reliance on memory, they [Rhonda and Frank] hope you will take a moment to make a small but joyful noise unto the Lord!”

The third item of reflection was titled *Pious Jingle Bells and the Coming of Christ*. This was the holiday message for 1966, again a short message compiled with paper wrappers, 15 pages in total, no image available.

The fourth Christmas message book is titled *The Only Way, a Christmas reflection for 1979*. Letterpress printed and a short volume of only eight pages but extremely well done with much thoughtfulness.



The four items that I have noted here are all documented in ‘Bradbury’. I always wonder where we may find the keys to the puzzle. Were there actually more miniature Christmas messages that did not make it into the research for the ‘Bradbury’ book? Could there be a ‘Not in Bradbury’ addendum for the Lilliputter Press? Frank Teagle died in 1997, if you have some additional information, more than a few of *The Microbibliophile* readers would like to know more about this subject.

If you would like to read more about the Lilliputter Press and Frank Teagle, the printer you can review the article published in *The Microbibliophile* Volume XXXIII, Number 6, Issue 192, dated November 2014, pp 25-26. 

A TRIBUTE TO NORMAN FORGUE AND THE BLACK CAT PRESS, By Robert F. Orr Hanson:

In December 1977 I created a newsletter titled *The O. P. Book Letter*, a ten-page, monthly publication, which was a “Discussion of out-of-print books and other literary interests”. The following article by Irvin Haas, an excerpt from the March 1978 issue, speaks of his book-printing experiences with Norman Forgue, who published over one hundred miniature books under the Black Cat Press imprint.

The Black Cat Press (BCP), under the proprietorship of Norman Forgue, ‘has had a long and prolific life’. Begun in 1932, the BCP specialized in the production of fine private press books and from its inception until 1957 (under the imprints of Normandie House and At the Sign of the Gargoyle, as well) more than 300 full size books were published ranging from poetry to Americana. The Norman Press, a commercial printing house, was founded in 1941 and operated concurrently until 1974. However the Black Cat Press continues to purr and since 1961 this perfectionist printer named Forgue published 44 miniature books (those under 3” high). Norman, at the spry young age of 73 has three others in various stages of completion.

Along the way, there was a meeting of two kindred souls...one named Norman Forgue, the other Irvin Haas. During the late 1930’s these two bibliophiles collaborated (Haas the editor, Forgue, the printer-publisher) on the production of the magnificent *Book Collector’s Packet*, ‘a monthly miscellany of fine books, bibliography, typography, and kindred literary matters’. Through the kindness of these two died-in-the-wool bibliophiles, then, it is my honor and privilege to present a 1977 remembrance by Irvin Haas...about The Black Cat Press.

The Black Cat Press
By Irvin Haas

Four decades or so ago, when I was a young and callow fellow, I believed that the making of books was the most ennobling pursuit of man. I still do. My passion was for those exquisite limited editions, beautiful examples of the bookmaker’s art that were being created in ever-increasing numbers by private presses. My summer jobs with bookseller Philip Duschnes, who specialized in limited editions, notably those of the Limited Editions Club and the fine English

presses, kept me in contact with most of the finest bookmaking created in those years. Bruce Rogers was a frequent visitor to the office and he was very kind to a worshipful young admirer who ushered him into Mr. Duschnes' office whenever he visited us on Fifth Avenue. Later, with his help, I compiled a bibliography of Bruce Rogers' books that supplemented the standard Frederic Warde bibliography. Peter Beilenson published it under his Peter Pauper Press imprint. Another visitor who kept the flame of bibliomania alive in me was Christopher Morley. He was a fellow pipe smoker as well and I still relish the memories of talks we had together.

The book that turned my almost completely emotional attachment to the private press book into one that was also scholarly was Will Ransom's classic work, *Private Presses and Their Books*. After repeated readings, I corresponded with Mr. Ransom and finally met him when he visited New York. He was flattered when I told him I intended to write a supplement to his book that would treat with all the new presses that came into being since his own book was published. It was a long but very pleasurable job of research. The founders and directors of the new private presses were very patient and kind to me when I made repeated requests for data, descriptions and the like. That is how I came to approach Norman Forgue and his Black Cat Press. I had seen some of his books at Philip Duschnes and his crisp, modern design and typography was impressive. Most of the presses were deliberately traditional in their design and even in their choices of texts. They went back, and for the most part, remained, in the eighteenth century. Norman's books were as contemporary and dynamic as the day's news report. He had a flair for blending new and dramatic display faces with classic text types. There was no set pattern to Norman's books. Each and everyone one of them was distinctive. They radiated Norman's own vital creativity.


At this point in time, I do not remember whose idea it was, but Norman offered to publish my book on modern presses when I finished it. Finish it I did, in a blaze of industry, and sent *Bibliography of Modern Presses* off to Chicago. When an advance copy arrived sometime later, I felt as if I had just inherited all of the good things on earth. My euphoria knew no bounds. It was a beautiful book, a typical great Black Cat Press book, and I walked for weeks with my head held high.

About a year later, I followed it with a *Bibliography of Materials Relating to Private Presses*, another labor of love, in which I listed all of the published material I could find relating to private presses. Again, superb bookmaking job, completely unlike the previous bibliography, traditional, conservative, and very, very impressive. The third book of mine that Norman published was a bibliography of the editions of Mark Twain's naughty '1601', an underground classic known by several generations of bookmen and published in a veritable kaleidoscope of editions. We also published Twain's text along with the bibliography. It was a beautiful, fun book and I am sure Norman had as much fun designing and publishing it as I had in putting it together.

I never asked Norman how much money he lost on my three books. He must have dropped a packet on them. Although printing was his livelihood, he seemed to retain a separate place based completely on joy of creation rather than profit for some of his books. And that brings us to our publication *The Book Collector's Packet*. This was a monthly, finely printed magazine for collectors of fine editions. It was first edited and published by Paul Johnston in New York. Norman acquired it after its first or second year and asked me if I would edit the magazine from New York. It would be printed at the Black Cat Press in Chicago. Would I indeed! I immediately approached everybody I knew and many I did not know in the world of fine printing

to write articles for the 'Packet'. They did, giving most generously of their time and knowledge. Nobody ever got paid for his or her contribution, neither they nor I, but it was well worth the loving effort we all put into the publication. I truly believe that during its brief life, it was one of the most beautiful, authoritative, and enjoyable journals of fine printing ever published in the United States. Norman tells me that the rare set of issues that ever winds up in the stock of some lucky bookseller, fetches premium prices. And so it should.

The 'Packet' was my last Black Cat adventure. A World War, fatherhood, and the necessity to support all of my new responsibilities, compelled me to forsake my role as playboy of the private press world and buckle down to bread and butter reality. I am happy to say that I was able to do this without ever leaving the book world. I am still making books, both in writing and publishing, but somehow it just does not seem as joyous as the days with Norman Forgue and his never-to-be-forgotten, Black Cat Press.

Editor's note: Irvin Haas is the author of the following three books, available from ARCO Publishing Co. or your local bookstore: *America's Historic Ships Replicas & Restorations*, *America's Historic Villages and Restorations*, *America's Historic Inns and Taverns*. 

There you have it!

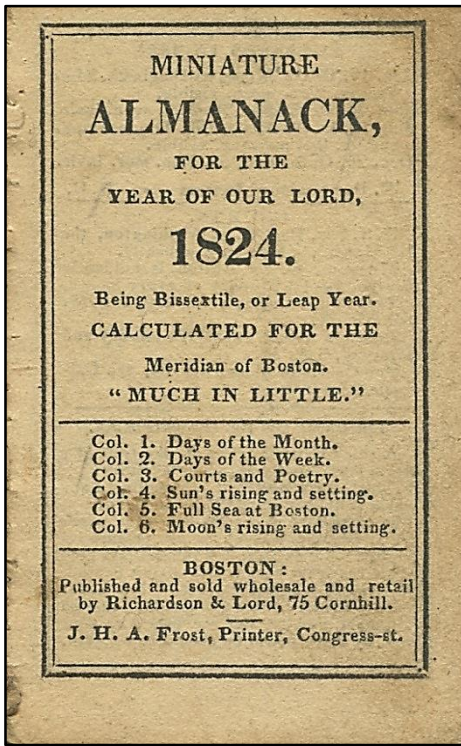


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Albuquerque, NM 87111

ANTIQUARIAN DELIGHT, A Miniature Almanack, 1824:

The almanack [British spelling] has earned the title as a 'universal book of modern literature'. To quote *Miniature Books, 4,000 Years of Tiny Treasures*, "Before the Palm and the Blackberry, people relied on pocket almanacs to keep track of events and statistics." Almanacks began to appear as printed documents about 1508 or so. Their popularity increased over time as people valued the information that they provided. Generally, such information as holidays, ocean tidal relationships, currency exchanges, phases of the moon, etc. were all popular details provided and as time went on the almanacs [American spelling] were printed within many different geographical locations to take advantage of the tidal information as well as the sunrise and sunset tables. Some almanacs were printed with elaborate bindings and some retained a very simple format.

In early America [beginning in the 16th century], the almanac was probably the second most indispensable and abundant publication. It was a necessity of farmers, sea ship navigators, the general townspeople, and professional workers. The almanac was a simple 'guiding life document that helped people every day to do the work and go about their business of life. The American



Antiquarian Society, in Wooster, MA maintains a collection of almost 15,000 almanacs, printed between 1656 and 1876. The society continues to catalogue and search for known missing titles of this important component of life.

My example of a miniature almanac is titled *Miniature Almanac, For the Year of Our Lord, 1824*. Further noted on the example title page 'Being Bissextile, or Leap Year, Calculated For The Meridian of Boston.' The almanac is a 2" wide and 3" tall, with 26 printed and sewn pages, printed with a crisp small font on very thin paper. The title page records that the almanac was printed by the Richardson & Lord Company at 75 Cornhill Street, in the city of Boston. Amazingly, some quick 'Google' searches uncovered a good amount of business records for the firm, so they must have been a well-run organization. The cover is also a simple lightweight paper. The paper, still supple after all these years.

The contents of the almanac include monthly tidal tables as well as lunar schedules, noting eclipses. Also included is a schedule of court holidays and meeting dates, a complete yearly table of monthly and weekly dates. Finally there are a few pages of

'easy reading' anecdotes. Somewhat dry but good for a laugh, particularly in 1824, *'Three gentleman being at a tavern, whose names were Moore, Strange, and Wright said the last, there is but one rascal in our company, and that is strange. Yes, answered Strange, there is one Moore, Ay said Moore, that's Wright.'*

This small and utilitarian example of antiquarian printing gives us a short but accurate glimpse into the life of our early American forefathers and the things that were important to them on a daily basis. If you are in possession of the book *Miniature Books, 4,000 Years of Tiny Treasures*, included therein is a very extensive description of almanacs with many color photographs of early as well as 'later period' advertising almanacs.

Almanacs, a miniature book collecting genre in itself. 📖

BOOKS THAT ARE OUT OF THE BOX, The Royal Barges of Siam, Published by Pequeño Press

The 'royal' barges of Siam are ornately carved and decorated boats that were utilized by the royal family for 'state' activities, such as the meeting of 'state' visitors. Some of the boats required more than 80 oarsman to move the crafts. *The Royal Barges of Siam* is literally a book within a cube shaped box, measuring 2³/₈" on each side. The box is covered with a plum colored thin Thai oriental paper and the lid of the box when lifted brings the accordion structure book out of the box. There are 84 pages to the book printed on a Neenah Classic Crest paper, the text is printed with a tiffany type. When all of the pages are extended out of the box, a small shadow box is revealed at the bottom of the box with an image of a 'royal barge' framed by the shadow box border.

The text of the book explains the history of the barges and the fact that their use, according to archaeologists, began when Sukhothai was the capital, approximately 1357. The use of the barges continues today, utilizing reconstructed barges to continue showing the pride and national heritage for the people of Thailand.

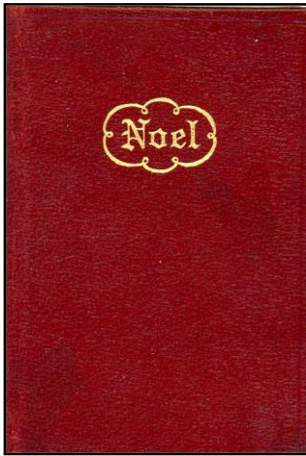
There were 55 copies of this elegant miniature book produced by Patrice Baldwin, in 2000, when she operated the Pequeño Press.



A prize to view and hold in your hand as well as to have as part of your collection. Can you imagine the expression on the face of a child when you pull open the lid to remove the accordion? 📖

CHRISTMAS ECHOES,

By Gail Curry:

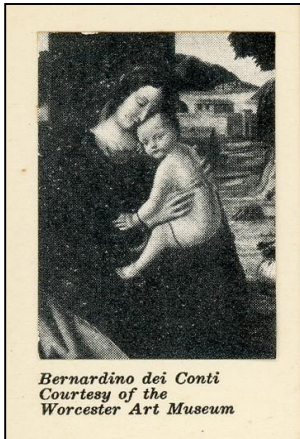


Front cover

With the holiday season fast approaching, it is fitting that we take a look at the first miniature book published by Achille J. St. Onge, *Noel: Christmas Echoes Down the Ages*, recaptured by Robert K. Shaw, Worcester, 1935. A collection of 50 poetic tributes to Christmas, it is bound in dark red leather with gilt decorated title and all edges gilt. Printed at the Stobbs Press of Charles R. Stobbs in Worcester, MA and bound by Wetherbee & Co., it has 64 unnumbered pages. A beautiful tissue guarded frontispiece of the *Madonna and Child* by Bernardino dei Conti is tipped in, this courtesy of the Worcester Art Museum. At 2⁷/₈" x 1⁵/₈" with blue/green eps, it is divided into two sections: Part One Religious, and Part Two Secular. It was originally sold in a gold colored paper box that was an exact fit.

One of the most appealing aspects of this book is the title. 'Noel', French for Christmas, speaks eloquently for itself. Next, consider the words "Christmas Echoes". Ringing bells, the singing of Christmas carols and even the reading of favorite Christmas poems, Scriptures and stories come to mind - all resonating 'down the ages', journeying through our hearts and minds to the generations to come.

Likewise, 'recaptured' was specifically chosen over 'compiled' to reinforce the dimension of time. The poems were selected from very different points on the time line, from the 16th through the early 20th centuries. Excerpts were gathered into one tiny book (with 278 copies) to be passed down the ages (so far eighty-one years). It is a form of time travel, as are all books, particularly miniature books. While they are small, some do get lost, but many more are likely preserved not only for their content, but precisely for their unique size, beauty and rarity. This concept was not lost on St. Onge. He designed his own books, but selected outstanding printers and binders to produce them.



Frontispiece

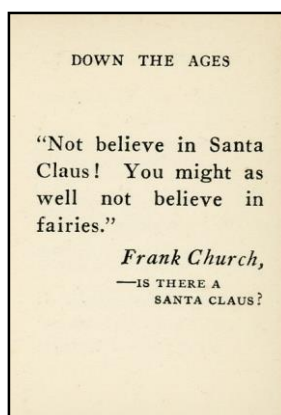
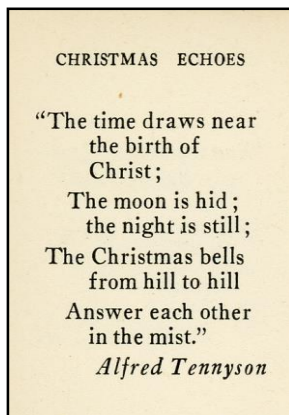
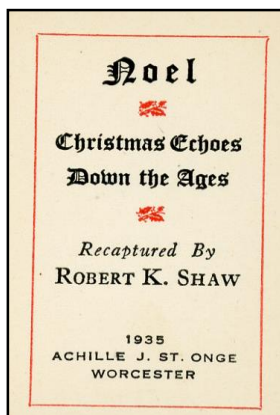
To this end the whole body of St. Onge miniature books has been described by Robert Massmann in the *Bibliomidgets of Achille J. St. Onge*, itself a miniature book, "For although Archie [as he was known by his friends] was not a typographer, a layout artist, nor yet a bookbinder; from the moment a manuscript received his approval and left Worcester, until it emerged in resplendent garb as one of his half-hundred-plus desiderata of worldwide renown; it was an unending delight to see how the finest artisans, both here and abroad, combined the quintessence of their talents to create yet another exquisite St. Onge miniature". Pp. ix, x

A unique set of circumstances brought about the creation of this Christmas gem. While there have been questions as to the exact order of events, we look to St. Onge's own words for clarification in Julian Edison's *Miniature Book News*, Issue 8, September 1967.

When asked the question, "What inspired you to begin publishing these small books?", St. Onge replied

"In the early 1930's [at age 16], I was publishing a school paper here [Worcester] called 'The Worcesterian', and I got Robert K. Shaw [a Worcester librarian and microbibliophile] to do an article on "Wee Books." [See full article in 'The Microbibliophile', Vol. XXXII, No.1, Jan. 2013, pp.25-27]. He sent a copy of that issue to James D. Henderson, the famous collector and "Scrivener of the LXIVMOS". Henderson then suggested to me that I try my hand at publishing a miniature book. I went down to the public library and got together a collection of Christmas quotations which was printed here in Worcester by the Stobbs Press. We limited it to 278 copies; half of these were sold the first week in local stores."

Thus 'Noel' was born.



Note: Please see all six issues of the 2013 'The Microbibliophile' for an in depth study of this press, (Vol. XXXII, Numbers 1 - 6). 

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‘T’WAS THE NIGHT BEFORE CHRISTMAS’, A COLLECTION OF ONE FAVORITE TITLE, Reported by Jim Brogan:

Collections are always interesting sources of stories, how they were started, what inspires the collector, big books, small books, only letterpress, one author, one title, the choices are endless. Each year in the November issue of *The Microbibliophile* I like to devote page space to as many readers who want to talk about their most favorite holiday book. This year is no different except that a few readers that said they would provide an article however they got busy and were not able to share their stories.

One of my favorite Christmas books has always been *The Night Before Christmas* as published by St. Onge, just a beautiful book illustrated by Tasha Tudor. Being a collector, one is never enough so I have a few different versions of bindings and a few with special autographs included, pretty interesting items for a book collection, or so I thought.

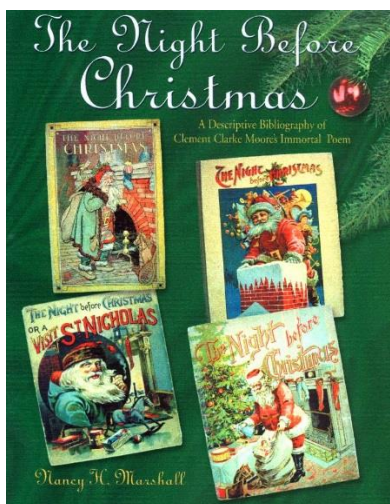
I happened to be looking through some old issues of the ‘Biblio’ magazine from November 1998 and there on the page in front of me was an article titled ‘Visions of Book Plums Danced in Her Head’ by Nancy H. Marshall. Nancy is a retired ‘dean of university libraries’ who has built an entire collection of books, with every book being Clement Clarke Moore’s *The Night Before Christmas*. The collection includes more than 600 [now, 2016 numbering over 1,000] volumes spanning the entire lifetime of the poem beginning with facsimile reprint of the 23 December 1823 edition of the Troy, NY ‘Sentinel’, where the poem was first published anonymously after being given to the editor by a friend of Moore’s family, without permission, I might add.

Nancy explains in her original article that Moore had the inspiration for the poem while he was returning from a shopping trip on the late afternoon of Christmas Eve 1822. So the story goes that as the horse pulled the sleigh through the snow-covered route with the ‘bells tinkling’ the idea was born. Once home he immediately went to his study and wrote the words that are so dear to so many for all of these years. He performed a reading of the poem for his family that evening and the rest is history and so goes the story.

The ‘Biblio’ article noted, “Over the years artists have depicted St. Nick as fat or thin, short or tall, jolly stern. Although Clement Clarke Moore forever will be remembered as the person who truly gave St. Nicholas to the world, it took Thomas Nast, with his famous etching on the 1 January 1881




*Thomas Nast's famous drawing,
'Merry Old Santa Clause',
January 1, 1881 edition of
Harper's Weekly*



Cover of the bibliography as published by Oak Knoll Press

some research into the publishing history and you are on your way. Along the way, there are those great finds for only a few dollars and then she notes the \$750 purchase of the signed first English limited edition (1931), with a press run of only 275 copies, with vellum wrappers, illustrated by Arthur Rackham and published by George C. Harrap. It is surely the thrill of the hunt that keeps Nancy ever on the search for additional examples, as is so true for many collectors. She mentioned in the original article that she was planning to produce a comprehensive bibliography about her collection of editions and materials related to the poem. Doing some research, I was able to locate a copy of the bibliography, published in 2002 by Oak Knoll Press. Being a fan of ‘books about books’ I ordered a copy for my library.

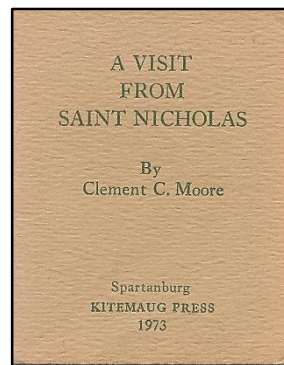
The book is a true bibliography with more than 300 pages of information and many color pictures and illustrations to accompany the 1,001 bibliographic entries. Of note is that at the time of publication, Nancy’s collection contained 37 miniatures. You can also visit Nancy’s website www.nightbeforechristmas.biz to preview the contents and index of the bibliography. 

Editor’s Note: My original article on St. Onge, The Night Before Christmas was published in the November 2013 issue of The Microbibliophile, Volume XXXII, Number 6.

Additionally, Nancy’s collection has been donated to the Special Collections Research Center of the College of William and Mary’s Earl Gregg Swem Library, Williamsburg, VA.

issue of ‘Harper’s Weekly’ to portray Santa as we know and love him today.” Many famous artists have illustrated various editions, including Tasha Tudor, who supplied the illustrations for the St. Onge miniature version of the book. Nancy mentions her collection contains miniatures and three are cited; *A Visit from St. Nicholas*, by Borrower’s Press, 1980, *The Night Before Christmas*, Pennyweight Press, 1992, and a reprint of the title originally done in the 1870s by the Charles E. Graham Company. There is another miniature pictured in the article, that being *A Visit From Saint Nicholas*, by Frank Anderson’s Kitemaug Press, 1981. The details about the various editions go on to include pop-ups, moveables, punch-out books, put-together books, books within books and even Braille editions. Amassing a collection with such detail and variety certainly speaks to the dedication of the collector.

Nancy explains in the ‘Biblio’ article that she began collecting only inexpensive editions, with anything more than \$10 as being too expensive. Most collectors are familiar with how the journey unfolds from the first purchases; a few books and



THE YOUNG BIBLIOPHILES, Reported by Jim Brogan:

I am sure you have noticed the changes that are slowly becoming more apparent in the world of collecting and more specifically in the world of miniature books. The demographics of collectors are changing along with the value and time that people place on their collecting activities. The world moves at a faster pace than it has previously and hopefully the joys of publishing, collecting, and self-expression will continue to evolve with society. In years past, many people grew through their adolescence into adulthood embracing collections, with no difference if it was a marble collection or a book collection. The activity is a learning as well as a teaching experience that requires a certain discipline, interaction with others, and provides self-satisfaction for the collector.

For the most part the children of today's generations generally do not see the value and benefits of 'collecting' as previous generations may have. The following three articles provide some interesting thoughts and observations on the future of 'young bibliophiles'.

The Next Generation, 'Dude, Where's My Connoisseur'
Update On "Dude, Where's My Connoisseur"
Outreach Activities and Young Bibliophiles

Please read them with a vision toward the future and share your thoughts and ideas. I have spoken many times about the journey through the world of miniature books, let us think of what we need to 'hold up the lantern' and guide the future generations into the world of miniature books. 📖

THE NEXT GENERATION, A QUESTION FOR EVERYONE:

Reprinted from 'The Microbibliophile', July 2012

*Editor's Note: As I was reviewing 'previously published' articles in the 2004 issue of The Microbibliophile I came across an interesting article written by Diane Weintraub. Diane is a retired art professor and book publisher. Diane's previous article is titled "Dude, Where's My Connoisseur" and was published in Volume XXVII, Number 3, January 2004. The original article talked about her experiences with 'blank eyes' looking back at her from across the desks'. As we move deeper into a digital world with instant responses to information queries, the question is the same, 'How do we stimulate the mind of a young audience into the world of art, especially, the world of miniature books'? **First let me acquaint you with the original article, then an update from Diane, and lastly I invite you to participate, let us know what your feelings and thoughts are on this important question.***

Original Article: "DUDE, WHERE'S MY CONNOISSEUR?"

By Diane Weintraub

On Friday afternoons when I was in grade school, probably because the teacher was worn out, we had art class. I loved it: the end of the school week and for a kid the weekend was heaven on earth and art class was my favorite class. Some years, for example third and fifth grade, my teachers were especially interested in art and we actually drew. In off years, the teachers turned art into something else by combining it with writing skills so


we looked at reproductions of paintings and had to compose a little theme and write it up, in best penmanship, on construction paper, pasting the reproduction of the painting above our writing. I actually have one of them, in a box, on a high closet shelf. As art education goes, it wasn't much but it was something.

The students that come to the Art Appreciation classes I teach at a mid-size southern California community college have not fared as well as I did. Most have not had any exposure to art and less than a one-quarter have ever stepped foot in an art museum. Elementary and middle schools in this part of the world have pushed art off the curriculum in favor of basic reading, writing, and math due to declining test scores in the last decade. The thought of ever knowing enough about art for my students to collect art of any kind is a serious foreign thought to them. As for collecting miniature books... 'huh, Dude, what's that?' "But what if you invent some very cool gaming software and you were making billions?" I ask them. "If that happened, what art would you collect?" Blank eyes stare back at me. I know that they would not collect at all.

A dozen years ago when I was a docent at the San Diego Museum of Art, I was surprised to find younger people knew so little about art. Most, who came in voluntarily to the museum or were dragged there by their teachers were curious but had not been exposed to even the most elementary timeline of art history. Sure, everyone loved the eye candy of the Impressionists but as for the Renaissance, Baroque, or 20th Century art... forget about it.

What's this got to do with miniature books? The development of the connoisseur's sensitivity is important but neglected in today's educational environments. At the community college level and at universities there is much talk amongst faculty of the 'corporate university'. But that has meant that goals of the higher education curriculum are enslaved to corporate needs. Colleges and universities are geared to providing good corporate citizens and preparing fresh faces with marketable work skills. The curriculum of lower level grades is aimed at test scores and getting as many as possible into the corporate university pipeline. It is a fact, Jack. And, where do you think that leaves miniature books when it comes to future generations? Dude, where's my connoisseur?

Show of hands: how many of you have a Liberal Arts education? Hmmmm. I'm sure you know there is no more Liberal Arts education. It no longer exists and has been replaced by more career-oriented selections. We who benefited from its broad embrace of the Western Canon know that in fact it did prepare us to think, to creatively problem solve, and to see the grand sweep of history and to learn from it. It helped us get ready for life not just a job.

If you can, please consider taking your knowledge and love for miniature books, and books and reading in general, into the local elementary school or middle school. Give them some history, and make it dramatic, make their eyes pop out looking and touching the books. Let their dirty little hands hold at least one of the books in your collection. Go make a connoisseur! 

Update On “Dude, Where’s My Connoisseur”: By Diane Weintraub

Reprinted from ‘The Microbibliophile’, July 2012

As I read what I wrote in 2004, I am struck by how much of it continues to be true. It is sad that educational institutions have been busy cutting art to the very bone from elementary to college curriculums, in another round of budget reductions. The educational system continues to let us down.

Yet when I see my neighbors in our little community, I am fascinated by how each family has taken over duties that once were the preview of schools. Small groups of parents coordinate it all: science excursions, trips to museums, sports. The move to including art in young lives seems to be a grass roots effort.

I have also made another observation: everything and everyone is going or has already gone digital. I remember the semester of the invasion of the iPod ©! The semester prior, the studio art

class I taught was all about group selection of music to be played on a ‘boom box’. The next semester just about every student had retreated into their own private world of the iPod ☹.

We live in that world. If you want to touch a life, you have to reach out one to one. You have to make an effort to swim upstream of the tide of digital isolation! Think of your neighbor families. Would you be willing to invite them over for cookies and a look at your collection of miniature books? Let them hold a precious real object in their hands. Stimulate their thoughts and let them begin to see the possibilities and the joys of the world of miniature books.

My take-away thought is that the soul needs creativity, both the act of being creative as well as the enjoyment and evaluation of the creative output of others. Maybe there is hope! 📖

*Editor's Note: I agree with Diane fully, I myself majored in Liberal Arts; it certainly prepared me for a lifelong career in a very technical corporate world, Information Systems and Project Management. Fortunately, I had teachers and mentors who provided the opportunities to ‘touch and see’ and to be stimulated all along the way, a great opportunity for sure. I invite your comments on this important subject. How do we make connoisseurs? **Please submit your thoughts and letters to your editor and hopefully we will be able to gather the ideas and suggestions, share them, and make a difference in the life of the next generation. We need to make connoisseurs!***


Contact information for Diane: E-mail: dianew858@hotmail.com

OUTREACH ACTIVITIES AND YOUNG BIBLIOPHILES, **By Jim Brogan:**

Sometimes when we look at the sky, we see gray clouds and feel somewhat depressed by the possible coming weather. Please remember that gray clouds always give way to the bright sunshine and the puffy big clouds that inspire us to dream and move forward. That is the way I feel about the world of miniature books. When I have an opportunity to speak with people about collecting and the joy miniature books can bring, I can see the sparkles in their eyes. Children and young people have a different perspective about miniature books; they seem to see them as a ‘personal extension’ of themselves. Show a child a ‘blank book’ and they will immediately ask if they can add a story to the pages. Show them a handmade book or pamphlet and they will ask if you can show them how to make one for themselves. Their stories can range across the spectrum of subjects from adventures, to special events, or even a trip to the zoo. That is not to say that each child is a ‘publisher in training’ but the message is clear. Young people like to express themselves and share their experiences. Once cultivated they may be the best teachers to share the skill with another person.


We, as experienced collectors and publishers have to be able to see the needs of others and be willing to open our doors and let young people and their families into our world. At the Miniature Book Society Conclave this past August we were captivated by the ‘learning and teaching adventures’ of the Creativity Caravan [Maya and Amy] as they traveled across the United States with their books and art tools. All along the way, they helped people young and old to express themselves through the writing and creation of books. Young people are the focus of the message but I think a key ingredient to the recipe is the family. Children generally work best in group environments where they can share and exchange ideas and their work.

The MBS has other outreach tools in place such as their traveling exhibits, the annual book competition, and most recently their Student Assistance Grants. Each of these tools has a slightly different target audience but they are all outreach tools intended to expand the world of miniature books.


What new ideas have you thought about, please share them. Sometimes the smallest seeds bring forth blooms that are beyond your wildest expectations. One quick idea is the use of 'blank books', such as those offered by Booksby Press, www.booksbypress.com, a miniature with maybe 50 pages, all blank that can be utilized to fulfill the enjoyment in any number of creative ways; handwritten text, hand drawn illustrations, cut-out 'glued in' images. All are the beginnings of books and book arts, for the young and nearly young to express themselves and to bring joy into the world of another. 

AN EVENT 'DOWN UNDER', 2017 Australian National Conference of Bookbinders:

The Canberra Bookbinders Guild is hosting a bookbinding conference in March 2017 in Canberra, the capital of Australia. The conference promises to be an exciting few days all about books and techniques with a jammed packed program with speakers from Australia and overseas. In conjunction with the conference there is an international exhibition of contemporary design bindings as well as an exhibition of miniature books bound by Australian and overseas binders. Both exhibitions will display a variety of techniques and materials used by binders around the world.

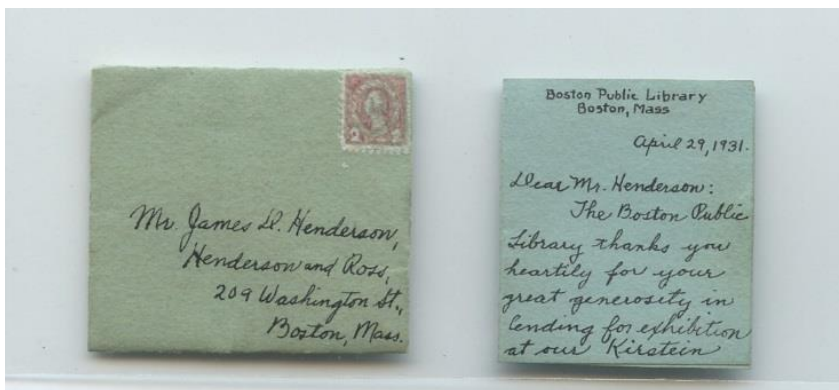
More information about the conference and the exhibition; www.canberrabookbinders.org.au. 

AN EVENT IN THE NETHERLANDS, Sticking Handboekbinden:

International Miniature Bookbinding Competition is being hosted by the Sticking Handboekbinden and exhibited by the Meermann Museum in The Hague. The competition is based on each binder/participant receiving the 'same preprinted text sheets' and their task is to bind a book, no larger than 3" using one sheet, the other two sheets are for practice or personal use. The submitted books will be judged by a professional jury for artisanship, use of materials, design features, and originality. Judging will take place in May 2017. All of the entries will become part of a new exhibition that will be displayed at the Meermann Museum, in August 2017. Registration for this event was closed on October 1, 2016. *The Microbibliophile* will bring you additional news, as it is available. You can communicate with Tine Krijnen, who is a subscriber and MBS member, E-Mail: miniatuurboekbinden.tinekrijnen@quicknet.nl, about the competition. We are sure the submitted books will be outstanding representations of the world of miniature books. Additional information: <http://www.stichting-handboekbinden.eu>. (be sure to look for the English language version of the website) 

SOME LITTLE NOTES ABOUT LITTLE BOOKS, Reported by Jim Brogan

Sometimes in the world of miniature books, we come across some things that are so unique that we have to share them. The following three items are miniature notes that were written to Mr. James D. Henderson. Henderson was the Scrivener of the *LXIVMOS* publication. Interesting that the *LXIVMOS* ceased publication in November 1929. Each of these miniature letters later; one dated in April 1931 and the second dated February 1933.



The actual size of the envelope is just 1 $\frac{1}{4}$ " x 1 $\frac{1}{8}$ ". The letter is addressed to James D. Henderson at his office in Boston, the mini letter is dated April 29, 1931, from 'Edith' at the

Boston Public Library. The subject of the letter goes on to explain the thanks of the library for Mr. Henderson's generosity in lending the library his miniature books for an exhibition. Certainly a testament to the days of fine penmanship and fountain pens.



This little envelope is a tiny bit smaller but carries an actual cancelled stamp as well as the message thanking Mr. Henderson for the 'tome', and "I have a dreadful fear that I will become a collector, Respectively, Mary". This wee bit of ephemera was

addressed to Henderson at 'The Winthrop House J-45, Cambridge, MA'. I am sure the current USPS regulations would not allow such a wee message to be posted today. 📖

MINIATURE BOOK SOCIETY, Traveling Exhibit, Location Information:

The Miniature Book Society has an outstanding traveling miniature book exhibit that is available for display at your local library, school, or organization. If you would like to learn about hosting the exhibit, please contact Todd Sommerfeld, E-mail: contratodd@gmail.com. The current itinerary is as listed:

October and November 2016

English Department, Troy University, Troy, AL

<http://www.troy.edu/>

April and May 2017


New York Society Library, New York, New York

<http://www.nysoclib.org>

June – July 2017

Moline Public Library, Moline, IL


<http://www.molinelibrary.com>

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 for additional information. ‘Hit the EASY button’. 

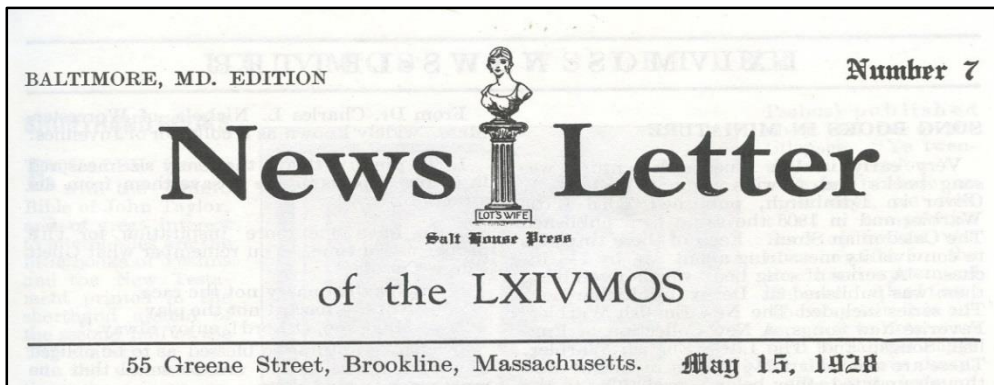
GET THE INK READY, START THE PRESSES:

Next issue, Volume XXXVI, Number 1 Issue 205 (expected publish date; January 1, 2016). May the bright beams of sunshine beat through your windows on that first day of the year.

- ‘An Antiquarian Delight’, TBD, something special and something very rare...
- Applied Design For Printers, published by Tony Firman
- The Young Bibliophile
- Maybe something new from the www.liminal-press.com
- Another interesting article supplied by a German language miniature book journal
- 10th Anniversary Recap, from Bo Press Miniature Books
- How about something from you? ‘Always room at the inn, we will leave the light on.’

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. 

**TIME MACHINE,
The News-Letter of the LXIVMOS, Number 7:
By Nina Mazzo**



“This issue was printed and mailed from The Salt House Press and Studio ...in Ye Olde Towne of Baltimore,” writes James D. Henderson, Scrivener. He also notes that the printer Mr. Lewis Turner was a correspondent in the Spanish –American war and now spends his time writing, printing, and browsing amongst his 5000 plus volumes. I read this and thought of our own Scrivener of *The Microbibliophile* – James Brogan as he toils from his squeaky roll top desk in New Jersey. Perhaps one day, a collector will peruse copies of this journal!

The following are a couple of highlights:

Auction sales: London – February 15, 1928, 25 miniature London Almanacks were sold and the highest price paid was for a Bijou Almanack group of 1836-38-42 and they brought about \$34. I happen to enjoy and collect the Piso and Hazeltine Almanacks so I was curious about the Bijou – oh my they are simply gorgeous (checked images online). Also checked current pricing and found some from \$300 to \$500 to even \$1200 and the Lilly Library has one in their collection.

Are there any readers who have heard of the following? Mr. Henderson has asked The Salt House Press to issue a prospectus of ‘A Dictionary, Mostly of Big Words About Little Books.’ He wants the book to be unique yet helpful and somewhat amusing. He asks readers to send in words from other languages that refer to miniature books. It will be dedicated to LXIVMOS. I am not sure it was ever printed as he says he will wait to hear from subscribers before going on with the project.


Finally – a classification of two terms – biblia and abibilia. According to H.T. Sherington, miniature books are biblia or books proper and abibilia are classified as toys as “their only claim to consideration is their beauty or oddity.” Hmmm – wonder what our readers think of this distinction.... 📖

Contact information: Nina Mazzo 1655 Delta Wind Lane, Lincoln, CA 92651,
E-mail: ninamazzo@me.com

MEET THE PUBLISHER, Miyako Akai:

Her name is Miyako Akai, she is a 46 year old book artist who lives and works in Ichikawa City, Japan. If her name is familiar to you it is because she is one of the winners of the Miniature Book Society's 2016 Distinguished Book Awards. Miyako loves to read and earlier in her career studied architecture. In 2001 she began to make books for her own use. These developed into short stories and over time progressed to the world of miniature books. The title of the 2016 competition winner is *Tsuki Yo No Mahiru*. She also won the prestigious MBS award in 2006 and 2007. *Caged* is the title of the 2006 award winner, a book presented in a small cage made of Japanese bamboo. *Dancing on the Cloud* is the title of the 2007 winner, this is a dual language book, Japanese and English. Akai prints and binds all of her own books, Kototsubo is her press name.

Akai is a prolific miniature book creator and publisher. She also has a deep understanding of an impressive variety of book-making techniques, as demonstrated in her 2009 how-to guide, *The ABCs of Making Miniature Books*. Akai's books draw together several strands of miniature bookmaking such as the advances in printing technology. While her texts are usually original and can range from poetry to short novels, she has on occasion, reprinted classical texts. Her work is stunning. She has produced more than 60 miniature books; many are available through the website <http://kototsubo.com/minibooks.html>.

Akai began to collect books after she exchanged books with Manuel (Manuel Garcia de Fuentes Churruca) in 2006. Her collection is represented by about 400 miniature books today. Her favorite author is Taroupho Inagaqui, a Japanese author. Akai purchases books for her collection from auctions as well as her 'favorite bookseller', Karen Nyman. If she did not collect miniature books, her next choice would be 'stones and metals'. 

Contact information: Miyako Akai, Tomihama3-7-7-3, Ichikawa City, Zip 272-0115, Japan,
E-mail: info@kototsubo.com, web address: <http://kototsubo.com/>

STOCKING STUFFERS FOR EVERY BOOK COLLECTOR:

ABC For Book Collectors, by John Carter

Collected Books, A Guide To Values, by Allan and Patricia Ahearn

First Editions, A Guide to Identification, by Edward Zempel and Linda Verkler

A Pocket Guide to the Identification of First Editions, by Bill McBride

A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books, by Nickolas Bisbanes

The Book on the Bookshelf, by Henry Petroski

Obelisk: A History of Jack Kahane and the Obelisk Press, by Neil Pearson

Double Fold; Libraries and the Assault on Paper, by Nicholson Baker

Penguin by Design: A Cover Story, 1935-2005, by Phil Baines


The Adventures of a Treasure Hunter: A Rare Bookman, by Charles P. Everitt

TERMS AND DEFINITIONS,

‘Multum In Parvo’:

Several years ago, in 1928, to be exact, the editor of the LXIVMOS ran an article about the possibility of creating a dictionary of terms. Mr. Turner of the Salt House Press, in Baltimore, originally conceived the plan. The name of the book would be ‘Microphilology’, or ‘The First Wee-Wee-Ana Dictionary’. The article gave some preliminary words that were intended to show the ‘spirit of the enterprise’. Some of the words are commonly utilized today in the world of miniature books and some have faded into the back pages of our language. I thought it would be interesting to revisit these terms and maybe start a ‘campaign’ to apply the terms where they may fit in the coming issues. Some of the example words and their definitions are:

<i>ATOM-IZERS</i>	see Microbibliomaniacs
<i>TINYGRAPHS</i>	Little pictures in wee books
<i>MINUTUS EROTICA</i>	Bad little books
<i>TINY TOME TITTERINGS</i>	Little joke books
<i>PETITE CULINARIS</i>	Dog chow, little cook books
<i>INFANTA SMARTIANA</i>	Books of baby wisecracks
<i>CHATTER MINUTUS</i>	Same as Infanta Smartiana
<i>MICROBIBLIOMANIACS</i>	Those that go nuts over little books, atomizers
<i>MAGNIFICAT MAGNUS MINUTUS</i>	Tremendously little
<i>MINUTUS INCANABULA</i>	No such little book
<i>TOMMY ATKIN’S TWADDLE</i>	Little military books
<i>WEE-WEE-ANA</i>	Pertaining to small books
<i>BIJOU BRIGANDIA</i>	Wall Street reports
<i>SKINNUM & COMPANY SALES LISTS</i>	Book auction catalogues
<i>PETITE PISCATORIA</i>	Little books about big fish stories
<i>CELESTUS MINUTUS</i>	Little Sky-Pilot Baedekers
<i>MEDICO MINUTUS</i>	Little quack books
<i>SMA TOME LEX</i>	Shyster glib, that is wee law books
<i>DAILY GAB HAWKERS</i>	Miniatures of newspapers
<i>PUCK REX LIBRIS</i>	The King of all little books
<i>LIBER CORPULENTUS</i>	Fat Little books

The original plan was to publish the terms from 21 languages including the ‘Bootlegger’s Prayer Book’. A big undertaking for the Salt House Press and the Scrivener. I do not have a copy in my personal library but if you have one, I would be interested in writing some more about it as well as including a few pictures for our readers, truly a ‘great deal in a small space’. If you would like to read about more of the publication specifics, you can refer to the ‘LXIVMOS News-Letter’ Supplement No. 7, May 15, 1928. 

A SPECIAL THANK YOU TO ALL OF OUR CONTRIBUTORS, 2016, Our Best Year Yet:

The Microbibliophile for 2016 was made up of six issues, which was made up of about 280 pages and some 147,000 words. Certainly a lot of talk about books, I hope you have enjoyed the chair time. No ship successfully leaves the dock without a good solid crew to make sure that everything is shipshape and seaworthy, and so it is with *The Microbibliophile*.

I want to take this moment to personally thank all of the fine crew who contributed their time and pen power to the success of our journal and the journey.



The contributors to the 2016 issues of the MB are:

Susan Angebrannt

Katherine Bakunas

EMB

KMB

Melinda Brown

Stephen Byrne

Darleen Cordova

Gail Curry

Eddie Eisenstein

Tony Firman

Michael Garbett

Bob Hanson

Paula Jarvis

Joan Knoertzer

Sherry Mayo

Nina Mazzo

Jerry Morris

Karen Nyman

Pat Pisner

Todd Sommerfeld

Pat Sweet

Georges Toneman

Francis J. Weber

Dr. Martin Žnideršič

I hope that my list is complete and again I want to say 'Thank you, Happy Holidays, and the best of health and happiness for you and your family, in all the years to come'. 📖

BOOKSHELVES, A Visit To The NYPL, By Msgr. Francis Weber

Editor's Note, Initial: The following article came to me from a reader of The Microbibliophile as well as a member of the Zamorano Club. The article is a reprint of an article that Msgr. Weber wrote for the November 1991 issue of the 'Hoja Volante', the club newsletter, for the Zamorano Club of Los Angeles. Even though Msgr. Weber comments on the difficulties, he had on gaining access to the collections, [back in 1991] the rewards of being patient was well worth the wait. Certainly a recap of some very interesting miniature books. If you are going to be in New York, plan ahead and make an appointment with the staff for a visit.

Miniatures at the N.Y.P.L., by Msgr. Francis J. Weber

The building housing the Central Research facility of the New York Public Library is among the most distinctive landmarks in the nation. And the quality of the building reflects its position as one of the great libraries in the modern world. Occupying a whole city block on Fifth Avenue at 42nd Street, the entrance to the NYPL is flanked by two great stone beasts, fittingly conveying the preeminence that books have always occupied in the family of peoples.

Understandably, this library is amply endowed with an unusually fine collection of miniature books. If you ever have the opportunity of going there, just recall the code *KVM, the key to the 900+ books that fall into the miniature category. Armed with that code and proper identification, attendants will (reluctantly) let you stand in a dimly lit, drafty hallway and make your way through an ancient thumb-worn card file.

A significant number of the miniature books were given by Samuel Putnam Avery who felt that the NYPL would profit from a massive dose of religion. Among his books were *The Bible in Miniature* (1780), a copy of the Bible in shorthand (printed by Jeremiah Rich in 1659), and the *Newe Testament of Our Lord Jesus Christ* printed at Cambridge by John Legate in 1593. Among the other 'sixty-odd Bibles' is a very rare edition of the psalter printed by Samuel Green in 1651.

Though the director of the NYPL is a Catholic clergyman (a Jesuit, no less), the authorities were not about to allow this old country priest in to actually see the collection, or so they thought. Activists, however, do have their ways!

So, take my word for it, the collection fills ten flat cases and one wall case. Inside the wrought-iron inner gate, in the deepest recessed of the building, one can see the traveling library of Sir Edward Sullivan in its four inch case. Each of the twelve volumes, bound in vari-colored morocco, is elaborately tooled by its owner.

Another fascinating item and one that has probably not been seen by human eyes since 1928, when there was a major exhibition of miniature books at the NYPL, is an octavo 'life of John Quincy Adams' which, on being opened, turns out to be a four-shelf bookcase containing sixty-five miniature volumes. And there is also what was once thought to be the smallest book in the world, Edward Fitzgerald's translation of the *Rubaiyat of Omar Khayyam*, of which there are reportedly only fifty-seven copies known to exist.

Another noteworthy and curious item is *Peces Latinae*, dedicated to Philip III of Spain by F. Diego de Barreda, the entire text of which is cut out of paper and shown in colors by the insertion of differently shaded silk between two leaves. Executed about 1600, it is thought to be unique.

Finally, there is a copy of the ‘French Constitution’ (only an inch high), located not far from Gervase Markham’s famous and very rare *Young Sportsman’s Instructor* (London 1652).

Now, back in the real world. The librarian allowed me to personally examine five of the NYPL’s miniature treasures in the sanitized confines of Room 316. There I scrutinized Alexander Cruden’s *Concordance to the Bible* (London 1834), Robert Pollock’s *The Course of Time. A Poem* (Portland 1841), Allan Dodgeworth’s *Quadrille Dancer* (New York 1859), *Anna Letitia Barfauld’s Lessons for Children* (Philadelphia 1801), and *The Toilet with Receipts* (London, nd) which was part of Warner’s Bijou Books series.

The NYPL also has one of the two known copies of *The Royal Primer* which was printed in London by John Newberry, together with a unique copy of the first American edition of Oliver Goldsmith’s *Goody Two Shoes* (New York, 1775). My own favorite is a sermon given in 1640 on the 200th anniversary of printing. It forms the text of a little octagonal volume entitled *Eine Christliche Danck-Predigh*. The Guild of Printers probably gave this book to its members in commemoration of Gutenberg’s bicentennial. There is also an extensive collection of the entries enumerated by James D. Henderson in his *Lilliputian Newspapers* (1936), together with a complete set of the LXIVMOS.

Books, books, everywhere. There are miniatures in French, the Liege dialect, Italian, German, Swedish, Polish, Czech, Chinese, Japanese, Persian, Saacsrit, and Hindustani. Among the 130 miniature children’s books are alphabets, primers, arithmetics, and over a hundred charming little almanacs in English, French, Italian, German, and Hebrew. I was deeply impressed by the Milanese edition of ‘Dante’, published in 1878 “from the smallest font of type ever cast”. But just when one thinks he has seen the ultimate, something else surfaces-like the beautifully bound 1528 edition *Portolano*.

Unfortunately, the NYPL is an institution where bureaucratic gridlock has almost totally obstructed its ability to serve true booklovers. And that indeed is a shame. 📖

Editor’s Note, Concluding: Julian Edison published another article in the Miniature Book News, Number 150, July 2013 documenting his more recent visit to the Rare Book Room of the NYPL. The library has certainly upgraded its search facilities and has made things easier for the book collector to visit and actually handle various books. The catalogue is available online and can be accessed from your home before you ever get on the train, plane, of taxi for your visit. The web address is: catalogue.nypl.org/search. As the NYPL is the second largest library in the United States, only the Library of Congress is larger, it is certainly worth an onsite visit. The magnitude of the building and the entrance with the ‘two great stone beasts’ as described by Weber and for sure the ‘endless space’ of the reading room as described by Julian are all worth the journey. If you would like to read Julian’s article you can visit the MBS.org/news website and easily retrieve an online copy.

SONNETS OF UNHAPPINESS,

Author, Dr. Francis Prešeren

A unique edition, reported by Dr. Martin Žnideršič

Editor’s Note: Dr. Martin Žnideršič is one of the world’s foremost authorities on the subject of miniature books. He lives in Ljubljana, Slovenia. He has been a member of the Miniature Book Society since its

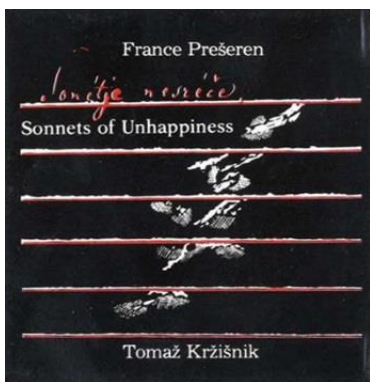
founding in 1983. For additional information about Dr. Žnideršič please review the MBS Newsletter article written by Stephen Byrne, March 2011. The following article, translated by Dr. Žnideršič was originally published in the German Miniature Book Society journal, in the September 2016 issue of the 'Miniaturbuch Journal'.

I am glad to be able to report here in the Journal about a miniature book edition, which is – no doubt – unique in the miniature book world. The work is about the edition called *Sonnets of Unhappiness* by the prominent poet Dr. France Prešeren. His poetry was translated in most European languages, as well as Chinese and Bengali.

It was in January 1983 when the idea for this edition was born in Yugoslavia, now Slovenian, publishing house Cankarjeva založba. The publisher has published from 1945 on literary miniature books in the format of 10 cm, (about 4"). Since the publisher wanted with this edition to commemorate 180th birthday of the poet, a team was organized consisting of editor-in-chief Tone Pavček, an illustrator and designer of the series, Tomaž Kržišnik, myself, and some administrative workers.

Who was France Prešeren? He was born in 1800. Studied law in Vienna and became an attorney [1828] in Kranj, however, his great love was poetry. He wrote melancholic and satiric poetry and sonnets. As a consequence of a refusal, in love, he created the six sonnets of unhappiness and a separate sonnet 'Memento Mori'. He died in 1848. Prešeren published only two books: *Kerst per Savici* (Baptism on the Savica) 1836 and in *Poezije* (Poetry) 1847. After his death, he received by the State of Slovenia many honours including the status of the greatest Slovene poet. His effigy is on two different Euro Slovene coins.

The well-known Slovene graphic artist Tomaž Kržišnik was so impressed with the *Sonnets of Unhappiness*, that he designed and printed a graphic illustration for each sonnet, which made this edition unique. He also added to the six sonnets another one, Memento Mori, which the poet did not include originally with the *Sonnets of Unhappiness*.



The publisher, Cankarjeva Založba, decided to publish this edition in three sizes. All three editions were designed by Mr. Kržišnik. The normal edition was in the format of 24 x 28 cm. The second one was a 'leposonnets of unhappinessello', 7.5 x 10 cm folded which could be stretched out to 134 x 10 cm. The third format was 5 x 5 cm. Here I would like to give more details. The large format book was printed in the silk-screen technique. All seven graphics by Tomaž

Kržišnik show the contour of the poet, which dissolves more and more, so that in the seventh graphic his contour is no longer recognizable.

The miniature book edition was published in nine languages – each language in a separate miniature book. Coproduction in the project utilized six publishers in Yugoslavia, Austria and Italy. They were the following publishers: Drava from Klagenfurt, German language, ZTT Italian language, Prosvjeta (Zagreb), Croat language, Prosvjeta Belgrade), Serbian language, Makedonska Knjiga, Macedonian language and Cankarjeva založba, Slovenian, English, French, and Russian language editions.

The edition was published in nine volumes – with each language in a separate miniature with 300 copies in each language. All editions were signed by the artist and printed in five colours. Part of the edition was supplied with a slipcase. All the editions were sold out very early after release. I think that this is a unique edition in the miniature book world and, who knows, somebody could think of publishing a similar edition in the future. 📖

*Contact information: Dr. Martin Žnideršič, Celovska 163, Ljubljana, Slovenia
E-mail: martin.znidersic@guest.anes.si*

SOME INTERESTING BOOK STUFF, INFORMATION SHARING:

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

The Creativity Caravan, The Tiny Book Show, the adventure continues with many different activities. In addition, take time to visit the ‘Shop’ for a great selection of miniature books with a very diverse subject set

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. The article; ‘Attending Your First Book Fair’ has some interesting points to make the experience a winner for you. How about ‘The Art of Ownership: Bookplates’. Always something interesting, be it an article or a link.

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

The lights are burning late into the night at the editorial office of the newsletter. The Florida Bibliophile Society’s monthly 2016 digital newsletter is a well-done publication filled with great information and activities within the book world. The September issue carried a reprint of their ‘first newsletter, date July 1, 1983’. The October issue is packed with information including an article ‘What Makes A Book Valuable?’ Always interesting to revisit these considerations.

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. The October issue of the newsletter, which is titled ‘Printed and Bound’ visits Shaw’s BookStore in Grosse Point, Michigan as well as provide an in depth view about collecting vintage and antique cloth children’s books. Much more for your reading pleasure.

PBA Galleries, <http://www.pbagalleries.com>

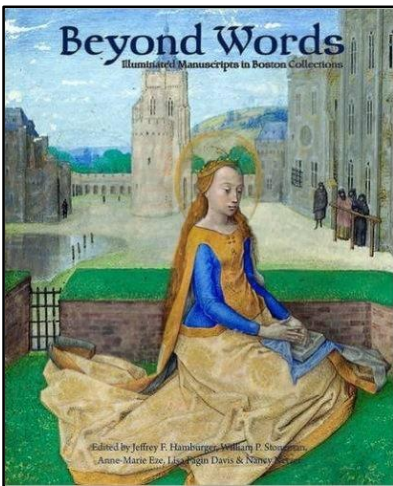
Another great auction site for the appraisal, sale and purchase of books. Online auctions are like a completely new world if you have never participated. Maybe you will want to browse ‘Sale 603’, miniature books, Rico Onuma Memorial Auction, books from the Lilliput Oval Saloon, Tokyo, this is an ‘online auction’ that is scheduled for December 8th, 2016, get that gift list out or maybe the ‘wish list’.

The Miniature Book Society, <http://www.mbs.org>

Be sure to visit this site as there should be some updates with the latest Newsletter as well as a full PDF copy of the 2016 Competition Catalogue and be sure to visit the new ‘presentations’ section.

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

MORE BOOK STUFF, A Little Known Trove of Beautiful Books:



Catalogue cover published by the McMullen Museum, available at the museum and Amazon.com


Who would think that reading the Wall Street Journal would keep you informed about ‘illuminated’ books. Such an article appeared in the September 14, 2016 edition. The article was written by Barbara Laurence Schere and introduces the reader to a special exhibit, titled ‘Beyond Words: Illuminated Manuscripts in Boston Collections’. The coordinated exhibit takes place in three Boston locations: Harvard’s Houghton Library, Boston College’s McMullen Museum, and the Isabella Stewart Gardner Museum.

The article states, “the illuminations throughout the exhibition constitute what is probably the most significant body of medieval and Renaissance painting in North America that remains unknown or at least unfamiliar to a broader public and even most scholars”. The manuscripts predate by hundreds of years the mass printing of books that we sometimes take for granted.


The exhibition at the Houghton is titled ‘Manuscripts from Church and Cloister’. The emphasis is on the centrality of books to monastic life. Male and female monasticism revolved around religion, but at its heart was a joy of all books, not just the Bible.

‘Manuscripts for Pleasure and Piety’, at the McMullen Museum, shifts the visitor’s attentions to lay readership and the place of books in medieval society. The High Middle Ages witnessed an affirmation of the visual and, with it, empirical experience. This period is regarded as the time when ‘illumination of books’ exploded to show the importance of visual demonstration in matters of faith as well as science.


The Isabella Stewart Gardner Museum exhibition explores the birth of the modern book in fifteenth-century Italy, which was the genesis of the radical shift from manuscript to print that has evolved over the last five centuries to our contemporary digital culture.

The viewing dates vary by institution but they generally are available through November and early December of 2016. Information that is more detailed can be found at the website, <http://beyoundwords2016.org>. 

PUBLICATIONS RECEIVED:


Fine Books and Collections Magazine, Autumn 2016, a large format, full color, glossy magazine devoted to fine books, collections, and printing. The current issue contains more great ‘book stuff’. Included in this issue is the ‘Autumn Auction Guide’, as well as an interesting piece about ‘In Boston, Everything Illuminated’ and of course the cover story titled ‘People on Paper, the Golden Age of Caricature’. Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine.com 

Das Miniatubuch, August issue for 2016. This journal is printed in German and done on glossy paper with full color. The website address is www.minibuch-berlin.de. 

Fellowship of American Bibliophilic Societies, Newsletter (FABS), Fall 2016. More than a bookshelf of interesting news from many book clubs as well as an excellent article titled ‘50 Years a Bookseller’, by George C. Bauman, great reading. 



Advertisement 

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 or 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" x 1". All lists are set-up in Excel format. Thank you for your interest, Sherry 

CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 64, very well done and well organized for easy viewing, 103 items with many pictures, a very good selection of antiquarian, children's, and rare books in an electronic format catalogue. Also included is a special Christmas catalogue. In addition, if you are on Karen's mailing list she also offers the 'special of the week book' with a great sale price.

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

Between the Covers Rare Books, 'Women', Catalogue 209, 8½" x 11", is done on a fine white paper with color covers as well as 64 pages. The catalogue contains nothing about miniature books but provides the details of 94 different offerings with color illustrations, many autographed and inscribed items, great catalogue. A new feature of this bookseller is the addition of their 'E-Catalogue' as part of their media mix, it is their way to get more information to the customer in a more timely fashion. Additionally, the digital format will allow them to devote 'more space' to a particular item than they can usually afford with the use and space management of a printed catalogue, *'the times they are a changing'*.

Contact info: 112 Nicholson Road, Gloucester City, NJ 08030, telephone 856-456-8008; website: www.betweenthecovers.com, E-mail: mail@betweenthecovers.com

Oak Knoll Press, Check out the website for previously issued catalogues. They are like a trip to the candy store, each is profusely illustrated with color images. The site is easy to navigate and covers the full spectrum of Oak Knoll from 'Bibliography' to 'Writing and Calligraphy', with stops at 'children's books' and 'miniatures'. Be sure to sign up for their mailing list, as there is always something new lighting up your screen or mailbox.

Contact info: 310 Delaware Street, New Castle, DE 19720, telephone 800-996-2556; website: www.oakknoll.com, E-mail: oakknoll@oakknoll.com

Bromer Booksellers, E-Catalogue, 'Recent Private Press Acquisitions', 61 items, very attractive list of special books, some at a 50% discount. A second catalogue, 'Movable Books', co-ordinated with a recent 'Moveable Book Society' conference held in Boston, 36 items, some miniatures, including a famous 'tête-bêche'. Contact info: 607 Boylston Street, Boston, MA 02116, telephone 617-247-2818; website: www.bromer.com, E-mail: books@bromer.com

Catalogues and the booksellers are wonderful friends and great resources. Catalogues are like a bag of penny candy for me, just dig in, and do not stop until you finish the last piece. Keep them in a basket next to your reading chair; summer or winter; it is always fun to revisit a catalogue, what more can I say? 📖



UPCOMING EVENTS:

Form and Content Gallery, Minneapolis, MN, November 3rd – December 10th, 2016th
Shadows and Dust, a solo exhibition by Jody Williams,
MBS member and contributor to *The Microbibliophile*
Additional information: <http://www.formandcontent.org/upcoming-exhibitions/>

International Miniature Bookbinding Competition, In the Netherlands, 2016/17, the competition will be hosted by the Stichting Handboekbinden and exhibited by the Meermannoo Museum in The Hague. More information to follow as it becomes available via Tine Krijnen, who is a subscriber and MBS member, E-Mail: miniaturboekbinden.tinekrijnen@quicknet.nl,
Additional information: <http://www.stichting-handboekbinden.eu>.

Australian Contemporary Bookbinding Exhibition, Canberra, Australia,
February 10th – March 28th, 2017
Additional information: <http://www.canberrabookbinders.org.au/news/conference-2017/australian-contemporary-bookbinding-exhibition-2017/>

Canberra Craft Bookbinders Guild, Australian National Conference, Canberra, Australia,
March 25th – 26th, 2017
Additional information: <http://www.canberrabookbinders.org.au/news/conference-2017/programme/overview/>

MBS Conclave, Oakland, CA, August 11th – 13th, 2017
Additional information: <http://www.mbs.org>


No reason to stay home; get ready, pack a PB&J for lunch, get your hat, get on your bicycle, or roller skates and meet some new friends! 

SUBSCRIPTION RENEWALS:

The Microbibliophile is printed bi-monthly. Subscriptions for 2017 are due before January of 2017. Volume XXXVI, WOW! Four pages of 8½" x 11" 1977 when Volume I was mailed to the subscribers by Bob Hanson. If you have not renewed for 2017, please do so now, with the enclosed renewal form, your check, or PayPal, no precious stones or livestock please.

The Microbibliophile
PO Box 5453
North Branch, NJ 08876

The 'Booklover's Calendar 2017 will also be available, \$5.00 each, 2 for \$9.00 postpaid.

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

THE OLD DAYS, A POEM THAT WAS US, Submitted by Edie Eisenstein:

A little house with three bedrooms
One bathroom and one car
A mower that you had to push
To make the grass look neat

In the kitchen on the wall
We had only one phone
And no need for recording things
Someone was always home

We only had a living room
Where we would congregate
Unless it was at mealtime
In the kitchen where we ate

We only had one TV set
And channels maybe two
But always there was one of them
With something worth to view

For snacks we had potato chips
That tasted like a chip
And if you wanted flavor
There was Lipton's onion dip

Store bought snacks were rare
Because my mother liked to cook
And nothing can compare to snacks
In Better Crocker's book

Weekend were for family trips
Or staying home to play
We all did things together
Even go to church

When we did our weekend trips
Depending on the weather,
No one stayed home because
We liked to be together

Sometimes we would separate
To do things on our own
But we knew where the others
Were without our own cell phones

Then there was the movies
With your favorite movie stars
And nothing could compare
To watching movies in our cars

Then there were the picnics
At the peak of summer season
Pack a lunch and find some trees
And never need a reason

Get a baseball game together
With all the friends you know
Have real action playing game
And forget the game video

Remember when the doctor
Used to be a family friend
And did not need insurance
Or a lawyer to defend

The way that he took care of you
Or what he had to do
Because he took an oath and strived
To do the best he could for you

Remember going to the store
And shopping for your honey
And when you went to pay for it
You used your own money

Nothing that you had to swipe
Or punch in some amount
And remember when the cashier
Had to take the time to count

The milkman used to go
From door to door
And it was just a few cents
More than going to the store

The mailman new each house by name
And knew where it was sent
There were not loads of mail addressed
To 'present occupant'

There was a time when just one glance
Was all that it would take
And you would know the kind of car
The model and the make

One time the music that you played
Whenever you would jive
Was from a vinyl, big holed record
Called a forty-five

Oh sure, we had our problems then
Just like we do today
And always we were striving
Trying for a better way


Oh, the simple life we lived
Still seems like so much fun
How can you explain a game
Just kick the can and run

And why would boys put baseball cards
Between bicycle spokes
And for a nickel, red machines
Had little bottled Cokes

This life seemed so much easier
Slower in some ways
I love new technology
But sure do miss those days

So time moves on an so do we
And nothing stays the same
But I sure love to reminisce
And walk down memory lane

With all today's technology
We grant that it's a plus
But it's fun to look way back and say
Hey look, guys that was us....

Thanks for the reflections... 

RESEARCH BOOKS, AN UPDATED LIST:

By Jim Brogan

People are always asking the question, ‘where can I find the answer to my question(s) about miniature books?’ Here is my 2016, ‘end of the year’ updated list.

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

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

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

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

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

ABC For Book Collectors, **9th edition**, John Carter and Nicolas Barker, 2016, Oak Knoll Press, London

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

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

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

The News-Letter of the LXIVMOS, 1927–1929, James D. Henderson, Brookline, MA (**reprint available**)

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

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

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

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

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

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


An Illustrated Bibliography of Miniature Books Published By David Bryce and Son, compiled by M. Garbett, 2014.

Fine Books and Collections magazine

Biblio Magazine, printed between 1996 and 1999

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

Miniature Book Society Newsletter, (**available via the website //mbs.org and digital.library.unt.edu**)

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

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**THE MICROBIBLIOPHILE January 2017 FRONTISPIECE:
‘Write the Story for the January 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 November 2016 issue of *The Microbibliophile*.

‘The Journey Begins On The First Page’




‘Library Day’, for a young child is a big day. Everyone lines up and then walks single file from their classroom to the library where a completely new world exists. Sometimes the book selection may be fiction or science or maybe something related to a hobby or maybe even something about a place to visit. The point is that it is a place to reflect, dream, and let your mind sail.

Appreciation of books and their ageless value is something that children learn at home and it continues to develop and be refined as their education progresses. Young children are the future bibliophiles of our world. The two smiling faces in our image are obviously recounting their adventures and expanding their dreams. Perhaps they are combining their artistic skills to make a book as a gift for a friend or family member. I am sure that the result will bring both joy to the recipient as well as a tremendous feeling of satisfaction to the creator. The handmade creation with folded paper may be the beginning of a life-long skill.

What do you see in the illustration? Is there some story within the picture that you would like to tell? The pen is all yours to match up with the paper. Tell us your story.

The deadline for submitting articles for the January 2017 issue will be December 15, 2016, electronic or paper submissions, either way, the choice is yours,

Email: editor@microbibliophile77.com or

Snail-mail: *The Microbibliophile*, P. O. Box 5453, North Branch, NJ 08876. 

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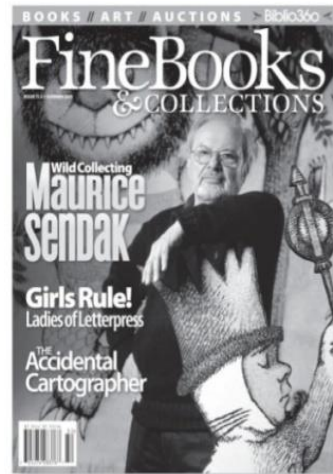
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As a feature for subscribers, *'The Microbibliophile'* will offer a classified listing service with each issue. Each message should be no more than 250 characters. Send your information to the Editor for inclusion in the next issue.

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?*
Contact information: E-mail: c.cordova@sbcglobal.net

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

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

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, MAR.'85, JUN.'85, FEB.'86, MAR.'88 and #36, #45, #60, #63, #65, and #69, for a special indexing project,
Contact information: E-mail: kbbakunas@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: karennyman2@cox.net or call 619-226-4441.

Pat Pistner is looking for 28 Raheb books (*Mudlark Miniatures* and *Littlest Library*) published in 1976 and 1977, and only 19 published
Contact information: E-mail: Pistner@me.com


Caroline Brandt would like to find a copy of *Robin Crusoe* and *The Happy Flower* published by Henry Frowde and Hodder & Stoughton. Contact information: 1500 Westbrook Court #1109, Richmond, VA 23227, or call 804-200-1260

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

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 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^{15/16}" x 6"
Contact information: E-mail: jbrogan1@verizon.net



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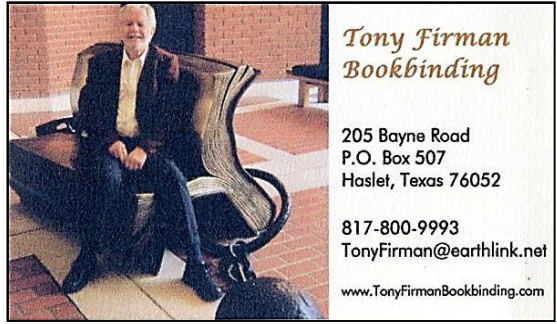


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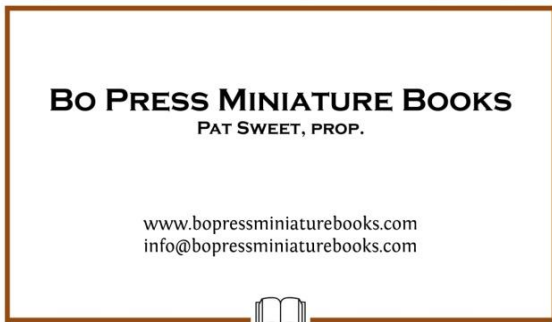
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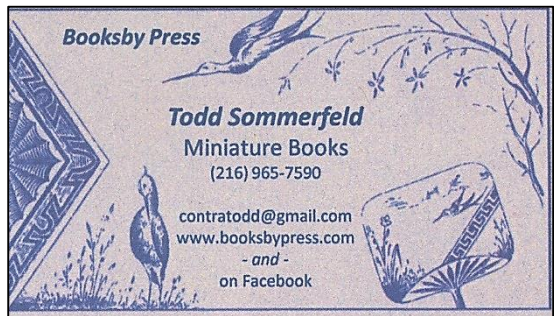
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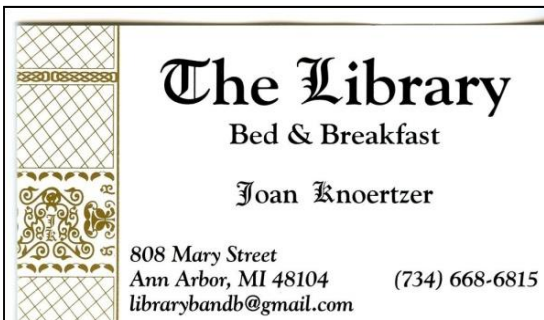
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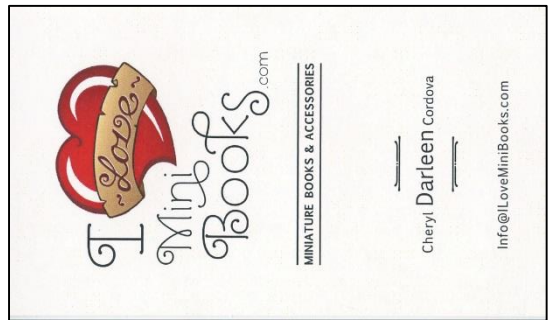
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Email: editor@microbibliophile77.com

(Deadline for January 2017 issue is December 15th)

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