

THE MICROBIBLIOPHILE®

The Bibliophile's Journal about Miniature Books & Book Arts, Branchburg, NJ

Volume XLII Number 1 Issue 241 January-February 2023



*The New Year is Full of New things, New
Opportunities, New Books, and Life.
Happy New Year*

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courtesy of bing.com

Sir Arthur Conan Doyle *Scottish Writer*

Sir Arthur Conan Doyle (May 26, 1859 – July 7, 1930) was a Scottish author who created one of the most vivid and enduring characters in English fiction, Sherlock Holmes. Doyle, while a student at the University of Edinburgh, was deeply impressed with one of his professor's abilities to observe and record a patient's condition. It is believed that this experience impressed Doyle greatly and opened the idea for creating Sherlock Holmes.

Beginning in 1881 and continuing until 1926, Doyle fascinated his readers with ever more exciting tales of detective fiction. Doyle also wrote several novels in addition to the Sherlock Holmes series.

Bradbury's *20th Century U.S. Miniature Books* lists more than fifty miniature books written by Doyle and published by Pennyweight Press (Barbara Rahab), Borrower's Press, (Jane Bernier), Black Cat Press (Norman Forgue), and The Press of Arden Park (Budd Westreich). Most recently additional Holmes stories have been published by Plum Park Press (Tony Firman).

Many of the Sherlock Holmes stories were illustrated by the famous Sidney Paget who is credited with creating the visual image of Holmes with the iconic deerstalker hat. The description of the hat was never documented in the actual text but was created as part of an illustration, the rest is history.

Some of the most memorable characters in literature are part of Doyle's work. Holmes and Watson are certainly on the top of the list. Starting with Mrs. Hudson (the landlady of 221B Baker Street), the criminal mastermind James Moriarity (the arch enemy of Holmes), and lastly Charles Augustus Milverton, (the blackmailer) were all favorites.

So many stories and so many characters, like a Dickensian journey, one could make a lifelong study of the stories, the characters, the motives, the plots, and all the adventure.

Your turn. 📖

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The Bibliophile's Journal about Miniature Books & Book Arts, Branchburg, NJ

Robert F. Hanson, Founder, 1977

ISSN #1097-5551

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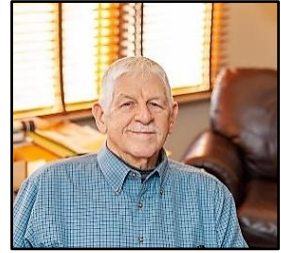
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THE MICROBIBLIOPHILE

53 Dreahook Road, Branchburg, NJ, U.S.A.
Sherry Mayo, Publisher, James M. Brogan, Editor
James M. Brogan © 2023

Greetings from the Squeaky Roll Top Desk:

WOW, what a crazy weather winter this has been, one day cold and white, the next warm enough to trick you into believing it is already spring with a thunderstorm and the tops of the daffodils poking through the mulch. Well, as Mark Twain once said, 'if you do not like the weather, wait a minute and it will change.' I guess the optimum word is 'patience'. Spring will be here regardless of what the groundhog said. Soon enough it will be time to turn over the garden soil and get the peas ready to plant. Then the rush begins with the spring clean-up, the pansies, what tomatoes to plant, being able to leave the house windows open at night, and away we go, 'pool time'.



Plum Park Press has published two new books that we have reviewed for you. One is a 'book about books' which sort of lines up with another new 'book about books' by Booksby Press, a continuation of the 'Book Culture' series. Booksby has also published their first micro miniature book. Pat Sweet has a great new pop-up miniature. The next books on the 'Bradbury 100' should certainly be of interest to you, they are all gems of the miniature book world.

There is a special card that you may draw while playing that age old game of Monopoly, Community Chest 'You have received a dividend from the bank.' While 'Rich Uncle Pennybags' does not live beyond the Monopoly board, 'you have received a dividend'. All digital subscriptions for the 2023 year will be FREE...no charge for the year. If you have already sent a check for 2023 I can either return it or just move it forward to the 2024 year. We have also changed the way we are going to do business, changing from an LLC to a home hobby business. The cost of complying with government regulations and filings etc. just cannot be sustained by a journal with limited resources. Hopefully, life will go on smoothly and the presses will roll on as they have for so many years.



I would still like some ideas from you, the readers. What would you like to read about in 2023? What special features should be pursued for your enjoyment and to satisfy your questions and interests? I will continue with the Bradbury series, the regular book reviews, and the new feature about publishers as was introduced with the last issue. So let me know what your choices are. I am all eyes and ears as the expression goes.

In closing, my message is simple, your support and interest are what keeps the ink flowing. *The Microbibliophile* is a publication of all things "miniature bookish", something new, something old, but always, I hope, something of interest for you. Thank you again for providing a place, in your home, for the journal. It is my joy and a privilege to produce it for you. 📖

FOOD FOR THOUGHT:

Ronald Reagan, 1911 - 2004
40th President of the United States, 1981 - 1989.

“Government's view of the economy could be summed up in a few short phrases: If it moves, tax it. If it keeps moving, regulate it. And if it stops moving, subsidize it”

(USPS commemorative .37 stamp issue in 2005 from the Simi Valley, California)

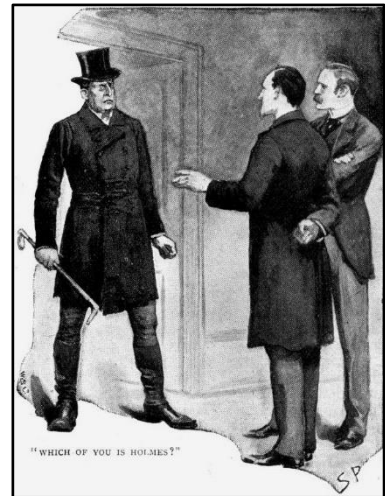


MINIATURE BOOK REVIEWS:

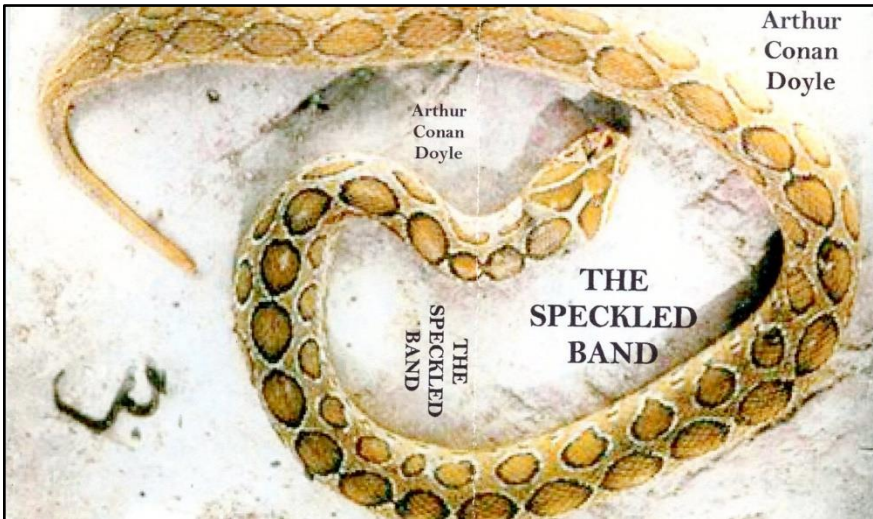
THE SPECKLED BAND, by Arthur Conan Doyle [1859 -1930], who was a widely published author as well as a physician, most known for his ‘Sherlock Holmes’ stories. He published well over a hundred stories, many related to the ‘Adventures of Sherlock Holmes’ and many were originally published in the *Strand Magazine* https://en.wikipedia.org/wiki/Strand_Magazine. Additionally, he wrote 24 novels, and several non-fiction books dealing with a variety of subjects. He began his writing career while still a student in 1879 and continued until the time of his death in 1930.

The Speckled Band was written and published as a serial feature within *Strand Magazine*, first appearing in 1892 as part of the 56 ongoing works related to the adventures of Sherlock Holmes. The original work was illustrated by Sidney Paget, those illustrations are included with the Plum Park publication. The story as well as the body of Sherlock Holmes work, has become a defining component of ‘detective fiction’. The story, is a classic tale that deals with the themes of parental greed, inheritance, and freedom.

The story begins as Holmes wakes Dr. Watson, at the early hour of 7:00 AM, to inform him that a young woman, Helen Stone, is waiting in the sitting room to discuss a serious situation. Helen’s sister died shortly before her wedding day and Helen suspects that their father Dr. Roylott, is the culprit. She now fears for her own life. Holmes agrees to take the case after listening to the details as presented by Helen. Dr. Roylott then pays Holmes a visit and threatens



Roylott confronts Watson and Holmes



dust jacket, front cover on right side...

him. Holmes quickly can determine that Roylott wants to eliminate the girls so that he can enjoy the large inheritance left by his deceased wife, the mother of the girls.

You can just imagine how this is going to go. Roylott places a poisonous snake, the titular speckled band variety, in the house air vents, hoping that the snake will kill Helen. I will leave the ending for you to read. A very good story. One of the best of the Holmes adventures for sure.

The book is bound in a tan book cloth with 'full color' printed dust jacket. There are 130 numbered pages printed with the Bell font, and there are 20 copies in the edition. The book is bound to the size 2⁷/₈" x 2¹/₈" and is priced at \$45. Excellent workmanship and printing make this a great book to handle and read. Contact Tony, Publisher, for availability and shipping charges. You will certainly enjoy the story. 📖



Strand Magazine cover 1892

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787

E-mail: TonyFirmanbook@gmail.com TonyFirmanbook@gmail.com, website: [https://Plum Park Press \(tonyfirmanbookbinding.com\)](https://PlumParkPress.com)



book and slipcase

A POP-UP BOOK OF BRIDGES, by Pat Sweet, published 2023 by the Bo Press, Pat Sweet, Publisher.

The publisher's comments sent, with the review copy of the book; "A book about suspension bridges got a lot more interesting when it turned into a pop-up book. The delightful thing about pop-ups is their movement, and bridges don't have a lot of that, except when the wind gets dangerously strong. Lifting the bridge from its background made that part of the picture become somehow more real than the rest. The pop-up engineering is correspondingly simple, and it seemed appropriate for the pictures of the bridges to be changed to black and white." Visually the black and white image presentations seems to enhance the strength of the bridges.

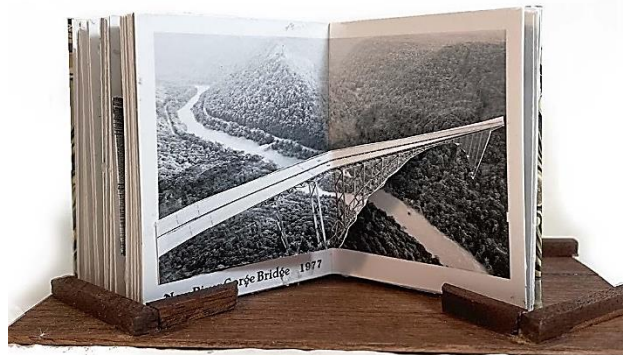
The book is bound in black, gold, and gray marbled paper by Jemma Lewis. The text pages are printed on Red River Ultra-Pro Satin Paper. The book is bound at $2\frac{5}{8}$ " x 2" x $1\frac{1}{4}$ ". It is supplied with a like covered slipcase, $2\frac{3}{4}$ " x $2\frac{1}{8}$ " x $1\frac{3}{8}$ ", together priced at \$165.



title page with illustration of the 'opening celebration' for the Brooklyn Bridge

There is an outstanding 'backstory' that goes along with the Brooklyn Bridge. The original engineer in charge of the project was stricken with the 'bends' while working on the site. His wife Emily Roebling took over the job of 'bridge engineer' to complete the bridge over a ten-year period. Emily was not an engineer by any means when she first stepped into the job but through her determination and her husband's guidance, she completed the bridge. As part of the completion process 'before' the fireworks display pictured above, Emily rode across the bridge in a horse drawn carriage, 'holding a rooster in her arms'. The rooster was an age-old symbol of 'victory'. Part of Emily's extended family lived in a large home that 'to this day' is only a few hundred feet from the 'MB' World Headquarters in Branchburg, NJ.

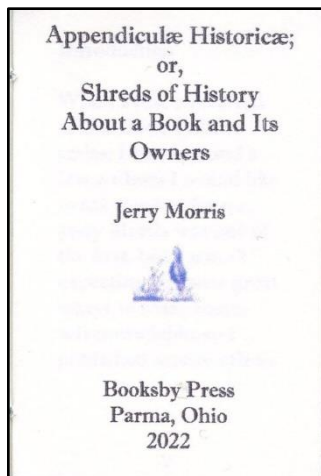
'Bridges' is an excellent example of a well-made pop-up book that is a joy to hold in your hand and operate as you turn the pages. Visit the website for more preview pictures. 📖



New River Gorge Bridge

Contact information: Pat Sweet, 231 East Blaine Street,
Riverside, CA 92507

E-mail: info@bopressminiaturebooks.com or www.bopressminiaturebooks.com



miniature book title page

About a Book and Its Owners. It was written by Fred Lucas in 1891. The book by Booksby Press outlines the journey that a copy of the original book took across many years through many libraries. The miniature is extensively illustrated with fold out pages from the original edition to highlight various details. There are additional foldouts to illustrate book plates and 'contemporary' information about the book. All in all, the essay is an extensive history lesson and tour of a book's life in various libraries and collections.

The miniature's text, 54 pages is 8 pt. 'Imprint MT Shadow', laser printed on high-quality paper. The binding size is $2\frac{5}{8}$ " x $1\frac{3}{4}$ ". The actual binding is done in a red marbled paper by Steve Pittekow and the spine is covered in a faux gray leather with the title printed in gold.

In addition to the actual essay which makes up the text of the book, there is also included a brief 'story/tribute' to the author, Jerry Morris, written by a close friend Steve Eisenstein.

The edition is limited to 200 copies, \$25.00. Excellent workmanship and an excellent series subject. Contact Todd for availability and shipping considerations. 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Ohio, 44129
E-mail: contratodd@gmail.com, website: <https://booksbypress.com>

APPENDIULÆ HISTORICÆ, an essay by Jerry Morris [1947 - 2022], published by Booksby Press, December 2022, Todd Sommerfeld, Publisher. Jerry Morris was a book collector's 'collector' who wrote extensively about the books he collected, some of his favorites were 'books about books'. *The Microbibliophile* published a three part series about 'mother books', written by Jerry beginning with September 2013 issue; [Microbib_2013_09_Final.pdf \(squarespace.com\)](#). *Appendiulæ Historiæ* is the fifth volume of the Booksby Press 'Book Culture' series and recounts about what the author considers a "Every book has a story. Many a story has yet to be told. I'm not talking about the story that is printed on the pages of the book. I'm talking about the story of the book itself. Who bought it? Where did it go afterwards? And how did it end up in my library." (Jerry Morris August 2015).

Appendiulæ Historiæ has a subtitle, 'or *Shreds of History*

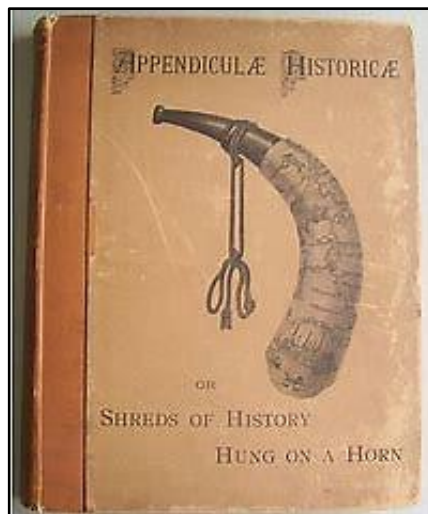
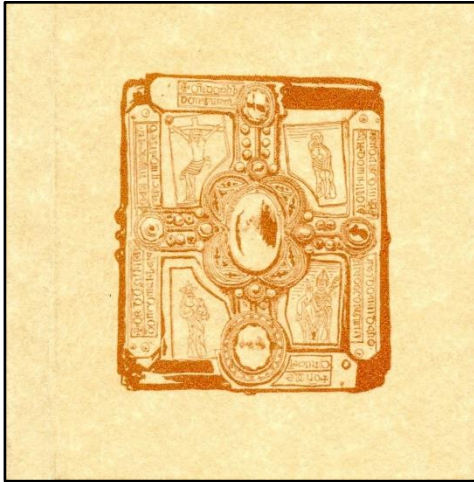


image of original publication front cover, blog.mysentimentallibrary.com



front cover

THE BOOK, ITS HISTORY and DEVELOPMENT, by Cyril Davenport, [1848-1941], published by Plum Park Press, February 2023, Tony Firman, Publisher. The original volume, with the same title, was published in 1907 by Constable & Co. London. ‘The Book’ is the third of three books written by Davenport and published by Plum Park Press; *English Embroidered Bookbindings* and *Royal English Bookbindings* were earlier miniatures, both having been reviewed in previous issues of the journal.

‘The Book’ consists of four chapters from the original publication; Books and Bookbindings, Paper, Printing, and Illustrations. There are 59 illustrations and drawings to visually annotate the text. As an example, there are three illustrations to provide a visual reference to a ‘flat back book’, a book with a flat back that is ‘falling in’ and a book with a rounded back. There is a fine discussion,

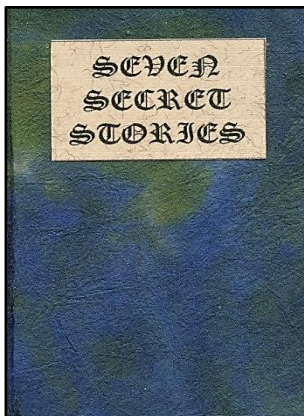
again with illustrations concerning ‘watermarks’, one of those ever-mysterious things that we see but may not be aware of how they are created and sometimes the special means associated by the maker with the end visual. The last chapter explains the various types of illustrations that have been used over more than 500 years of printing books; wood engraving, line engraving, etching, stipple, mezzotint, aquatint, lithography, and photography.

Mezzotint was a new word for me. Mezzotint is a monochrome printing process. It was the first printing process that created half-tones without using line or dot-based techniques like hatching, cross-hatching or stipple. The tonality of an image created with mezzotint is created by roughening a metal plate with thousands of little dots made by a special metal tool. In the actual printing, the tiny pits in the plate retain the ink when the face of the plate is wiped clean. The mezzotint technique/process can achieve a very high level of quality and richness in the print.

‘The Book’ is hard-bound and the front and rear boards are bound with an (animal free) vellum material. Printed directly on the beige front and rear covers is a contrasting sepia toned illustration from the text, the upper cover of the ‘Cundach of the Stowe Missal’. The title is printed directly on the spine. The volume contains 240 numbered pages and is bound to a size of $2^{15}/_{16}$ " x $2^{7}/_{8}$ ". The endpapers are also the same ‘animal free’ vellum with a traditional marbling pattern printed in a two-tone rust color.

Excellent workmanship, well done as usual. There are 20 copies in the edition, priced at \$50, contact Tony for availability and shipping. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787
E-mail: TonyFirmanbook@gmail.com,
website: [https://Plum Park Press \(tonyfirmanbookbinding.com\)](https://PlumParkPress(tonyfirmanbookbinding.com))



SEVEN SECRET STORIES, written and illustrated by Victoria Rose, published 2021, by Booksby Press, Todd Sommerfeld, Publisher.

The original review of this book was done as part of the March-April 2022 issue of the MB. This review is to highlight the publication of a micro-miniature version of the same book but in a much-reduced size format, 1" x 3/4". All the aspects of the original miniature are included in the micro miniature even the special script font on the front cover label. I cannot imagine the amount of work required to print and assemble something so small, it is always a wonder to just look at such a book and think about the intricate detailed work involved. The micro is printed in a 3 pt Ariel font and is very clear and readable without any special tools.

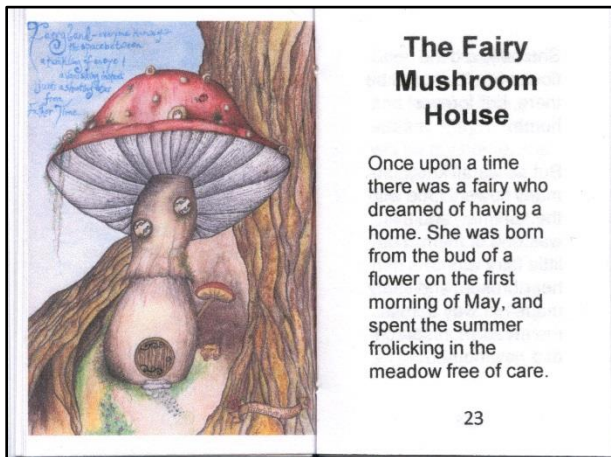
Original review follows:

Seven Secrets is a collection of seven children's stories that explain various aspects of life and 'why' they are the way they are. The first story is titled 'Mushroom Friends', it is followed by 'Autumn', and the 'Squirrel Princess'. The collection is rounded out with 'The Fairy Mushroom House', 'The Smallest Pie', 'Airport Mouse', and the 'Stars In The Treetops', Each story is introduced by a one-page illustration.

The bound size is 2⁹/₁₆" x 2¹/₈", 52 pages, utilizing 7.5 pt. Ariel font. The book is bound in a rustic tie-died blue-green paper with a beige title label applied to the front cover and another label on the spine. The book is well made and clearly printed so it is easy to read and should last through several seasons of bedtime story telling, picture sharing, and those great questions from the audience.

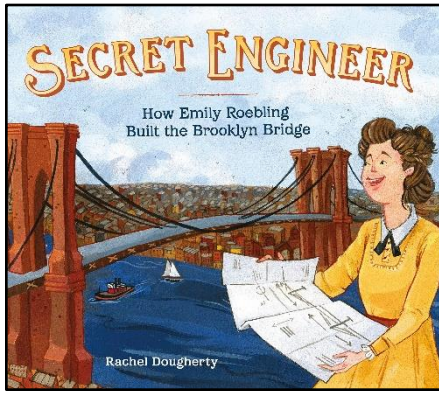
A wonderful storybook that can certainly become a special bedtime read for the grandchildren. It is an open edition, \$15, plus shipping, contact Todd for availability.

The price of the micro-miniature is \$15, same as the regular issue. Well done to Todd for attempting such a job and completing it with success. 📖



Contact information: Todd Sommerfeld, 6475 Ridge Road #1, Parma, Ohio, 44129
e-mail: contratodd@gmail.com, www.booksbypress.com

**A LITTLE EXTRA READING,
Not A Miniature But Worthy To Note,
*Secret Engineer:***



SECRET ENGINEER, written and illustrated by Rachel Dougherty, published 2019, Roaring Book Press. This is the story of Emily Roebling, the wife of John Roebling. Emily took over the building of the Brooklyn Bridge project when her husband was injured on the construction site.

The job took over ten years, as most work was in fact ‘hand labor’ during the 19th century.

The book is lavishly illustrated in full color. The bound size is 9¹/₄" x 10¹/₄", the perfect size for the intended 8-12-year-old reader audience, to turn the pages and read them. The book is supplied with a dust jacket and the endpapers are illustrations of various

bridge ‘blueprints’ with actual construction photo images. The published price of the *Secret Engineer* is \$19.

Glossary of Bridge Terms, (from *Secret Engineer* text)

anchorage block: A massive masonry block heavy enough to offset the weight of the bridge. For the Brooklyn Bridge, each one weighs about 60,000 tons.

cable: Thick rope made of many metal wires wrapped together.

caisson sickness: An illness caused by nitrogen bubbles that form in the body when a person moves too quickly from an area with high pressure, such as deep underwater, to an area with lower pressure, such as the water’s surface. Called decompression sickness or “the bends” today; it can affect scuba divers.

catenary curve: The natural curve of a hanging rope or chain when held at both ends.

deck: The roadway or walkway of a bridge.

force: An invisible push or pull on an object.

stay: A cable that runs diagonally between a tower and the deck of a bridge.

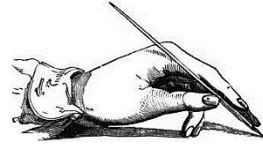
suspender: A cable that hangs vertically between the main suspension cables and the deck of a bridge.

tower: A structure that supports the cables and the deck of a bridge.

I purchased the book after reading a short news clip about ‘Engineer’s Week February 19-25, 2023’. My 9-year-old granddaughter always has the same answer for me when I ask her about school, ‘boring’. Since both her mother and grandma are both engineers, I thought the story would be of interest and maybe kindle a bit of a fire. New York City and the Brooklyn Bridge are not too far from where we live, so we will also plan a family day visit to walk across the bridge from Manhattan to Brooklyn and visit the bridge museum. The Rutgers University Library also has a large collection of Emily’s papers, maybe another family road trip. You just never know what will happen when you turn the page of a book, certainly not ‘boring’. Well done children’s books are always a joy to review, read, and share. 📖

PLEASE CONSIDER WRITING AN ARTICLE FOR *THE MICROBIBLIOPHILE:*

Please consider sharing your thoughts and ideas. Your input is always welcome at the Editor's squeaky desk. *The Microbibliophile* was conceived for the sharing of passion for all things related to miniature books and book arts. We can brainstorm together! Composing, proofreading, and nudging are always available. 📖



LIBRARY OF CONGRESS, BOOKISH TRIVIA:

How many miles of bookshelves does the library contain? With 164 million items the collection is stored on 838 miles of shelves.

The Library of Congress is America's oldest cultural institution. Founded in 1800, the Library of Congress is America's oldest federal cultural institution. It was established by the same bill that officially moved the capital to Washington D.C. from Philadelphia.

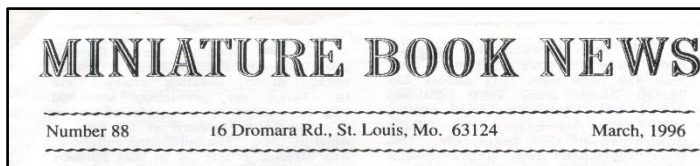
Thomas Jefferson helped rebuild the Library of Congress catalog after a fire. The Library of Congress was destroyed when the Capitol Building was set on fire by British troops during the War of 1812. Approximately 3,000 books were lost in the blaze, but luckily a friend of United States owned a collection that was even bigger. Thomas Jefferson gifted many of his own books to 're-start' the library.

The Library of Congress is home to an eclectic collection, with books ranging in size from a tiny miniature copy of "Old King Cole" to a 5-foot-by-7-foot photo book filled with color images of Bhutan.

Some big place for sure. 📖

THE MINIATURE BOOK NEWS,
Number 22, December 1970, Number 23, July 1971
By Nina Mazzo:

Editor's Note: 'The Miniature Book News' was an early publication [initial issue September 1965] that was edited and published by Julian I. Edison, beginning in 1965, consolidated into the MBS Newsletter and continued to be published through 2017. Time to revisit, learn, share, enjoy, and reflect, once again. Thank you, Nina, for your continuing contribution to 'The Microbibliophile'.

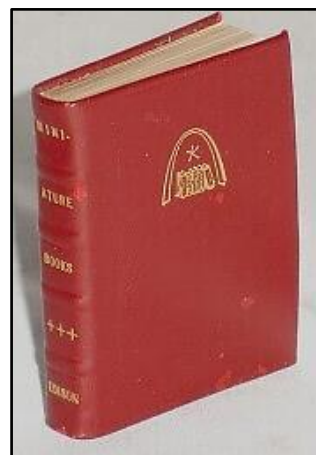


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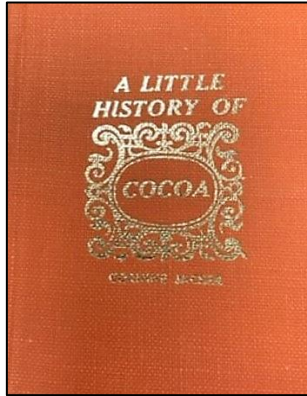
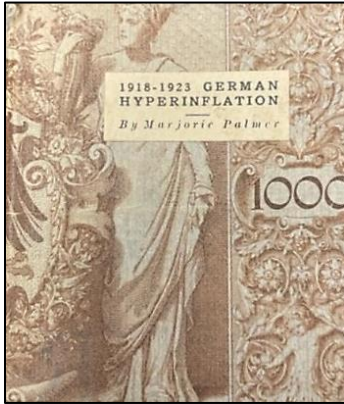
In this issue, Julian Edison, Editor reprints commentary from Doris V. Welch's book *History of Miniature Books* on miniature type. She notes that by the year 1490 type cutters had managed to cut a type small enough to take 12 lines to make one inch (what we refer to as 6 point). Fast forward to Didot in 1827 who cut his microscopic type at (2.5 point). The first types were identified by giving each a special name. The smallest sized types were given the names of gems to indicate superior excellence. So, types that were named Agate, Ruby, Pearl, and Diamond were small in size. There is an appreciation of the relationship between tiny type and tiny books. For example, *Galileo*, produced in 1896 by the Salmin Brothers, measures $1\frac{1}{16}$ " x $\frac{7}{16}$ ". Fascinating! Doris also discussed miniature books in the Library of Congress, and I admit I was surprised to learn that there has been a collection there for many years. She notes that while the library did not try to acquire them, they did accumulate them by chance. Has anyone had the opportunity to view the miniature books held in the Library of Congress?

Julian notes he is the author of a book titled *Miniature Books* - it measures $2\frac{5}{8}$ " x 2" printed in Holland and designed by Jack R. Levien. He says, "it was a true labor of love for JRL who has my thanks". Copies were \$12.50. (I checked on www.abebooks.com and found one for \$125.) (image to right)

I was curious to discover a bit more about Jack R. Levien. His work and papers are held in the archives of Rutgers University and the following information is from Rutgers's website. Trader's Press and Jack R. Levien are both imprints used by Jack. R. Levien. Trader's Press was his imprint from 1967 to 1969 when publishing miniature books in New York, while from 1970 to 1972 he



published under his own name after moving to Holland. When in New York he focused on book design and while in Holland he wrote and illustrated most of the books himself. Julian listed a few of Levien's newest publications and adds "The luxuriant Levien loosens lots more lovelies from his quiver ..." Those books include *Noah's Ark*, *A Tribute to Sig*, *Have a Cigarette*, and *Business Worries*. A few of the earliest items from the Trader's Press:



Editor's note: see Bradbury page 127-129 for a complete list of 46 titles by Jack Levin

MBN #23



title page, image courtesy of The British Museum

The HISTORY OF LITTLE GOODY TWO SHOES - Julian kicks off this issue with the backstory of this book. He notes that this book is one of the first books of original English fiction to be written directly for children. It was published in 1765 in London by book publisher John Newbery. This book went through many editions over 150 years! The book's authorship is questionable however it is generally ascribed to Oliver Goldsmith who wrote *The Vicar of Wakefield*. Did you know the story is about a child who is so poor she is happy to tell everyone she finally has two shoes! The original title page "*The History of Little Goody Two Shoes otherwise called Mrs. Margery Two Shoes. With the means by which she acquired her learning and wisdom...*"

New Publications:

Items in this MBN issue include *Up 65 Years to Larchmont* by Francis J. Weber, published by Bela Blau (\$6) from Dawson's books; *Flowers and Plants on United States Postage Stamps* by Miriam B. Lawrence, published by River's Edge Studio (\$10) and *Jabberwocky* by Lewis Carroll (\$6.75) Bookhaven Press.

The American Antiquarian Society (AAS) founded in 1812 and located in Worcester, Massachusetts contains the largest collection of printed source material relating to the history of the United States. The earliest miniature book they hold is *Wedding Ring* by William Secker printed in Boston in 1705. I remember visiting this amazing place at our MBS conference several years ago and was awestruck at the sense of history and their holdings. We were able to see many miniature books during our visit.

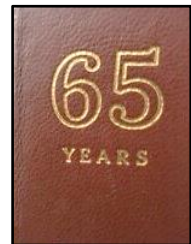
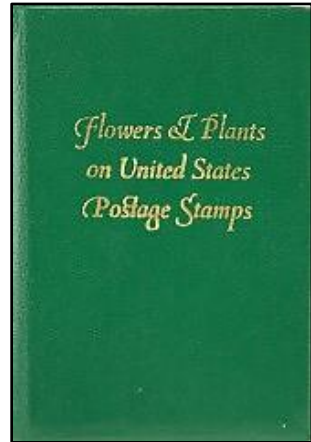
Mikrobiblion is a bibliography published in Berlin by Horodisch & Marx in 1929. Julian commented that this was a very precise bibliography with 175 pages and a listing of 254 items. Julian also notes this book is very rare. It measures 4" x 2 1/2" and the edition contains 426 numbered copies.

Well, this wraps up a look at two more issues of the *Miniature Book News*. Did you learn at least two new things?

"MICROBLIOPHILES, ONWARD!"

Always a joy. 📖

Contact information: Nina Mazzo, 1655 Delta Wind Lane, Lincoln, CA 95648
E-mail: ninamazzo@me.com



SPECIAL INTEREST,

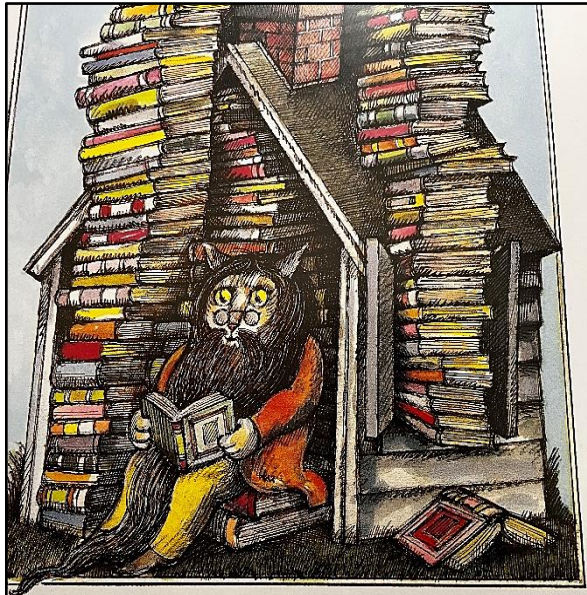
A New Feature ?

Submitted by Nina Mazzo:

TSUNDOKU - a Japanese word - defined as the act of buying a book and leaving it unread, often piled together with other unread books. I came across this word while reading bookseller Vic Zoschak's of Tavistock Books recent newsletter. I smiled and looked at those books sitting on my shelves and those scattered by my favorite chair waiting to be read. I chuckled when Vic said, "We are learning to embrace our mini libraries, to acknowledge and admire our uncracked spines." Turns out this Japanese word isn't meant to be negative but acknowledges our desire to surround ourselves with books even if some are unread. Whether standard size or miniature, our books fall open and we 'fall in' delighted to discover the adventure that awaits.

May I invite you to share a photo of your personal tsundoku? 📖

Editor's Note: this would be a great reader interest item, please do send in pictures of your tsundoku.



Books to the ceiling, books to the sky.
My piles of books are a mile high.
How I love them!
How I need them!
I'll have a long beard by the time I read them.

PUBLICATIONS RECEIVED,

Interesting Book Stuff:

The Florida Bibliophile Society continues to publish an outstanding color/ digital monthly newsletter. Always very professionally presented and full of interesting book information.

[Florida Bibliophile Society](#) - The March 2023 Newsletter has a very interesting summary of Irish writers, written by Charles M. Brown, highlighting the likes of Jonathan Swift, Oscar Wilde, Bram Stoker, George Bernard Shaw, Butler, Yeats, Joyce, and Seamus Heaney to mention a few.

Jim Reed's Books, of Birmingham, Alabama provides a weekly newsletter that is a treasure chest of book related information. They also have a good selection of miniature books available for purchase.

[Jim Reed Books - Birmingham, Alabama](#)

Electronic catalogues from 'Between the Covers' are always interesting and fun to read, especially in the winter between the TV weather reports and the never-ending deliveries of vegetable seed catalogues. The current catalogue is titled 'Latin American Literature'.

[Catalogs \(betweenthecovers.com\)](#)

ABEBOOKS, an internet book seller, hosts a lot more than lists of books on their website. One item of particular interest is the information about rare books.

[Rare Books \(abebooks.com\)](#)

As much of an internet media thing as can be is 'Wikipedia.com'. However, the listing for 'miniature book' does provide an interesting list of reference materials and additional reading selections. I was very surprised as to the amount of informative details provided.


[Miniature book - Wikipedia](#)

The Antiquarian Booksellers Association, ABAA, has an interesting website that provides an interesting selection of materials. The 2023 'National Collegiate Book collecting Contest' is highlighted in the March 15th article. The contest is jointly administered by the ABAA, FABS, The Grolier Club, and the Library of Congress.

[Antiquarian Booksellers' Association of America | Antiquarian & Rare Books | ABAA](#)

Fine Books and Collections, magazine Spring 2023 issue, there are always a lot of interesting articles for bibliophiles, 'Caveat Emptor: or some thoughts on ethics and online book buying' is a good read, followed by 'Newberry's First Children's Book', almost a miniature.

[Rare Books, Book Collection, Manuscripts and Old Maps | Fine Books & Collections \(finebooksmagazine.com\)](#)

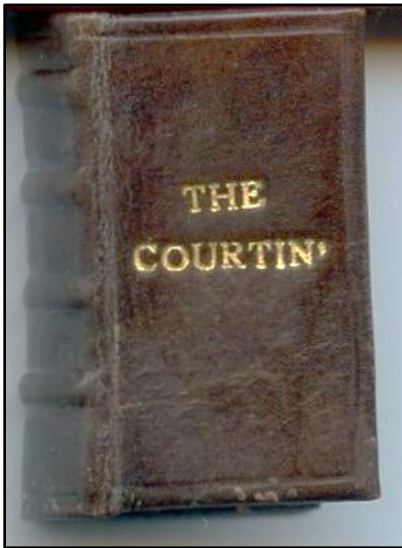
Great 'Road Trip'... from your favorite reading chair... 

BRADBURY 100, NUMBER 58,
The Courtin':

The Courtin' was published in 1938 by William Lewis Washburn. The text of the book is a poem written by James Russel Lowell [1819-1891]. In summary the poem illustrates the confusion of changing social customs at the end of the Victorian era. It was originally published in 1874. Reading the poem, you are introduced to a somewhat shy country boy, 'Zekle' who tries to propose to his sweetheart, 'Huldy'. The confusion of social customs arises regarding informing their parents of the romance. The poem is a humorous one: the first few lines...

*God makes sech nights, all white an' still
Fur 'z you can look or listen,
Moonshine an' snow on field an' hill,
All silence an' all glisten.*

*Zekle crep' up quite unbeknown
An' peeked in thru' the winder,
An' there sot Huldy all alone,
'Tth no one nigh to hender.*



picture enlarged to highlight details

Washburn was originally a commercial printer who upon his retirement began to publish miniature books from 1929 - 1942 and the books are considered gems by most collectors. The sixteen published volumes were all done on a small hand operated press in the basement of his home. The titles and subjects are very diverse and each book is beautifully bound. *The Courtin'* was published in an edition of 49 copies. My review copy is noted as a deluxe copy, Number 2, with the publisher's signature. The book is bound at 1¹/₁₆" x 3³/₄" with a fine dark brown leather, the title is gold stamped on the front cover and the rounded spine is formed with four decorative bands. There are 90 pages in the book, letterpress printed on premium paper. There are two fine line illustrations included, drawn by David Streeter. The first is in the beginning of the poem showing 'Zekle' sitting by a fire and the second at the end of the book showing 'Huldy' in a veiled dress.

The Introduction of *The Courtin'* was written by Frank Ankenbrand [1905-1972], a noted poet who also taught classes at Haddonfield High School. Haddonfield was the NJ hometown of Lewis, at the time when he was publishing miniature books. As part of his introduction Ankenbrand notes that "The particular genius of Washburn, as a maker of books, and the poetic genius of Lowell, combine to make & give a brilliant

flame”. About Lowell’s poem, Ankenbrand notes; “Dicken’s works breathe England, Dumas’s exudes France, and Lowell’s the very essence of Yankee New England.”

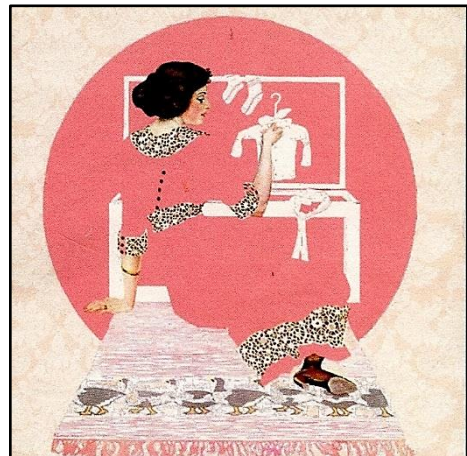
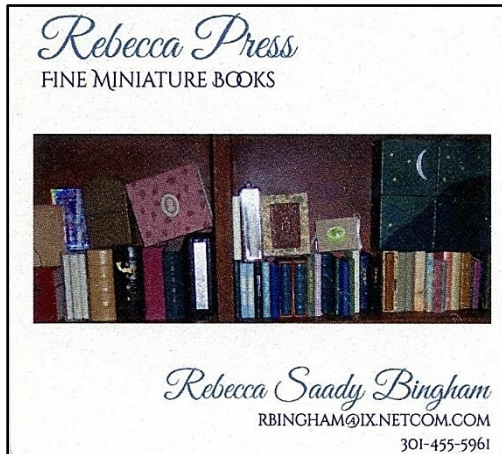


*(L) example of letterpress printing
"In meetin' come nex Sunday" refers to the pending wedding day*

The Courtin' is a rather expensive book, as are most miniatures by Lewis. The original price noted on the 'Bradbury 100 List (2001) was \$650; another copy sold in 2004 for \$330. However, they are all excellent examples of the art of making fine miniature books. They do not come to market often but certainly give it your best as there is nothing worse than 'buyers regret'. 📖

REBECCA PRESS:

I recently had the pleasure of 'visiting' with an old acquaintance, Rebecca Bingham. Look forward to a more, in depth, review at some of her most recent publications and perhaps a few not so recent ones.



Business card (L), miniature '*Good Mothers*' (R), take a look for yourself. 📖

BRADBURY 100, NUMBER 61,
More Tales For Bibliophiles:

Editor's Note: The following review/article was originally published in the March 2022 issue of The Microbibliophile, but not originally noted as being part of the Bradbury 100 list.

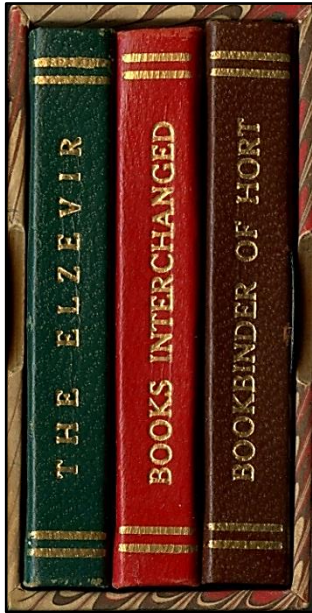
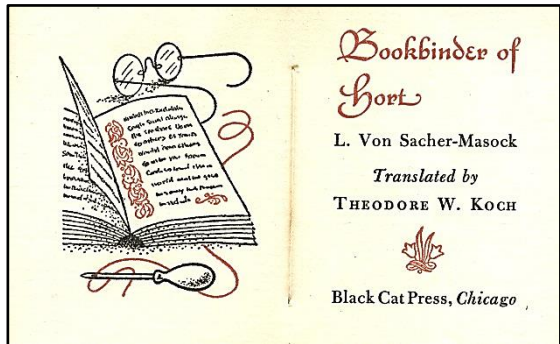


image enlarged for clarity

read nor write. Interestingly, the fees he charged for the letters depended on the 'type of letter'. A friendly letter (the least expensive), a pleasant and enticing letter, a tender letter, a touching letter, or a letter that goes straight to the heart (the most expensive). As you can imagine, the tale is somewhat of a strange tale but interesting in its own way.

Limited to 199 sets in full leather, three volumes, each are sized at 2¹/₄" x 1³/₄". They were bound by Bela Blau in full brown, red, and green leather with gilt titles and marbled endpapers and presented in slipcase covered in marbled paper. Books are letterpress printed in two colors with French-fold leaves and each with a frontispiece. Titles include *The Bookbinder of Hort* by Von Sacher-Masock; *Books Interchanged* by Hayno Focken; and *The Elzevir* by Fedor Von Zobelitz - each translated by Theodore W. Koch.

The Bookbinder of Hort is a very detailed story about a bookbinder, Simcha Kalimann who lived in the village of Hort. He could not afford to buy any books, so he read every book that was brought to him for binding. He was married to Rose, who did not appreciate his love of books and literature. In addition to being a bookbinder he had another job, that of 'Cupid's Secretary'. In another definition, he was a professional letter writer of love letters for people who could neither

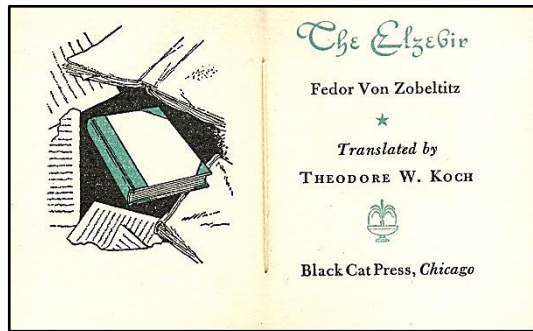
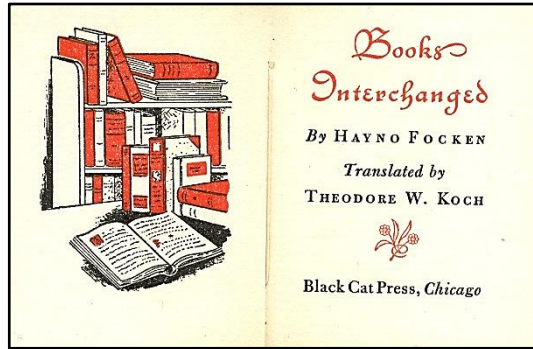


frontispiece and title page

Books Interchange is a story about a shopkeeper of a bookshop who somehow sent the ‘wrong’ gift book to the fiancée of the disappointed customer. Rather than the ‘Etiquette of Marriage’ another book ‘Eating, Drinking, and Love Songs of Daphnis’ was sent. Another somewhat strange tale.

The Elzevir is a short story about a book published by the famous Amsterdam publishers, the House of Elzevir, sometime in the late 17th century. The book was part of an entire library that had been ripped from the shelves in a war-torn chateau in Northern France and left on the floor as trash. The soldier who found the book picked it up and decided he wanted to send it to the library in Paris but when he got back to his camp the book was nowhere to be found. He returned to the chateau but ...‘I will leave the rest of the story for you to enjoy’. There is a note at the end of this book stating that the story was written in 1915 and the author has “yielded to the wish to let the seriocomic history stand as written because it at least describes the bibliophiles’ emotions in good and bad fortune.”

There you have three books about books. As there are so many times in the world of miniature books; there are a few questions about these books.



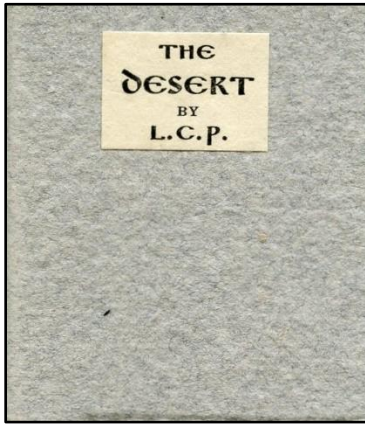
frontispieces and title pages

- There is a copyright date of 1945 in each book, however, the miniatures were published in 1966. Perhaps the original story(s) were completed at an earlier date.
- Ahead of the title page in each book is a page with the text ‘More Tales For Bibliophiles’, are there more tales other than these three?
- After the title page, there is a page of text ‘To All Members of the Caxton Club’, was this set intended to be some type of keepsake?

If you have some additional information about these books and the questions asked, please do get in touch with me so we can share the information in a future issue of *The Microbibliophile*. 📖

Editor’s Note: If you would like to read more about the Schori Press, The Microbibliophile published a lengthy article on the press in the May 2013 issue of The Microbibliophile. The link to that article is [Microbib_2013_05_Final.pdf \(squarespace.com\)](#).

BRADBURY 100, NUMBER 68,
The Desert, L.C.P.:

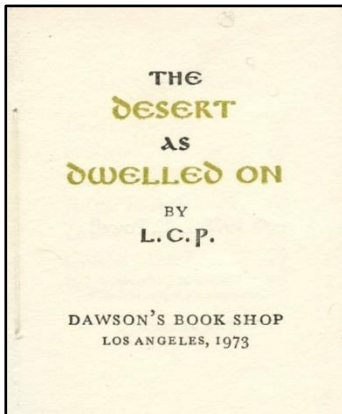


front cover

Dawson's Book Shop, of Los Angeles, has produced a most diverse and professional long list of miniature books written by some of the finest book artists and authors. One example of this work is *The Desert As Dwelled on by L.C.P.* The miniature was published in 1973. L.C.P. are the initials of Lawrence Clark Powell [1906 -2001]. Powell was a librarian as well as the author of more than 100 books, eight of which are miniatures listed in 20th Century U.S. Miniature Books.

'The Desert, L.C.P.' is a rather short book, only thirty pages. It is letterpress printed by William Cheney (Press at the Gatehouse, Cheney's written initials are inscribed in the colophon) and bound by Bella Blau with paper covers and a paper slipcase. The paper covers and slipcase are both done in a pale gray paper with a title label affixed to both the front cover as well as the spine. The illustrations were created by Don Perceval. An impressive list of contributors to the production process for sure. The book measures 2¹/₄" x 1³/₄"

and it was published with 250 copies in the edition.



title page

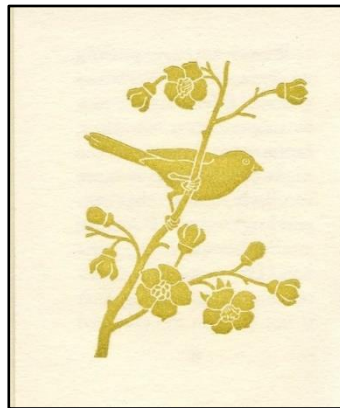
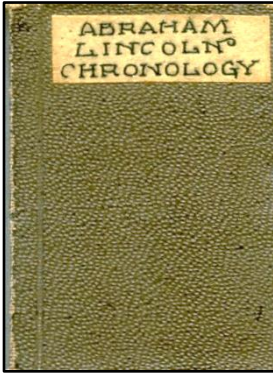


illustration 'desert sparrow'

The book is written as a documentary about Powell's move from his home in Malibu, by the sea to the *bajada* at the base of the Santa Catalinas. He explains that "everything is new to us - seasons, weather, fauna, and flora, and the night sky...The move is both rerouting and re-rooting." Powell further documents that "I too can find a new life there from which my best work will come."

Well done. 📖

BRADBURY 100, NUMBER 90,
Abraham Lincoln, Chronology



front cover

Abraham Lincoln, Chronology was written and published by Bernhardt Wall in 1946. Wall was a prominent artist who created many things in many different formats. During the mid-1940's he initiated his work in publishing miniature books, most of which were hand etched using an engraving needle and copper plates. Msgr. Francis Weber published articles about Wall's work as well as a miniature book about Wall, *Following Bernhardt Wall*, 1974, Dawson's Book Shop. Weber noted that "Bernhardt Wall was the first person to write, etch, print, and then bind his own miniature books."

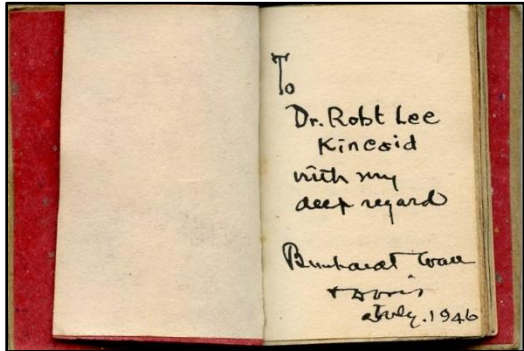
The 'Chronology' is a rather small miniature, only 34 leaves, $1\frac{13}{16}$ " x $1\frac{5}{16}$ ", bound with paper boards, with a hand etched label affixed to the front cover. The published edition contained 200 copies. Each copy is signed by the author on a special page which also carries the 'book number', my review copy is Number 51. Additionally, the review copy is

inscribed by the author to 'Dr. Robert Kincaid, with my deep regard' and again signed by the author.

Wall was a great student/ scholar of Lincoln and had written several books earlier about Lincoln. The opening page of the volume contains a brief but meaningful message from Wall, "We mortals are ever interested in the immortals". The 'Chronology' text begins with Feb 12, 1809, the day of Lincoln's birth and includes an etched illustration of the Lincoln birthplace cabin. The text continues with an illustration on almost every page highlighting several key milestone dates through his inauguration at the White House in 1861, the famous speech at Gettysburg, and then Ford's Theater. The text closes with a last page dedication by Wall, "This little book, a vest pocket edition, is dedicated to the lovers of the Lincoln ideal, B. W."

The Microbibliophile has previously published a lengthy article about Bernhardt Wall in the July 2017 issue, Volume XXXVI, Number 4 that may be of interest to you. The link address is [Microbib_2017_07V8.pdf \(squarespace.com\)](#).

Abraham Lincoln, Chronology is in fact a very rare book and an important part of the body of work completed by Wall. The Bradbury 100 list, published in 2001 documented a sale price of \$650, at that time, given inflation, I am sure a copy of 'Chronology' would command a significantly higher purchase price today. However, the miniature is a unique treasure. 📖



'Kincaid inscription'

SOMETHING OLD, SOMETHING NEW, Booksby Press, ‘Six Years A Publisher’

Editor’s Note: Sometimes we think we know the answer to a question about a story and sometimes we may only have a few pieces to the puzzle. As a new feature for the 2023 publication year, the MB will feature an article that will take you back in time to the beginnings of our favorite publication presses; how things started, where the initial ideas came from, maybe a solution to an early problem, and maybe where ‘that first push’ came from.

The first of this new feature series was written in the words of Pat Sweet, Bo Press and published with the last issue of 2022. The current article is part of an unfinished book, ‘Six-Years A Publisher’ written by Todd Sommerfeld of the Booksby Press.

PREFACE:

There are a couple of things you should know about me. First, I have always been a collector of things. From the time before I could articulate the word ‘collection’ it was the everyday items around me. Pretty rocks, different leaves, or creepy bugs, all held my attention at one time or another. At the age of eight I discovered the postage stamps on the backs of postcards my grandmother would send me, and within a year, that coins were all dated. By fourteen I found a fascination with photographic antiques that blossomed into a love for all things Victorian. Around the same time, I found that very old books could be had inexpensively, quickly turning into a passion that resulted in a 7,500-volume library. At nineteen I was introduced to miniature books which I casually collected for twenty years before shifting my focus solely to them in my late 30s.

Second, my father was an offset printer. I cannot remember a time when there was not a printing press in either the garage or the basement that I was able to play with when it was not being productive. This lasted until I was nine when he opened a storefront printing shop. It was my dream to join Dad in the business, but it was not to be. He fell ill six years later and had to sell the business. Thinking I could move into the trade I loved on my own, I studied graphic communications in high school. Unfortunately, Kinko’s came of age at the same time as I did, and a large part of the printing industry evaporated overnight. Not being able to find work in the printing field, I took up a different trade that I have been successful at for 25 years, though my heart was never far from my first love. Armed with this information it is easy to see how I would eventually find a way to combine my hobby and my trade of choice.

GENESIS:

By late 2013 I had been involved in the book collecting world for almost 30 years. I had participated as a member of the board of the Northern Ohio Bibliophilic Society (NOBS) and a member since 2008. I joined the Miniature Book Society (MBS) in 2012. I had also been thinking about publishing a miniature book myself and had even worked up a dummy book titled, *A Quire*. The premise was simple. A discussion with a friend and some confusion about what to call a gathering of pages to be bound into a book gave me the idea. In this handwritten book I had the definition of the word “quire” (a gathering of 16 pages), a hand drawn illustration of a quire, and the definition of a signature (a printed sheet after being folded to form a group of pages). Time and life moved on and this project got set aside.

In January 2014 I was asked to give a talk on the history of miniature books to NOBS, which I quickly accepted. In preparing the materials I would need. I decided that the best way to leave a lasting impression on the audience would be to send them home with a miniature book. I had no idea where I would be able to purchase the 30 or so identical books, I thought I might need so I decided to make my own. Not fancying myself an author, I chose to create a list of reference works on miniature books in my library. After writing my list, I found that I had fourteen entries, not enough to fill my new book, so I added a wish list of an additional five books. These, along with a title page, introduction, and colophon, gave me enough material to fill 24 pages. This was good but I still had no idea how to turn my typed 8½" x 11", pages into a 2" book, so I called my cousin, Mary Ann. She is a retired graphic designer with over 35 years' experience but no real idea about how to create a miniature book. So, we built this one blind. I sent her the text and she laid it out on a template of sorts. She then sent the whole thing back to me with the pages out of order. To get the proper imposition (order of pages) I cut the individual pages out and physically taped them in order in a blank book. I then opened the pages and laid them out in the proper order and found that I could squeeze all 24 pages on one sheet of copy paper. I thought I could just fold it all up, chop off the three edges, and end up with a perfect little book. That sounded good in theory but in practice I ended up with three rows of four pages printed front and back, and the center row upside down. We never did get the register (how the front and back of a page lined up) right and the text was all over the place on the pages. I had no binding experience at that time, so I used scrapbooking cardstock for my covers and had a print shop print title labels that I glued on the covers and stapled the entire thing together. Amazingly, we were able to get my 30 copies done in two months and the presentation was a success.

We had decided beforehand that I would do a limited edition of 150 copies so I would have plenty to hand out as an ambassador of miniature books to anyone who was interested. This was a fortuitous decision because a few months later I registered for my first MBS Conclave (convention) and was able to take 75 copies of *Booksby Bibliography* as keepsakes. By the end of this first chapter of Booksby Press I had 150 copies of *Booksby Bibliography*, a 3" square 24-page book printed purple on purple copy paper with purple cardstock covers and an affixed title.

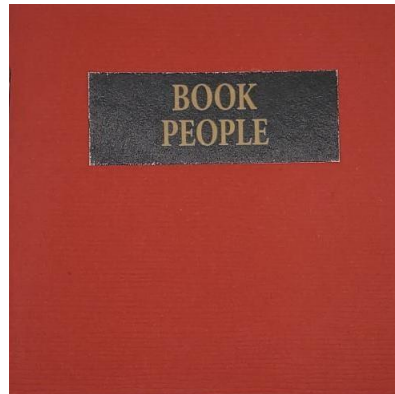
BABY STEPS:

At this point I thought *Booksby Bibliography* would be a one off. I still had no idea how to write, print, or bind a book, and I had no ideas for content, so I figured Booksby Press was defunct. Fortunately, the printer made an error on the cover titles that there was not time to fix, having printed 'Books By' instead of 'Booksby'. This led many people to ask, "What does books by bibliography mean?" Then I thought of writing a very short book explaining the origin of the press name. I quickly wrote the five pages of text and got together with my cousin, again for the layout. Number Two was a little easier, probably because it was so much shorter. I decided to use the same purple ink, paper, and cardstock but chose to hand letter the title, *What's in a Name?* on the covers. It is a 1" square and has a title page, five pages of text, and a limitation page for a total of eight pages. I quickly printed all 200 copies and began assembling them. When I was about a quarter of way through, I gave one to a friend who immediately asked, "Why is the imprint Booksy Press?" I was mortified that I had published a book about my press name but couldn't even spell it correctly.

He offered to give the defective book back and wait for a corrected copy, but I told him to keep it as I had already given out several copies, and when I became famous it would be a rare variant. I scrapped all the completed copies and printed sheets and started over. I had the corrected books done in plenty of time to distribute them at the Conclave. I was a ‘showoff’, my debut year and had two keepsakes.

At about the same time I bought the residual of a book collection from Texas. Among the books was one slightly larger book with a note from the publisher to the collector. This got me to thinking that I have precious few written letters as most of my correspondence is by email. So that I could at least have some record of my collecting activities I decided to compile the emails from three different eBay sellers into a miniature book titled *Book People*.

The process was the same for this one as it was for *Books by Bibliography*, I ended up with another 3" square stapled book, this time with 36 pages printed red on pink copy paper with red cardstock cover and a printed title label. I added a publisher’s conceit to this one by offering “20 lettered copies for friends” to the limited run of 150 numbered copies. I cannot remember today why I thought that was a good idea since the books are identical except for being limited by a letter rather than a number.



The other innovation I made to this book was adding a pocket inside the back cover to hold a copy of a second printing of *What’s in a Name?* printed in the same red ink on pink paper to match *Book People*.

In the autumn of 2014, I was asked to give my talk on miniature books at the Cleveland Public Library. The MBS traveling exhibit was brought in and my talk was heavily advertised, but unfortunately, the talk was scheduled at the height of the Ebola scare so no one showed up except librarians, interns, and some of my family. Still, I gave away 30 copies of *Book People* that day. There’s one other quick lesson I learned publishing *Book People*. Because I was presenting these emails as a historical document, I was meticulous in duplicating the emails exactly as I received them, which drove Mary Ann insane. It took every fiber of her patience to deny all her training and experience and not fix the many grammar and spelling errors she found. The result of my great care was several phone calls and letters telling me I really should have someone proofread my work before I printed my books. If I ever do a similar book, I will note in the introduction that the documents are presented with their original errors.

GROWING PAINS:

After the second talk in September, I fell into a bit of a bookmaking slump. I was not too happy with the quality of my first three books, and I really didn’t know what to do to improve my work. Then in November the workshop list for the local book arts center (Morgan Art of Papermaking Conservatory) was posted. I signed up for two workshops, one to make a Roycroft limp suede binding in January, and the other for a laced-in paper case binding in February. Through November and into December I was busy collecting the materials I would need in anticipation of

the workshops after the holidays. Then on December 16th disaster struck, I had an accident at work which left my left hand pretty much immobilized for about six weeks. Looked like I would have to take the workshops with being able to use only my right hand. The folks at the Morgan were very kind and accommodating, with one gal driving cross-town to get me because I couldn't drive. Everybody there was amazed, though not more amazed than me, that I was able to complete a hand sewn binding with one hand. This workshop taught me the basic stitches used to sew multi signature books and several gluing techniques as well as basic leather embossing. Because the instructor felt bad that my books were stapled, she even taught me how to pamphlet stitch single signature books, which I've since put to good use.

Armed with all my newfound knowledge, I went home to finish my recuperation and begin planning my next book.

This book was to be titled *Wise Man/Wise Guy* (WM/WG) and would be a commonplace book, or book of sayings, some profound and some silly. I chose a French fold construction where the sheets are printed on one side only, with the front and back of each page printed head-to-head then doubled over. This effectively doubles the thickness of your book and saves all the registration problems encountered when you print on both sides of a sheet. I neglected to mention earlier that all my books are digitally printed. Because her specialty was executive presentations, Mary Ann was most accustomed to working with PowerPoint so that's where all my books have been laid out. WM/WG measures $2\frac{3}{4}$ " x 2" and has 16 French fold pages hand bound in burgundy suede with hand marbled end sheets and a printed paper label. It was a limited edition of 75 numbered copies. To advertise, I created a miniature trifold prospectus measuring $1\frac{1}{2}$ " square.



English version (L) and Spanish version (R)

Simultaneously to the creation of WM/WG I wrote and made my second keepsake, *A Dumb Question?* Is a very short humorous story of a memory of being a new father. It only has eight pages printed front and back and was the first book I utilized the pamphlet stitch for. The text is printed on the 80# Mohawk Superfine and the cover is the scrapbooking cardstock in an olive green with the title printed directly on. It measures 2" x $1\frac{3}{16}$ " and was an edition of 150 numbered copies.

In the late spring of 2015, I met a gal on Facebook who was fascinated with my miniature books, so I offered to send her a few examples. The hitch was that she lived in Ecuador and only spoke

Spanish so I thought it would be nice to translate it into her native tongue so I asked a student studying to be a missionary in South America to do that for me. *Sabio/Listillo* was bound identically to WM/WG except the suede was green and the title label was red. Sadly, Ecuador has no functional postal system so to send it to her I'd have to go to Newark or Chicago and send it through a courier. Her copy is still on my shelf years later, waiting to be sent.

In 2015 the MBS Conclave was to be in Amsterdam, so to help defray the cost I shared a hotel room with a Russian book artist from Moscow. In early June I got to thinking that it would be nice to make a keepsake in Russian that he could read so he would feel more welcome. Then I thought a little more and realized that the attendees spoke six different languages and that I should make a keepsake for each of them, but how would I get the proper book to each person? My solution was to make six books in the six languages and put them into boxed sets.



One book, six languages, six colors

I had no idea how to translate these things and I'd never made a box before, but it didn't matter, I was going to have 100 boxed sets when I landed in Europe, period. I started by running 'What's in a Name?' through Google translate. I then sought out people who could read each of the languages and correct the text. As I would get each corrected text, I would forward it to Mary Ann to be laid out and then I'd get it back, print the 100 copies and begin assembling them. While all that was going on, I spent one Saturday in mid-June with my conservator so she could teach me how to make a simple folded box out of cardstock.

When I got on the plane eight weeks later, I had 102 boxes 1" square by $1\frac{1}{16}$ " thick each containing six books. Each book was a different color with a different language: Red- Czech, Orange- Dutch, Yellow- English, Green- German, Blue- Russian, Purple- Spanish. All 612 covers were hand lettered with a silver paint pen. Unlike the first two printings of *What's in a Name?* these were sewn. In addition to the box and *A Dumb Question?* I also sent the prospectus for WM/WG for the 'participant keepsake bag'. Three keepsakes from Booksby Press in 2015! I also submitted WM/WG for the MBS book competition in 2015. 📖

Editor's Note: A busy time for Todd in getting the Booksby Press up and running. He will supply the next installment of his article in a future issue. A point of clarification, the press name is pronounced 'Books Bee'

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, 6475 Ridge Road, #1, Parma, Ohio, 44129
E-mail: contratodd@gmail.com, website: <https://booksbypress.com>

THE WORLD OF BOOK AUCTIONS,

Sometimes; 'You Won' or 'You Have Been Out-Bid':

It is always exciting to see something on a book auction site that you would like to add to your collection. Sometimes it is a common title and in other cases it may be a very limited edition.

Such was the case with the book that I have highlighted here. It was created by Gloria Stuart, a somewhat obscure miniature book publisher, you may know her more prominently as Rose Calvert in the movie 'Titanic'. The press name that Stuart published under was Imprenta Glorias.

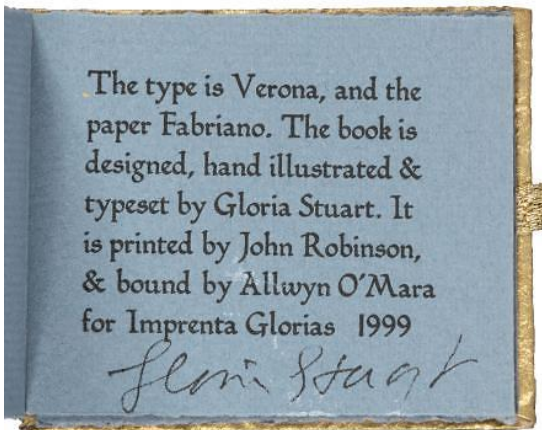
The accordion style book was published in 1999 by Stuart and contains the text of the acceptance speech by James Cameron for his Academy Award for the movie 'Titanic'. The bound size is 2³/₈" x 2⁷/₈" and there are 18 printed pages.



Front cover bound in a gold paper with a ribbon closure



Signature of author



Left colophon with signature of publisher

pictures courtesy of PBA Galleries - Auction

Needless to say 'I was out-bid' ...📖

THE FASCINATING WORLD OF BOOK ARTS,

Three makers share their stories

By **JESSICA YADEGARAN**
BAY AREA NEWS GROUP

A book artist is someone who elevates bookmaking to an art form using little more than ink, paper and a wildly creative imagination.

The Bay Area is known internationally as a hub for these handmade, architectural artist books. In addition to the region's long history of printmaking and its thriving academic book arts programs, we are home to CODEX, one of the world's largest biennial exhibitions of artists' books, fine press books and other handmade publications.

Each spring, book artists from around the world gather at the Craneway Pavilion in Richmond to display their work for the public.

We caught up with three book artists who exhibited at the most recent CODEX to talk about their materials, inspiration and often fascinating processes. Here are their stories.

BRYAN KING

Bugs. Warts. An all-seeing eye. East Bay book artist Bryan Kring starts with a simple object or idea and unleashes stories and pictures that are at once playful and profound, often with moving parts, windows and other surprises.

Kring, a printmaker and graphic designer, found his way to paper art-making via painting and drawing — he holds a BFA in both from the San Francisco Art Institute — and creative writing.

"I had a hard time parting with my paintings," says Kring, who has been tinkering with laser-printed text for nearly 20 years. "With paper you don't have that problem. You can always have multiples. And there is a certain intimacy that is created with the object when you can hold it in your hand."

Darkly humorous stories about transformation are his specialty. "Peephole" is a Twilight Zone-like tale told from the vantage point of a door's peephole, about how simple obsessions can have horrible consequences.

In "Wart," a 4- by 4-inch compressed booklet, Kring befriends a wart on his finger which turns into an eye, becomes his drinking buddy and then his mortal enemy.

Battery-operated "Lunae Secutor" is about a fictional caterpillar, which upon realizing it can't metamorphose into a butterfly, becomes depressed and seeks solace in the moon.

"I like giving personalities to everything," says Kring, who hand-painted the box-like book's fuzzy purple caterpillar. Turn a wooden handle, and the caterpillar walks toward a paper moon illuminated by a hidden LED light.

"Peephole" and "Wart" are among his best sellers — Kring's books sell on Etsy for \$10 and up. Along with "Bug," which

is as much about an internal change as it is "the natural desire to kill anything with six legs," these books connect with people, he says.

PALOMA LUCAS

Ever held a micro book in your hand? There is a whole society of book artists dedicated to making these teeny, 1½-inch books. Paloma Lucas of San Francisco is among them.

After a career in finance, the Spanish-born artist found her medium while taking a bookbinding class at Foothill College in Los Altos Hills. She discovered micro books and miniature books — those can be a tad larger — not long after. The process for making these minute readers is tedious: Lucas wears magnifying glasses, uses a miniature book press and sews the little pages together by hand.

"I like it, because it's something you can bring in your pocket and share with people," she says. "It's kind of sculptural."

Her first microbook, "Goodnight Menopause," is a parodic adaptation of the Margaret Wise Brown classic, "Goodnight Moon." Instead of bidding goodnight to the moon and mittens, this narrator addresses a fan, a scale and "a little nip of wine." The poem is by Barbara Younger; the illustrations and bookbinding are Lucas' work.

"I try to find topics that make me happy and make me laugh," she says. Her larger pieces are playful, too.

"Let's Play Pool," an experiment in triangular box making, is billiards in a box. Inside a green felt-lined triangular box that resembles a billiards rack, there are nine 2-inch mini book each colored like billiard balls. Those accordion-style books are inscribed with facts about the game and can be read by turning the pages and rotating their sides. The project was inspired by Lucas' memories of playing pool in Spain.

"Artist books represent a bridge back to the past when books were unique items cherished by their owners," she says.

NANETTE WYLDE

Retired art professor and interdisciplinary artist Nanette Wylde always included artist books in her coursework — even for students in her digital media courses.

"People like to have something in their hands," says Wylde, an educator for 26 years. "There's so much screen, and it's ephemeral. Digital doesn't have the same richness as something that's handbound."

Wylde should know. The Redwood City book artist-writer has been combining the two into

socially reflective pieces for 30 years. "Redacted Babar: ABC Free" is a meditation on the endangered populations of African and Asian elephants. The 13 landscape images in "From This Earth," a collaboration with her husband and book artist Kent Manske, are photographs of a tree stump-like paper-pulp sculpture the duo created from local

**"I like it,
because it's
something you
can bring in
your pocket
and share with
people. It's kind
of sculptural."**

Paloma Lucas
about making micro
books

craft industry byproducts such as glass, flower petals, hair, denim, grape skins and oyster shells.

"It's about a person moving through a decimated landscape to find a place that is livable again," Wylde says.

And "Over It," a relief-printed folder-like

book, features 13 ways to help actualize one's agency in turbulent times. "It's something to help people remember how to take care of themselves," says Wylde, whose artist books and electronic works are included in collections from the Fine Arts Museums of San Francisco to the University of Oxford.

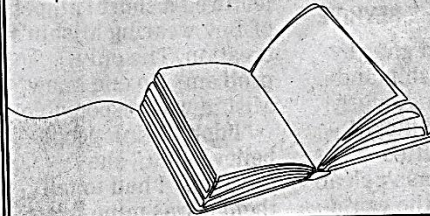
Now celebrating its 10th anniversary with a new edition, Wylde's most successful artist book to date, "Gray Matter Gardening: How to Weed Your Mind," is also a self-help. Letterpress printed on Kozo paper, which has fuzzy, weed-like embellishments, and handsewn with a French link stitch, the self-reflection how-to invites readers to create an environment conducive to weeding, determine what is and is not a weed, understand and remove the weeds and repeat as needed.

"I'm a gardener and I'm a thinker," Wylde says. "The reason I make books is because books have made me who I am. I really appreciate the exploratory experience of them."

Florida book arts sources

Miniature Arts Society of Florida, Inc.:
<http://miniatureartsocietyofflorida.com>

Jaffe Center for Book Arts at Florida Atlantic University Libraries:
<http://www.library.fau.edu/depts/spc/jaffe.htm>



My thanks to Claudia Hovey for submitting this interesting article. 📖

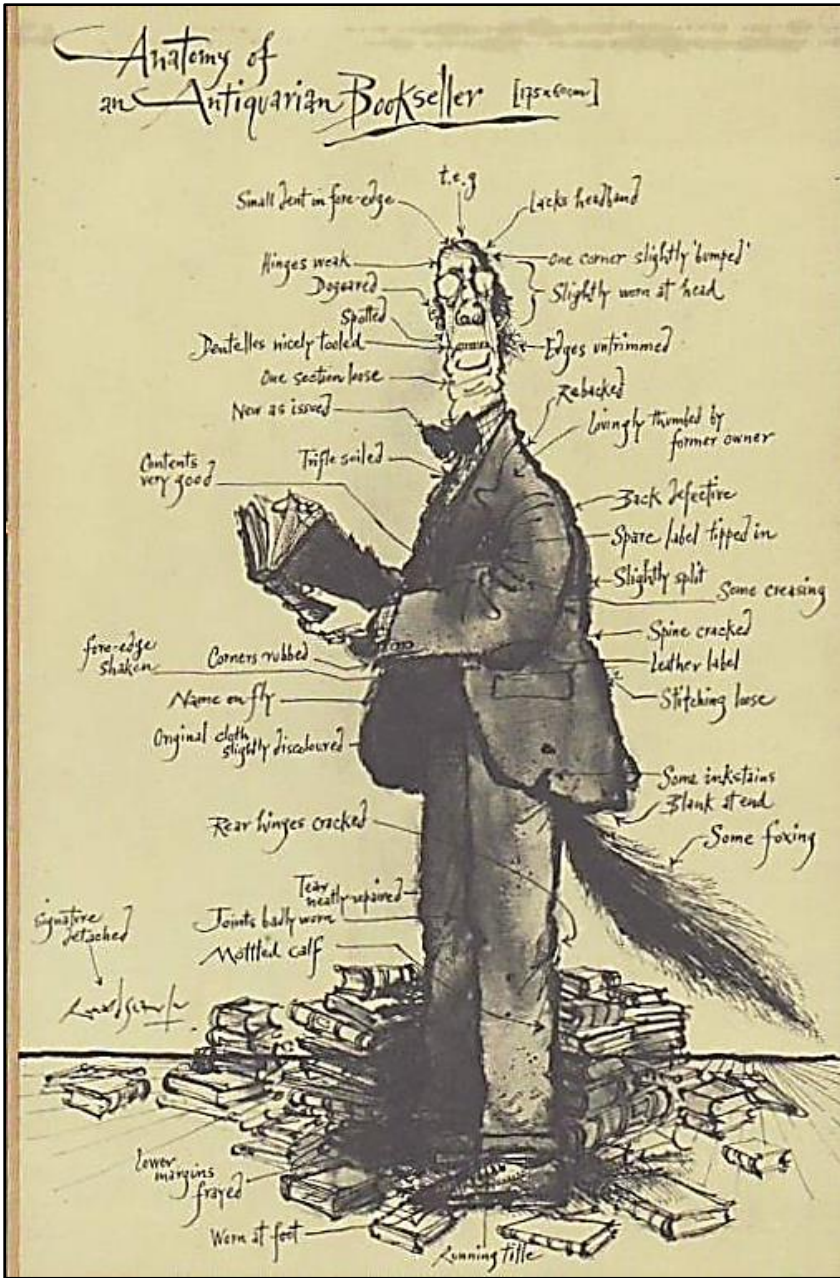


image courtesy of ronaldsearle.blogspot.com

GET THE INK READY, START THE PRESSES:

Soon we will need to think about what special things we want to do for the beginning of Spring and vacation time. School plays, weekend camping, vegetable gardening, bike riding, or maybe hiking...Between all those things, we need to make sure we have time for the world of miniature books. Maybe it is to read a book related to a particular hobby or a place you have wanted to visit that appeals to you or perhaps something entirely new for you. I am always amazed that it is more than a coincidence that when I read a miniature book, I can learn something new about something that I thought I knew all about. Something old may really be something new in the world of miniature books. We will continue the journey in the next issue with the following:

- Nina Mazzo, more news, and her insights from the *Miniature Book News...*
- *Princess Badoura*, by Laurence Housman, published by Plum Park Press...
- For sure... something new and exciting from Bo Press, you never know...
- Booksby Press, another new book...maybe...
- Another 'Bradbury 100', or two...or three...maybe *The Legend of Sleepy Hollow #46, with a fore-edge painting*
- In addition, and most importantly, hopefully a story or article written by you...

Lastly, I would really appreciate your help with any additional books on the Bradbury list. So far, the following books (numbers) have been reviewed with this series in The Microbibliophile, from the Bradbury 100 list:

14, 20, 24, 32, 33, 36, 37, 38, 42, 43, 45, 51, 55, 56, 58, 60, 61, 62, 64, 73, 76, 80, 83, 85, 86, 87, 89, 90, 95, 96, 97, 99, and 100.

If you have a copy of one of the books, not yet reviewed, and would like to write a short 'review/ article' please contact me. If you have the book and need help with the article or might loan it to me for my review, we can work through the details.

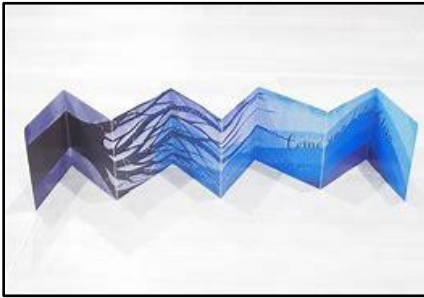
Please keep us posted on what is happening at your press or your piece of the world of miniature books. What you are reading, your discoveries, your 'wishes', and what you have on your favorite list. Anticipation and searching is the joy of collecting. If you visit a book fair or a bookshop or find an interesting article about books, please consider sharing your story in a future issue. Thank You! 📖

TERMS AND DEFINITIONS,

‘Orihon’:

Orihon is a term that is used to define a long strip of paper on which a manuscript is written in short columns across the width of the sheet with margins between them. Cyril Davenport, in his book *The Book It's History and Development* explains the origins of this book format.

The technical definition as explained by Geoffrey Glaister, *The Encyclopedia of the Book*, is as follows; the strip or roll of paper is folded to page size, the margins giving the effect of a folded fan. The term also describes a book made up of a continuous sheet, or of small single sheets, folded but uncut. Such a book is held together by cords laced through holes pierced down one side. This form, still found in China and Japan, arises from the use of extra thin paper which can only be printed on one side.



Folded paper, printed on only one side



Pierced binding tied with string



Pierced binding tied with ribbon

Something old/ something new to add to your dictionary. 📖

The term for the next issue will be **‘facsimile’**, want to give it a try? 📖

SPECIAL WANT AD LIST:

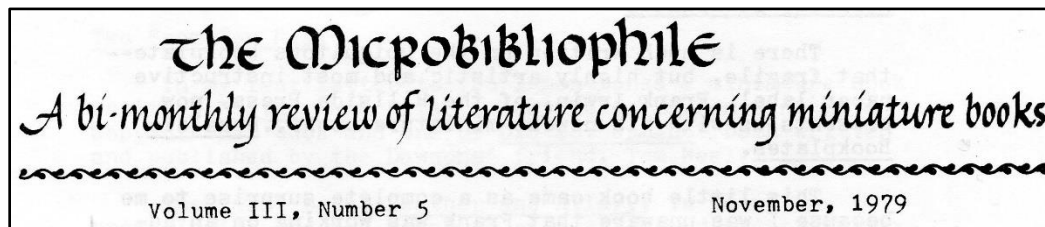
The editor is in search of the following Borrower's Press publications. If you have extra copies or would like to sell or trade what you have, please contact the editor, at hello@themicrobibliophile.com). We can pay in cash, livestock, or gemstones. 📖

Bible, Old Testament, 1975
Christmas Carol, Charles Dickens, 1975
Love Sonnets, William Shakespeare, 1976
Little Red Riding Hood, 1976
Wildflowers, Jane Bernier, 1977
Romeo and Juliet, William Shakespeare, 1978
Hansel and Gretel, Jacob and Wilhelm Grimm, 1978
Women's Fashions of the Victorian Era, Jane Bernier, 1983
Butterflies of the Americas, Jane Bernier, 1984
Embroidery, Jane Bernier, 1985
Observations of Cats, Harrison Weir, 1986
Diary, (no date) 📖

A MINIATURE BOOK WORLD FLASHBACK,

The Microbibliophile, November 1979,

44 Years Ago:



Editor's Note: The following article is a reprint from the November 1979 issue of 'The Microbibliophile'. Over the years from the beginning of 'The Microbibliophile' there have been a wealth of articles written that I think will be of interest to our current readers, be they a novice or a more experienced and 'seasoned' collector. From time to time, I will select a 'flashback' to share with you. I hope that you will enjoy the experience. The current article 'Portrait of a Miniature Press' coincides with a few articles that were published in the last years about Jane Bernier's The Borrowers Press. I do not know for sure if the letter was in response to a request from Bob Hanson for information about the Borrower's Press, production costs of miniature books, or the work efforts and related costs of letterpress vs. lithography printing processes. The first letter (from J. Bernier) is certainly interesting and touches on more than a few topics which were obviously in the forefront of the miniature book world in 1979.

Hanson asked for comments from the readers and subscribers, more than a few were received. I have included a 'reprint' of the letter received from Barbara Raheb and published in the January 1980 issue of 'The Microbibliophile'. Equally interesting and supportive of the world of miniature books.

Portrait of a Miniature Press

The Borrower's Press was established by Jane Bernier in 1974 to produce fine private press miniature books using traditional techniques. Jane recently renewed her subscription to The Microbibliophile and sent such an interesting letter that I thought you would like to see it.

Route 1, Box 174
Winterport, ME 04496
October 8, 1979

Dear Bob,

The Borrower's Press started publishing miniature books in 1974 and since that time we have produced 25 miniature books, all under 1" in size. The smallest done is 5/8" tall, but most measure 7/8" tall. Every one is printed by hand on a 5x8 Kelsey Press. We have recently acquired a 7x11 Antique Pearl press and will be using that in some of our future work. Of the 25 titles we have produced to date, there are only 8 titles that are still in print. These titles include:

1. Blake's Poetry
2. Psalms
3. Twain...Notorious
Jumping Frog
4. Sherlock Holmes...
The Five Orange Pips
5. Snow White and the Seven Dwarfs
6. American Birds
7. Hawthorne...Mr. Higgenbothams Catastrophe
8. Christmas Songs

The books are limited to 300 numbered, signed copies and many are out of print within a years time. I execute all the bindings myself from the finest binding materials available, especially chosen to be in scale with the size of the book. We use only natural materials- no plastic-just leather and marbled paper imported from France. I work very little with cloth bindings.

That gives a little background of our press efforts. The little Christmas Songs that I sent you is scheduled for announcement in November and thus your review will coincide with my mailing. The book has 94 pages and includes the background history and the complete words as they were originally written, to 12 traditional Christmas songs as well as an introduction. The frontispiece of caroling children has been beautifully executed by Amanda Epstein. The illustration has then been completely hand colored to enhance its beauty. The book is printed in entirety on 100% rag paper and is bound in scarlet leather with 23K gold title on spine and design on front.

The book also has silk headbands. The pre-publication price of this book is \$16.50 if ordered before the end of November. After that time it will be \$18. I think you will agree that this is a rather reasonable price. It is hard to compare other little books on the market with the ones that we are producing, as no one does all the work themselves, nor do any of the micro miniature book publishers have their books printed by letterpress methods. Still the prices from the other publishers of books under 1" in size are generally more expensive than mine and you get less for your money in many cases!

We feel strongly about doing all the work ourselves and will ever strive to improve the books produced. At the same time we want to keep our prices reasonable so that those collectors who are not wealthy can afford to get some of them. Miniature book collecting should not be just an interest of the wealthy, and the prices of many books far exceeds their actual 'value'. It's too bad that there are so many publishers in this business trying to make a lot of money at it. They are missing the enjoyment of trying to produce a beautiful book in miniature format. It is quality we should be after and not quantity. I am treating the book as an art form and am ever trying to improve the execution of book design on this small scale. To me it is an ongoing challenge with every new book!

Will be waiting to hear from you in regards to your views and what your comments are on our little book.

Sincerely,

Jane and Jerry Bernier

P.S. We are entirely self-taught in printing and binding so it is not impossible for an untrained person to learn the techniques.

Editor's Note: I hope you have enjoyed reading this very illuminating letter from our colleagues Jane and Jerry. I met both of these craftspersons at a miniature show last year. I think that Jane has said it all very well and to the point. I agree with her philosophy and from my desk I can also see some of the examples of "miniature books?" she has mentioned. I am also glad to see her speak to the point of prices. They are going up and this is the consequence of publisher's suppliers and sub-contractors. Obviously, presents a dilemma for all of us--publishers and collectors. I invite comments from you...perhaps you have a solution.



BARBARA J. RAHEB
COLLECTOR EDITIONS IN MINIATURE

4166 ELLENITA AVE., TARZANA, CALIFORNIA 91356
TELEPHONE (213) 344-9640

December 20, 1979

Mr. Robert F. Hanson
THE MICROBIBLIOPHILE
1627 Bob O'Link Drive
Venice, Fla. 33595

Dear Bob:

By publishing Jane Bernier's letter in its entirety rather than confining it to those portions which are solely supportive of her press efforts, and, by following it with an editorial in accordance with rather than showing impartiality or refraining entirely from comment on some of the more derogatory remarks, you have placed some of us in an awkward defensive position if we believe in what we are trying to do at all. I would like to make the following comments in response to Jane's letter:

1. Value is relative at best and simply means a feeling of fair exchange for products or services rendered. Most prices are established on a labor/material cost basis with a fair return of profit built-in. A reputable supplier will gladly honor a refund or exchange if expectation is not to satisfaction rather than incur the loss of goodwill or future patronage. It is the customer's prerogative, if not responsibility to make such a request if he is not satisfied. On this basis, nothing is lost but a feeling of trust and integrity is established for future dealings. All this should not presuppose there is a starting or learning point where applied knowledge and experience will produce cumulative degrees of "quality" with each new endeavor. No one starts at point perfection or there would be nothing to strive for in future efforts. If customer relations are respected, the customer need not be afraid to try again.

2. You cannot evaluate another man's business on the basis of your own. Competition can be a healthy asset for the imaginative person to thrive on. It provokes incentive for innovation and aspiration. The dedicated person doesn't rest on his laurels but is desirous of and anxious to develop and perfect learned skills through direct application. The customer continues to benefit through his support. One should not fear or condemn competition; neither should it be underestimated. Anyone who has worked hard to achieve a goal deserves the right to "toot their own horn" but it should hardly be necessary or proper to do so at the expense of knocking your competition. The market place will always be the final gauge of success or failure in any case.

3. Quantity need not mean a forfeiture of quality. The late Charles Scribner once said, "Book publishing in any form has always been a highly individualistic enterprise where risks are high, taste and acumen significant and financial rewards modest (to the publisher)." Quantity can also mean a large capital risk that the majority of selections offered will hold general public appeal but it doesn't guarantee this. Business philosophies and concepts vary with the individual, not withstanding a certain amount of common sense fundamentals. If the formula is successful for you, it shouldn't be necessary to question the other man's.

4. Lithography need not be a "dirty word" in miniature bookmaking. It was used on many books produced at the turn of the century, eagerly purchased today as antique books. The smallest size font produced in the U.S. today is 6 pt. with 8 pt. being the most popular; 4 pt. or smaller may possibly be available through foreign foundries but its use generally has fallen by the wayside. Patience required to work with such small type is prohibitive in most cases, especially when modern technology affords techniques for "stripping in" where smaller type is necessary.

This is also why so many miniature books are produced in a 2" format. It is an effort to maintain proper geometric proportion of available type size-to-page size. To produce a micro-miniature book today with the exclusion of handset type while still retaining a proper type-to-page proportion, two primary avenues are available: photo-mechanical reproduction through lithographic plates or photo-reduced zinc plates which are produced from a printed galley originally made from handset type. A photo engraver reduces the galley photographically to a zinc linecut. This method might be compared to a copy negative in photography in which the final print is actually three or more generations removed from the original negative. While the desired effect is achieved, there can be minimal loss and variation of definition during each step of reproduction and is, therefore, not altogether the same as working directly from handset type.

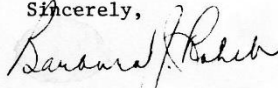
The choice of utilization for either method need not imply a lack of understanding, knowledge of, or reverence for the differences involved. It may simply mean the advantages have been weighed and the method chosen which will be most practical in serving the ultimate purpose. As Jane said, the mechanics of printing are easily learned and perfected with application. I have a background in fine art, schooled as a photo technician and photographer and own a Superior press with a 7"x9" chase, and am well-read in all these fields of interest. My personal decision was not then, unqualified.

Lithography is as integral a part of the progression of bookmaking as was Gutenberg's printing press, the introduction of papermaking through Spain from the Orient, or the refinement of precision methods which were instrumental in creating the abundance of type styles now available. Basically, the difference is ink applied to the surface of the paper as opposed to ink making an impression into the paper. Jane's inference seems to be that the basis for judging the merits of a miniature book should be whether or not it was printed offset or letterpress, all other factors for fabrication of the book remaining the same.


5. The art form as it relates to bookmaking is the applied use of the graphic arts to create a composite - in this case, a miniature book employing classic book-binding techniques. The creative devotion of the individual will show through whichever methods are used. The intelligent person does not condemn Calder for creating abstract metal sculpture because it reflects the use of materials and technology which are relative to his time and place in history anymore than he would praise Michelangelo for his classic interpretations in marble for the same reason. Each should be viewed in proper perspective and appreciated for the individual contribution made emotionally or esthetically, neither one negating the other.

As you are probably aware, the acceleration of serious dollhouse collecting has contributed greatly to the upsurge of interest in micro-miniature books. Reasons for collecting are as expansive as the number of individuals involved in this pursuit. While lithographed books may not fulfill a puristic expectation as reflected by the results of a press in the hands of a skilled technician (nor is this statement intended to minimize in any way the respect for the true artisan involved in this age-old specialized craft), such books nonetheless are a cross-section of miniature books as they are being affected by current interests and as such, deserve a representative niche in the history of miniature bookmaking.

Sincerely,



Barbara J. Raheb

There you have it. Somethings are new and somethings are pretty much the way they have been for years. My perspective is that, as noted, within the 'paragraph 5' of the second letter, 'The creative devotion of the individual will show through which ever method is used.' As always, 'I invite your comments'. 

GLOVES OR NO GLOVES:

There was a time when you were expected to always wear white cotton gloves before you could even think of turning the page of a rare book. Not exactly true, an interesting article posted at the Smithsonian Library site, [*No Love for White Gloves, or: the Cotton Menace - Smithsonian Libraries and Archives / Unbound \(si.edu\)*](#) provides an updated and interesting discussion of the subject.

“There is a unique joy in watching a video or reading a news story with images of a librarian handling a rare book. Rare books, unlike many museum objects, are still used today in the same way that they would have been when they were new centuries ago - they’re held and opened, and their pages are turned.” Click on the link and you can learn why the ‘white gloves of yesterday’ are not to be found in the rare book libraries of the world today.

Three additional articles on the same subject:

[*Gloves or No Gloves? On the Proper Handling of Rare Books & Manuscripts - Portland State University Library \(pdx.edu\)*](#) The Library of Congress recommends the following:

“Before handling any collection item, thoroughly wash and dry hands. Contrary to widespread belief, gloves are not necessarily recommended to handle rare or valuable books. Gloves (nitrile or vinyl) are always recommended if there is reason to suspect a health hazard (e.g., mold, arsenic). Clean gloves (nitrile, vinyl, or lint-free cotton) are also recommended when handling photograph albums/photographs or books with metal or ivory parts. Aside from those specific situations, it is generally preferable to handle your books with clean hands, washed with soap and thoroughly dried, rather than with gloves.”

“Misconceptions about White Gloves,” *International Preservation News* No. 37, December 2005. <https://www.ifla.org/files/assets/pac/ipn/ipnn37.pdf>

“White Gloves or Not White Gloves,” *Medieval Manuscripts Blog*, 19 August 2011. <https://blogs.bl.uk/digitisedmanuscripts/2011/08/white-gloves-or-not-white-gloves.html>

No Gloves. 

NOT YOUR CORNER BOOKSTORE,

The Livraria Lello & Irmão, commonly known in English as the Lello Bookstore, is a bookstore located in the civil parish of Cedofeita, Santo Ildefonso, Sé, Miragaia, São Nicolau e Vitória, in the northern Portuguese municipality of Porto. It is one of the oldest bookstores in Portugal and is frequently rated as one of the top bookstores in the world.

There is an interesting and fact filled article about the history of the Lello at the site:

Livraria Lello - Wikipedia

The bookstore is one of Porto's most popular sights and for good reason, with its sweeping staircases, endless bookshelves, and stunning art-nouveau decor. Whether you're an avid fan of reading, or simply want to visit this magical spot, make sure plan a visit to this magical place.

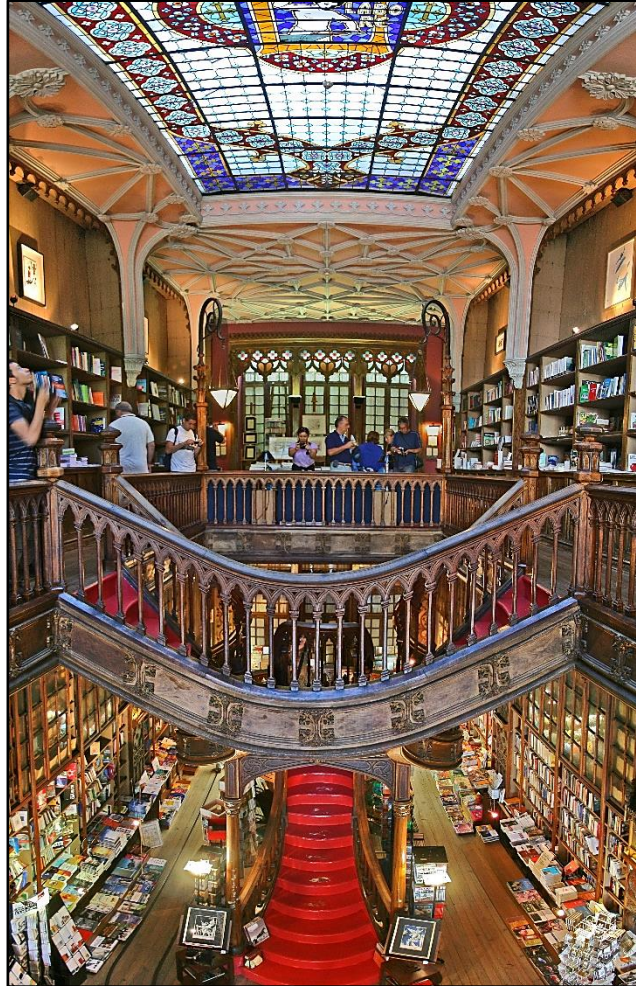


image courtesy of
<https://www.livrarialello.pt/pt/o-que-ver-na-livraria-lello-1>

Breathtaking, not too far of a trip,
well worth the ride. 📖

BEAUTIFUL LIBRARIES,

Suzzallo Library, University of Washington, Seattle, Washington:

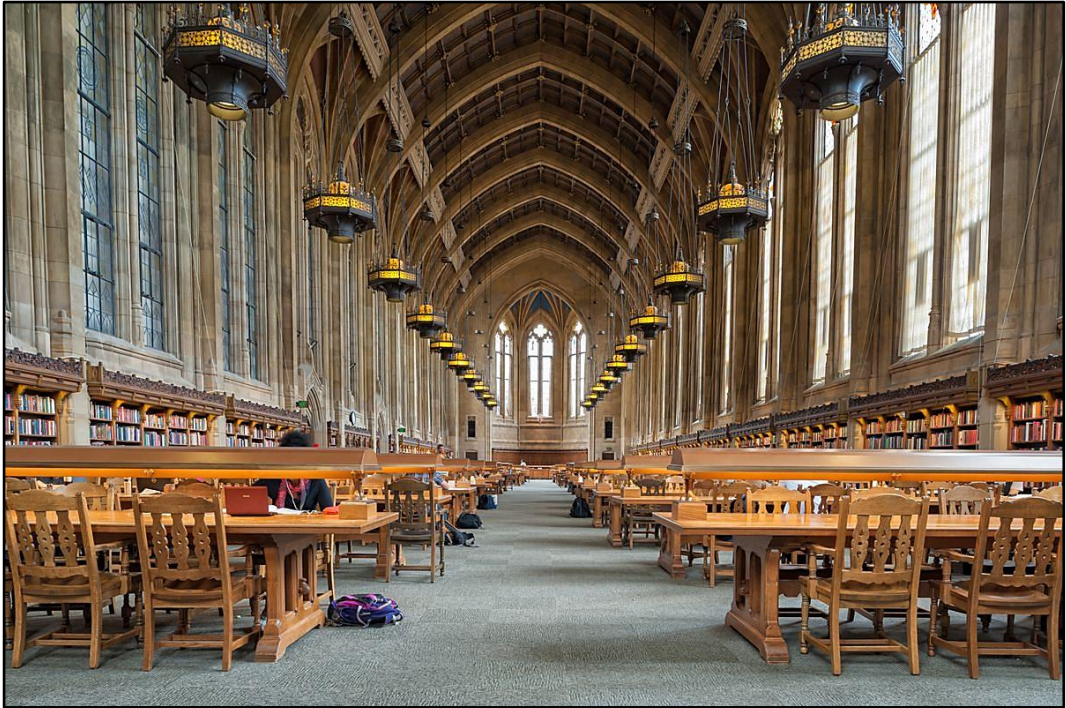


Image courtesy of www.lib.washington.edu

The library opened its doors in 1926 and was designed by Seattle architects Carl Gould and Charles Bebb. The library boasts a facade made of sandstone, precast stone, terra-cotta, and natural brick, it is reminiscent of a large middle age European cathedral. The library's Gothic style makes it one of the most impressive buildings on the entire campus.

While the exterior design and construction is impressive the 65-foot high and 250-foot-long main reading room is a sight to behold. A vaulted ceiling with bright colors and gilded details is accented by oak bookcases and carved friezes. The large leaded glass windows let in natural light and the long desks are natural study places. (You may need help pulling one of the chairs out to sit on it.)

Of the 6 million volumes that make up the university collection, approximately 1.6 million are shelved in the Suzzallo Library. The Special Collections section contains a rare book section with books printed before 1801.

If you can believe your eyes! 📖

PROPOSED FRONTISPIECE,
Volume XLII, Nbr. 2 Issue 242, March April 2023:

WOW, ANOTHER NEW YEAR...Spring, Summer Fall, and Winter...

Once again, as we do with each issue, we are offering you the opportunity to write a book tale for the next issue of *The Microbibliophile*. Either fact or fiction, do not be timid, be bold! Trust your inner self to spin a yarn or relate a childhood reading/ book memory or even a dream about tomorrow. Storytelling can be very rewarding, even magical!

What interesting books have you read or what places have you perhaps visited? Maybe it was a 'favorite place' or an 'I always wanted to visit there'. Maybe you found a missing piece for your collection or something else to share about your adventures.

Possibly, a favorite picture or illustration will ignite your imagination or touch your spirit to share. Whether a fanciful yarn, a serious conversation about books, the wish to embark on a true-life adventure; your contribution will bring you a feeling of accomplishment to you.

A memory image or a quick look at the calendar can bring things all back into focus; *"I heard the first sounds of the morning birds chirping outside my window dancing on the sill, I jumped out of bed because I wanted to be on the beach before the morning sunrise. It was a bit of a vacation goal this week to greet the dawn and the waves in the solitude of the cool morning.."*
(YOUR TURN).

How about a bit of history from a famous author or a tale about some world events such as the most famous world series, highest balloon flight, favorite miniature holiday book, or a special family tradition...all great subjects to share your thoughts about.

The deadline for submitting articles for the next issue will be April 10, 2023, electronic or paper, either way, the choice is yours.

Email: hello@themicrobibliophile.com or send via snail mail to our world headquarters campus at the confluence of the North & South Branches of the Raritan River, address on rear cover. 📖



CLASSIFIED WISH LISTS,

Buy, Sell, or Trade:

PLEASE NOTE: Each “want ad” must be submitted for each issue. This is to ensure the accuracy and “freshness” of the information presented. Thank you for understanding and participation.

As a feature for subscribers, *The Microbibliophile* offers 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.

Kathy Roberts is looking for any Shannon Mitchell miniatures. Shannon was an illuminator and calligrapher publishing as Shannon’s Miniature Manuscripts in Vancouver, Washington in the 1980’s and 1990’s



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


Todd Sommerfeld is looking for two Pairault et Cie titles, *Ali Baba*, and *La Fontaine* to complete his La Gracieuse.
Contact information: E-mail: contratodd@gmail.com or 216-965-7490.

Caroline Brandt is looking for the following miniatures:
Westminster Abbey, III, published by Boreman
Young Sportsman’s Instructor, London, ca. 1700
The Famous History of Valentine and Orson, by Snagg, London, 1801
L’Orange Geslagt, by H. Spoomaker, 1749
The Smoker’s Text Book, by J. Hamer, 1863
Smallest complete Hebrew Bible, (M. M. Scholtz publication)
Short Account of the First Rise and Progress of Printing, by T. Parker, 1763
Contact information: telephone 804-200-1260

Jim Brogan is looking,
to acquire: *The 70th Academy Awards*, by Gloria Stuart
William Lewis Washburn: Bradbury Nbrs. 4. 5. 6. 7. 9. 10. 11. 12. 20. & 22.
to sell: *The Inaugural Address of Thomas Jefferson*, published by
A. J. St. Onge, \$1500, inquire with editor....
Contact information: E-mail: jbrogan1@verizon.net

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(Deadline for the March-April 2023 issue is April 10, 2023)

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