

# THE MICROBIBLIOPHILE®

A Bimonthly Journal About Miniature Books and the Book Arts

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July 2011



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**THE MICROBIBLIOPHILE**© welcomes letters to the Editor, display and classified advertising, and all news about miniature books, miniature book publishers, authors, printers, binders, and the book arts. Please contact the editor for further information about submission of articles for publication and subscriptions. We will publish a review for each new miniature book submitted to the editor.

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A Bimonthly Journal About Miniature Books and the Book Arts

*Robert F. Hanson, Founder, 1977*

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Volume XXX, Number 4

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The Microbibliophile

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**James M. Brogan**, Editor

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## Greetings from the Squeaky Roll Top Desk:

Tempus fugit. Month Number Seven on the calendar and summer is here. Our readership continues to increase, certainly not enough to pay the mortgage, but we can keep the presses running. We now have readers in England, Spain, Scotland, Canada, Germany, Portugal, and Japan, as well as AZ, CA, CO, CT, FL, IL, KS, MA, MD, MI, MN, MO, NC, NH, NJ, NM, OH, PA, RI, SC, TX, VA, VT.

Thank you for all of your support. In a few short weeks the participants in the MBS Conclave will gather in Dublin for a grand time. I am still doing my research into those miniature books that have been published about Ireland, miniatures created by Irish authors and publishers, as well as publishers of miniatures that call Ireland their home. I am grateful to the readers who have responded with additional information about Irish books. The feedback I received was very positive on the last issue including the addition of the images of the books reviewed. Stay tuned for our special issue about Irish books, to be mailed just after the Dublin Conclave.

There are six great little books in this issue. Two books from Bo Press, two from Miscellaneous Graphics, one all the way from BB Miniatures in South Africa, and a little book about big train depots from Peter and Donna Thomas. All of these books are handmade by their publishers. I hope that the reviews will stimulate your interest in the books presented; each is truly unique unto itself. Peter Thomas has added another facet to his instructional series, with this issue his focus is the 'cover' of a book. I certainly have learned a lot from Peter's articles. Robert Hanson tells a story about his visit to the world famous 'Big Red Barn'. I have included an article, which explores the world of trains and miniature books.

Who is our expert on the use of 'dingbats', this would make an interesting future article. Remember knowledge management is all about sharing experiences. If you would like to submit a review of a favorite book, new or old, or an informative article, please do so, the invitation is always open, the choice is yours.

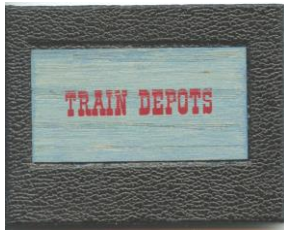
Please feel free to contact me via email or snail mail, and let me know your thoughts, ideas, and or suggestions, concerning future issues, including educational presentations or articles you believe should be shared. Let us continue our ongoing journey through the world of miniature books.

Thank you for the opportunity to bring the Microbibliophile into your life.

## Food For Thought:

“Good friends, good books and a sleepy conscience: this is the ideal life.” Mark Twain

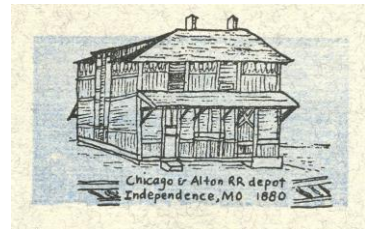
## Reviews of Miniature Books:



*Train Depots*, Peter and Donna Thomas, 2008.

Train Depots is an interesting tour of those classic train depot buildings that dotted the landscape of America beginning in the 19th century. The train depot was always an important structure in whatever town or city it was located. Some depots were very large and ornate structures such as Grand Central Station in New York City, some were only a modest wooden building as was the case with The Feather River Inn Station, in California, circa 1880. The depots were always the center of activity and a gathering place to pick-up or drop off freight and people or more importantly just a place to see friends and see what was going on around town.

The first thing that caught my eye with this miniature book was the inset title label on the cover. The label is a ‘washed blue color’ with a bold red font announcing the title. The washed label made me think of the faded weathered colors that are always part of the freight cars that are pulled along by the train engine. There are 9 line drawing illustrations of train depots included, printed in black ink on a rectangle with the same ‘washed blue color’ as is used on the title label. The depots represented in the drawings are: Grande Central, New York City, Independence, MO, Feather River, CA, San Carlos, CA, St. Louis, MO, Durand, Michigan, Kansas City, MO, San Diego, CA, and Union Station, Cincinnati, OH.



The blue rectangle used for the illustrations was printed from small blocks of wood found at the site of an old train depot in La Grand, California, and was printed so that the color offset on the reverse side of the page as well. The text was letterpress printed with handset metal type, using 14 pt. Centaur for the text, and 24 pt. Old Town for the titles, all on paper that was handmade by Peter. The book is full bound in black leather with the title stamped on a wood panel inset in the front cover. *Train Depots* is 2 1/8 inches by 3 inches, 85 numbered copies, 44 pages \$75. 📖

Contact information for Peter and Donna Thomas, 260 15<sup>th</sup> Street, Santa Cruz, CA 95062  
[www2.cruzio.com/~peteranddonna](http://www2.cruzio.com/~peteranddonna) or email: [peteranddonna@cruzio.com](mailto:peteranddonna@cruzio.com) □



***Kitty Jones and Nature Study***, published by Muriel Underwood, Miscellaneous Graphics, 2010. *Kitty Jones* is another fine book by Muriel on a fine subject, American history and early American women.

*Kitty Jones* is a poem that was originally published in the July 1905 issue of the ‘New Idea Woman’s Magazine’, which was a contemporary publication introducing early 20<sup>th</sup> century women to the latest fashions, child care suggestions, travels, and other informative information. The poem is short, however just as meaningful today as in 1905:

*Once on a time the sportive crab  
Essayed her soft pink toes to grab  
“Oh, Kitty Jones, oh Kitty Jones,  
Pray, tell me where you wear your bones?”  
“Inside,” The startled child replied;  
The crab with laughter almost died.  
“ ‘Tis healthier by far,” gasped he,  
“To wear your bones outside like me.”  
The solemn tortoise ambling by,  
On Kitty gazed with pensive eye:*

*“Pray, tell me where you hide your head  
When overcome with sudden dread?”  
“Under the bed-clothes in the night;  
Nowhere by day – it’s not polite.”  
“My child,” he wailed, beseechingly,  
“I beg you be advised by me,  
And with you always, as I do,  
Carry your bed and bed-clothes, too”  
Then in his shell retired from view.*

*Kitty Jones and Nature Study* is presented with several color period illustrations that highlight the text of the poem. The frontispiece carries an illustration from the original magazine. There are two additional illustrations that were drawn by Muriel. The book is handmade with exceptional attention to printing and binding quality. The typeface is Minion Pro and the font size is very readable and matched well to the text. The printing was completed on an HP color laser jet printer, the text page paper is Wausau Royal Fiber, smooth finish and a natural color. The cover is a blue mottled cloth with a matching paper title label; the endpapers are a pale ivory color which again complement the actual paper used for the text, 3 inches x 2 5/8 inches, 12 pages, press run of 15 copies, each signed and numbered, with a colophon, \$30 postpaid. 📖

Contact information for Muriel Underwood, 4431 N. Monticello Ave. Chicago, IL 60625 or email: [miscgraphics@att.net](mailto:miscgraphics@att.net)

***CENTAUR, The Story of a Typeface***, published by Muriel Underwood, Miscellaneous Graphics, 2011. Did you ever wonder just how you would go about designing and producing a typeface? One of those things that is on my list, certainly to investigate how it is done, where do you start, what all is required? The opening paragraph of ‘Centaur’ asks the question, “Why does one of the most elegant typefaces designed in the 20th century have a name relating to a wild creature that roamed Greece’s distant mythological past?” *Centaur, The Story of a Typeface* goes into great detail explaining the exhausting work that was done by Bruce Rogers to design and bring to fruition the typeface ‘Centaur’. Bruce Rogers, (1870 – 1957) was an independent designer with a strong background in fine printing. The original work was initiated while Rogers worked at the

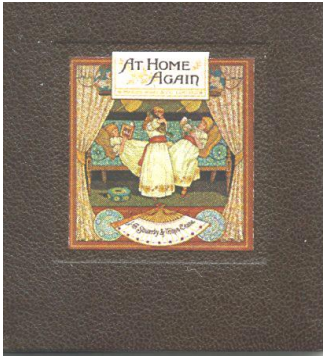
Metropolitan Museum of Art. The first application of Centaur was for exhibition labels within the museum. Rogers then expanded to use of the typeface for a book he was commissioned to do, however, the highlight of his career was his design for the Lectern Bible, published in 1935 for the London Oxford University Press, using Centaur.

*CENTAUR, The Story of a Typeface* is a handmade book, as always completed with Muriel's outstanding attention to the details of book publishing and binding. The typeface is Adobe Centaur which is the Adobe version of the Bruce Rogers' design. There are illustrations included of the mythological figures. The printing was completed on an HP color laser jet printer, the paper is Wausau Royal Fiber, smooth finish and a natural color. The cover material is pale green handmade Japanese paper. A title label is attached. The endpapers are color matched with the text printing on the title page, a nice touch. *Centaur, The Story of a Typeface*, is 3 inches x 2 5/8 inches, 14 numbered pages, press run of 29 copies, each signed and numbered by Muriel, with a colophon, \$30 postpaid. 📖

Contact information for Muriel Underwood, 4431 N. Monticello Ave. Chicago, IL 60625 or email: [miscgraphics@att.net](mailto:miscgraphics@att.net)

***Inset 4 x 6 picture here***

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*At Home Again*, Barbara Brear, BB Miniatures, 2011. We did our first review of a Barbara Brear book in our March issue and was very surprised by the quality of the book as well as just how well the mini book operated. *At Home Again* is another fine example of the workmanship that is completed by Barbara Brear. *At Home Again* is Barbara's first publication intended for the miniature book collector that is not in dollhouse scale, a book of Victorian poetry for children.

The book itself is bound with very fine dark brown leather and carries a full color title and picture surrounded with a classic imprint on the cover, young Victorian girls reading books of poetry. There are twenty poems included, each printed with a combination of Victorian page borders or a

complementary picture. A sample of the titles of the poems is: Before Breakfast, Sweets to the Sweet, White Wings, Honeysuckle, The Hammock, The Ducks, The Old Clock, Cake and Crackers, Hunt the Slipper, and Hide and Seek, all representative of times gone bye. The illustrations and picture are very detailed and complement each poem.



The endpapers are a brown and cream marbled paper by Jemma Marbling in the UK. The same paper is used to cover the presentation clamshell box, another piece of excellent work with great attention to detail. The printing is done on a digital press - Kodak NexPress by the PaperChefs company in Franschoek, South Africa. The edition is 36 books, each comes with a certificate of authenticity, and is

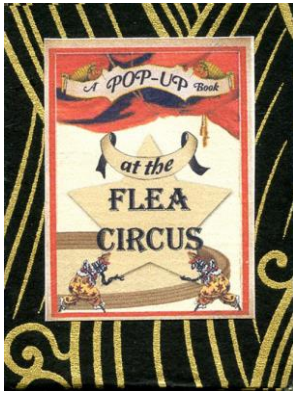


numbered and signed by Barbara.

The book dimensions are 1 ¾ inches high and 1 ½ inches wide, \$75 for the book, \$100 with the presentation box. 📖

Contact information: Barbara Brear, B.B. Miniatures, 3 Uitgift Street, Somerset West 7130, South Africa;  
<http://www.bbminiatures.homestead.com> email: [bbminiatures@yahoo.com](mailto:bbminiatures@yahoo.com)





*At the Flea Circus*, published by Pat Sweet, Bo Press, 2011. I just do not know where to begin with my review of this new ‘pop-up’ book by Pat Sweet. The slipcase is a classic piece of work in itself, a visual cornucopia. Presented in a gold and black Japanese Chiyogami paper. The slipcase has a very detailed label of each side of the case, showing the fleas dressed in their multi colored pantaloons giving the ticket holders a preamble of the activities planned for the big top, which resides between the book covers. As I held the slipcase, I could hear the sounds of the circus calliope playing as you would walk down the midway toward the main tent.

*At the Flea Circus* is presented as a two act show, each containing four different ‘pop-up’ shows. The reader is presented with a miniature souvenir program as part of the circus motif on the ‘opening’ endpaper. Act One includes the Amazing Clowns, the High Dive, the Masters of Juggling, and the High Wire Dance. Each of the pop-up scenes is just a marvel of invention; you can turn the small paper dial and move the high diving flea from his high perch into the water tank far below in the center ring. The Second Act includes the Brave Human Cannonball, the Wild Roaches, the Aerialists, and the High Wire Dance, performed by Madame Zenobia, Rosine, and Trixie. Please read through the full list of all of the performers of this ‘pop-up’ circus, you may recognize the names of these world-class circus fleas from other presentations of their daring frivolity:

Afric... *the Wild Roach Tamer*  
 Mondragon... *the Sorcerer*  
 Spit... *the Comic Servant*  
 Gog & Magog... *the Twin Trapeze Artists*  
 Bernard... *the Human Cannonball*  
 Garabas... *the Villain*  
 Hercule... *the Strongman*  
 Arlecchino... *the Acrobat*

Zszo... *the Witch*  
 Sophie... *the Kid*  
 Lola... *the Vamp*  
 Rosine... *the Tightrope Walker*  
 Trixie... *Madame's Assistant*  
 Madame X... *the Dark Lady*  
 MADAME ZENOBIA... *THE STAR*

The big top concludes with a brightly colored poster ‘See You Next Year’, the circus is always on the move from town to town. The closing endpapers provide the ticket holder with two additional miniature ‘flea’ ephemera / memorabilia listing the names and autographs of each of the circus performers. What a day at the circus; cotton candy and the popcorn.

*At the Flea Circus* uses a combination of 24 lb. cotton paper and 110 lb. cardstock material. The fonts are Ampersand and Algerian using a 10 pt. size for titles and a 6 pt. for text. Pat Sweet completes each book including all of the printing and binding with the utmost in quality and care. The book is 2 1/8 inches x 1 5/8 inches, the slipcase is 2 3/8 inches x 1 7/8 inches. There are 34 pages and 8 pop-ups, a press run of 50 copies, each numbered and signed, \$165 postpaid. There is also a special ‘smaller edition’ available, 1 1/2 inches x 1 1/8 inches. 📖

Contact information for Pat Sweet, 231 East Blaine Street, Riverside, CA 92507,  
[www.bopressminiaturebooks.com](http://www.bopressminiaturebooks.com) or email: [info@bopressminiaturebooks.com](mailto:info@bopressminiaturebooks.com)



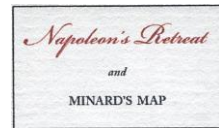
*Napoleon's Retreat and Minard's Map*, published by Pat Sweet, Bo Press, 2011. Here we have a history lesson of a great historical event presented in two miniature books within a double clamshell slipcase. As you open the slipcase the first thing you see are two heraldic emblems: the first being the coats of arms of the French Empire that Napoleon controlled in 1812, with a gold eagle at the center. The second emblem representing the Russian Imperial Empire, with the classic two-headed black eagle and Saint George at the center is included. The classic conflict begins at this point.



The first of the two volumes is divided into two major sections, the Invasion and the Retreat. Napoleon controlled most of Europe in 1812 and was at the height of his power and influence at that time. The frontispiece of the first volume contains a copy of the Adolph Northen painting 'Napoleon's Retreat from Moscow', a scene depicting the depths of Napoleon's problem. Being a man consumed by his thoughts and destiny Napoleon assembled the largest army ever seen with the intent to 'compel' Russia to honor his economic 'Continental System'. The army consisted of 450,000 men, 18,000 horses, and 10,000 oxen. Can you imagine the supply lines required to sustain an army of that size and in 1812?

If a major battle had occurred early in the campaign, the Russian forces would have been outnumbered and outgunned. However, as Napoleon approached Moscow, the city was evacuated and stripped of all supplies. Czar Alexander had no intention of surrendering and Napoleon had no option other than retreat. His army was starving for supplies and his men were dying of disease and malnutrition. The second section of the book outlines the retreat of a tired and disarrayed army. As the calendar reached into November, Napoleon had less than 20,000 men remaining in his army. He hastily returned to Paris to outrun the news of his defeat and begin building a new army. The barren landscape of Russia and the weather were the major contributors to the worst military disaster in history.

Charles Joseph Minard was a civil engineer who began to publish figurative maps in the mid-1840s. The closing section of the first volume provides a brief history of the work performed by Minard. His *Cartes Figurative* depicting the invasion and retreat from Russia by Napoleon has been called the best statistical graphic ever drawn.



The second volume of this miniature book set is devoted to present a fold out miniature version of the *Cartes Figurative*. The genius of Minard is put into perspective by this quote from Minard, "The aim of my *Cartes Figurative* is less to express statistical results, better done by numbers, than to convey promptly to the eye the relation not given quickly by numbers requiring mental calculation." As you can see from your view of the map provided, the main variables are: the size of the main army during the invasion (wide gold band at the top of the map) and the retreat (black band), the location of the army in relation to the calendar date, and the weather temperature in relation to the calendar dates. You can almost see in a glance the hardships endured by the army.

The slipcase and book set are bound in a matching navy colored bookcloth - patterned paper. The endpapers of the actual volumes and the inside of the slipcase are done in a 'brown-gold paper' that has a textured look of an old leather map case. There are 16 pages in the first volume and the foldout map in the second volume. Adobe-Caslon font is utilized with 4.5 pt. for the text and 6 pt. for titles. Pat Sweet completes each book including all of the printing and binding as well as the construction of the slipcase. There are 20 copies in the press run, each numbered and signed by Pat, \$175, postpaid. 📖

*Contact information for Pat Sweet, 231 East Blaine Street, Riverside, CA 92507,  
[www.bopressminiaturebooks.com](http://www.bopressminiaturebooks.com) or email: [info@bopressminiaturebooks.com](mailto:info@bopressminiaturebooks.com)*

*Editor's Note: Should you wish to dive deeper into the history of the Minard map and the use of graphics to paint your picture you can visit the website <http://www.edwardtufte.com>. Just amazing information. Pat is also working on two new books, a pop-up about a marionette theater and a second book about Amelia Earhart.*

## ***Thoughts on Collecting Miniature Books as Works of Art: The Covers, by Peter Thomas***


To continue my series of articles sharing what, as a person who both makes and collects books, I look for when collecting books. Since we all seem to judge books by their covers (even though many noted authorities tell us not to...) I think taking time to consider the cover of a book is the appropriate topic to discuss next.

Once again, I suggest you randomly choose five books from your collection to study while I share my thoughts about covers. Can you see any differences? If not try to find five books that all seem to be very different. Start noticing the differences. Some will be multi-colored and some will be a single color. Some will be glossy or semi-glossy and some will be non-reflective or matt. Some will be smooth or slick, other will be soft or textured. Some will be thick or rigid, while other will be thin or flexible.

Study the title if there is one printed on the front cover or spine. If there is not one ask yourself, does this create any problems or does it add to your aesthetic experience? Can you read the title? If the title is on a paper label is it affixed tight and straight? Does the paper that the title is printed on blend with the other covering materials? If it does not is there an obvious reason? If the title is stamped in gold or another color of foil, look to see how crisp the printing is. Foil stamping is very difficult. It takes a lot of practice to get the color on evenly and to have the letters look crisp rather than slurred or distorted. Does the choice of materials and lettering make sense based on the title of the book? Often a title will suggest an idea for covering for a book. For example, in our book, *The Pretty Rocks*, we inset polished semi-precious stones in the cover. A more traditional text might want a half leather binding, and experimental poetry might want to be bound in plastic.

Now close your eyes and feel each of them. How do you like the feel of material your books are bound in? Donna and I often use natural materials, leather, wood or handmade paper because of their sensual and textural qualities they impart.

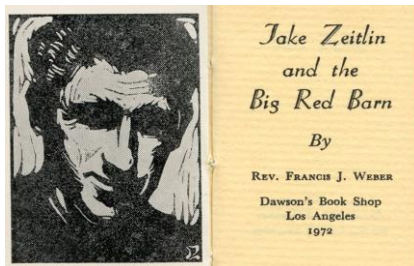
Now that you have considered the outsides of the covers try opening the books. Can they open easily? Does the cover swing all the way back without cracking or creaking? Does the book have decorative endpages? Does the choice of paper for the endpages seem to make sense in light of the title of the book and the exterior covering materials? Now check to see if you can turn the pages. Are the pages ready to fall out? Can you turn them without fear of damaging the book? It is not easy to make a book that opens well. An old binder once told me, "You can't buy experience." So very true, it takes years of practice to learn to make a book with a binding that functions properly while remaining aesthetically pleasing. If you have found a book like that in your collection, you have probably found a keeper.

By the way, in the next installment I will discuss what is inside the book - the text blocks. 

*Contact information for Peter Thomas, 260 15<sup>th</sup> Street, Santa Cruz, CA 95062 or  
[peteranddonna@cruzio.com](mailto:peteranddonna@cruzio.com)*

## ***Jake Zeitlin and His Big Red Barn: by Robert F. Orr Hanson***

The Big Red Barn (located in Los Angeles, California) was a large Pennsylvania-Dutch style building, which housed, from 1948 to 1987, a highly esteemed bookshop which specialized in the sale of rare medical and scientific books. To augment the cultural side, there were also old master prints, drawings, and other artwork sold. Jake Zeitlin and his wife, Josephine ver Brugge, whose name was also on the business signboard, operated the establishment.



The brothers Zeitlin relocated to Los Angeles from Fort Worth, Texas during the 1920's. Sam, the elder, was a great supporter of my work in miniature books and a good friend to Helen and me. He was a retired business executive who was later involved with Zeitlin Periodicals, Inc. –a business selling learned journals and magazines to worldwide buyers. It was housed in a warehouse building owned by Sam's son, Stanley. It was on a frequent visit to the Golden State that Sam introduced us to Jake.

Arriving in Los Angeles in 1925, the young Jake, who was an aspiring poet and book reviewer in Texas, worked a variety of jobs before getting established in the antiquarian book business by Ernest Dawson (the father of Glen Dawson) who was the founder of the famed Dawson's Book Shop. After selling books from successively larger premises, in 1948, Zeitlin & ver Brugge Booksellers (his wife had joined him in the shop by then) moved to a large red barn situated at 815 North La Cienga Boulevard. It was here that literary lions such as: Carl Sandburg, John Steinbeck, Lawrence Clark Powell (the UCLA Library director), Carmel poet Robinson Jeffers, William Saroyan and Ward Ritchie (printer and book designer), to name a few, came to visit, browse, buy and sell. Can you imagine, from the barn's shelves were sold original works by and about Leonardo Da Vinci and Florence Nightingale as well as First and Second Shakespeare Folios. Moreover, there were Galileo manuscripts, first editions of Copernicus, scores from Beethoven and letters from George Washington. No wonder the shop contained a walk-in safe!

So it was on a visit, in 1982, the Hansons were invited to a restaurant lunch with the brothers Zeitlin, after a most enjoyable repast and fascinating book chat, we all repaired to the "Big Red Barn". There we were able to browse the shelves, meet with the assistants (one of whom was Jeff Weber who went on to start his own antiquarian bookshop in Glendale where he continues to specialize in fore-edge paintings, ([www.weberrarebooks.com](http://www.weberrarebooks.com))). And as her wont, my better half, Helen, had to photograph the brothers and another photo of this writer standing in front of the "Big Red Barn". There were many, many highlights in the career of Jake Zeitlin. Among them were international notoriety in book collecting and bookselling circles, the sale of whole collections to celebrated libraries, lectures to learned scientific societies in various countries, and an honorary Doctor of Letters, in 1981, from Occidental College. Probably the highest peak was

reached in 1983, he brokered the sale of 144 illuminated manuscripts from the Krauss collection to the Getty Museum for thirty million dollars.

But as we must all do, in 1987, Jacob Israel Zeitlin passed from this planet at the age of 84 glorious years from a heart condition. While members of his family decided not to continue the business (as many other families also decide) the memory of this landmark book selling business will be remembered thusly: I know not the full detail, but in 1972 the Rev. Francis J Weber wrote and Dawson's Book Shop published, a miniature book entitled, *JAKE ZEITLIN AND THE BIG RED BARN*. The little book was printed and bound by Cathay Press Limited of Hong Kong. It measured 2½ inches x 1⅝ inches and contained 15 pages of text and a portrait reproduction of Jake on the frontispiece. The text was a biographical tribute to the man, his scholarship, business acumen and all around love of the printed word.

But wait, there's more! Another edition, a little bit different, appeared with the same 1972 publication date. This miniature book, much more pleasing in outward appearance, carried the same text. Smaller, it measured 2 x 1 ½" wide, had 16 pages and the frontispiece was a caricature of a harried book lover leafing through a couple of books. The binding was pale red cloth with the outline of a large barn and the title, all in gilt. The colophon stated that "ca. 150 copies were pirated from the HONG KONG EDITION by the Press in the Gatehouse." What marvelous things are our miniature books!

Needless to say, Helen and I left the "Big Red Barn" with warm feelings for the friendship, fraternity, and erudition gained from the brothers Zeitlin.

There you have it!



### ***Miniature Books and Not Such Miniature Trains: by Jim Brogan***

As a collector of miniature books I often think about other collectors and how they select the books they do and how those books are related to other parts of their lives. At a very early age, my father introduced me to the world of Lionel trains; the firebox was kindled that continues to burn to this day. The model trains expanded into building layouts, geography, history, mechanics, electricity, and real life train rides. The love of trains continues to this day with such a wide range of activities as the theme of family vacations and even a chance a few months ago to actually drive the steam engine in Essex, Connecticut. The sound of the wailing whistle still brings a smile to the face of my son as well as his son. A true family adventure. There are probably less than a thousand collectors of miniature books in the world, how many also collect miniature books about trains? I was not sure but as I began my research for this article, I was surprised about just how many miniature books have been produced about trains.

*The History of the CADIZ Railroad* was published in 1966, by Black Cat Press, Chicago, IL, by Norman W. Forgue. The opening paragraph of the book gave me some insight to the miniature book publisher that I was not aware of, "I am interested in trains and collect them, miniature

trains in both HO and N gauge”. “Also, I am a publisher of miniature books. When the idea for this book was formed it seemed fitting to make a small book about a small railroad, and so it has come to pass, the publication of the only miniature book in the vast lore of railroading”. Mr. Forgue selected the CADIZ Railroad as his subject because he was interested in trains and the people who made them work. The CADEZ operated in Kentucky in the early 20th century. The railroaders came from all walks of life and had hundreds of stories to tell about the railroad and life as they lived it. The book is full of interesting facts and nice photo reproductions that each tell a story worth a thousand words. *The History of the CADIZ Railroad* is 2 inches x 3 inches, 76 pages, is bound in a burgundy leather by a equally famous bookman, Bela Blau, and is distinguished by a three dimensional replica of a steam engine on the front cover. Fitting for a train book, the last page carries an illustration of an old wooden caboose with its marker lights and stovepipe.



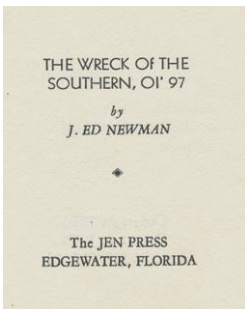
When Norman W. Forgue published *The History of the CADIZ Railroad* he mentioned in his Forward that it was the first miniature book about railroads. James Lamar Weygand, was busy as well, in 1966, bringing together another miniature book, *Renno's Raiders*, which brings to light



another facet of railroad life in the 19th century. Trains were the fastest way to get between point A and Point B in those days before good roads and as such they were used to transport express shipments of money and materials for commerce. *Renno's Raiders* is a miniature book outlining the contemporary newspaper accounts about the first train robbers. Trains, cowboys, train robbers, posse, the sheriff with the gold star, it does not get any better than this. The Renno gang

executed the first train robbery in the dark of night on October 6, 1866, just outside of Seymour, Indiana. They were tracked down, arrested, and release on bail. Then continued to cause havoc to the Midwestern railroads for some years before they were finally subdued by the famous Pinkerton men. Another great piece of history presented in a miniature book format. *Renno's Raiders* was produced with a bright orange cloth cover, 1 ½ x 2 inches, 22 pages, handset type, about 100 copies, for Maestro Books.

In 1903, according to the preface for our next miniature book about trains, “the iron horse” was moving the ‘goods and travelers’. However the symbol for speed was the Express Train, carrying the mail and rush shipments. When she jumped the track, Ol '97 became a legend. The Jen Press published the *Wreck of the Southern, Ol' 97*, in 1985; the author was J. Ed Newman. Another piece of railroad history unfolds with this miniature book into the way things were in the early days.



Trains and the engineers that drove them were bigger than life in those days, Joseph Broady was no exception, and he had a reputation for highballing and getting the train in on time. He was so sure he could make up lost time he added a second fireman to the crew before they left

Monroe, Virginia on that fateful day. Eyewitnesses all along the route knew that Ol' 97 was going way too fast that day. The safe speed limit for the track was 37 MPH, but Mrs. Amy Wertz reported that the backwash, when the train passed, pulled her clean clothes right from the clotheslines. The Stillhouse Trestle at the bottom of a long hill was the demise of Ol' 97. The book 1 ½ x 2 inches is bound in a red cloth with a gold leaf title on the front cover as well as the spine. It was printed with hand set type on a Pearl treadle press as an edition of 100 copies.

*Angel's Flight* is the story of the Los Angeles Funicular Railway, published in 1988 by Msgr. Francis Weber. The Angel Flight Railway Company's route traveled a mere 365 feet to the top of Bunker Hill. The railway was opened for business in 1901 and continued to 'climb' the tracks until 1969.

A funicular railway is by definition one that transverses a very steep incline. A conventional train would never be able to climb such a grade. Overcoming the friction of climbing a steep grade is accomplished in a very elegant way by a funicular railway. First, the passenger car is pulled up the incline by a motor/cable, which means that traction is no longer an issue. The wheels just guide the car up the mountain. They do not provide any of the pulling power as would be the case in a regular train engine or a cog railway. The true genius of the funicular is that it uses two cars at the same time, one on each side of the top pulley and on either side of a parallel track. At any one time one car is balancing the weight of the other. The descending car's weight helps pull the ascending car up the mountain, and the ascending train keeps the speed of the descending train from going out of control.

There were only two cars on the Angel Flight Railway, the *Sinai* and the *Olivet*, each with a capacity of 50 passengers. The 45-second trip cost only a nickel, what a bargain, 400 trips a day, 7 days a week from 6 AM until Midnight. What a great way to spend a minute during a busy day. As with so many great things, the Angel Flight Railway was dismantled in 1969 to make way for a redevelopment project. As a rail fan I am happy to report, the Angels Flight was rebuilt and reopened in 2010 for regular passenger service. *Angel's Flight* is 2 ½ inches x 2 ¾ inches, blue cloth cover with a red spine, press run 200 copies, each with a ticket good for one ride.



*Railroads and Buses*, 1979, by Dawson's Book Shop, is a collection of many illustrations showing the name symbols of many of the railroads that were part of the development of the West. For several years John McFadden worked in the research department of the Pacific Electric Railway Company and assembled a large collection of P.E. ephemera. The collection was divided between the Orange Empire Railway Museum and Dawson's Book Shop. Included are illustrations created from original woodcuts depicting the Pacific Electric Railway, the Yosemite Valley Railroad, the Union Pacific, and the Santa Fe. Also included is a ticket from the Pacific Electric Railway, however, not like the ticket for the Angel Flight Railway, this ticket has been 'punched' by the conductor. 1 ½ inches x 1 ½ inches, blue cloth cover, printed by William M. Cheney in an edition of 150 copies.

The last miniature railroad book that I want to share with you is a book published by Juniper Von Phitzer in 2001, *All Aboard* is an accordion style book 1 inch by 2 ¾ inches that when



unfolded stretches out to look like a long line of train cars going down the track. As is the case with our first book there is a small three-dimensional token representing a steam engine affixed to the silver cover. The first page shouts the familiar railroad message ‘All Aboard’ to the reader. The subsequent pages display illustrations of various vintage engines as well as railroadiana. Again as with our first book the last page carries the famous little red caboose.

There we have it, the short line, the train robbers, the train wreck, the shortest railroad in the world, many famous name railroads, and the red caboose. There are a few additional miniature books that I know exists but I do not yet have copies. The first is *The Great SouthWestern Railway* published by the Ampersand Workshop. The second is *Trains* published by Iron Bear Press. Lastly, *Steam Locomotives, 1860 -1905*, Volume 2, authored by Roy Gurney. Interesting there was an article published in the Microbibliophile Volume XIV Number 2, May 1990. The article is titled *Philatelic Views of Canada* and mentions two volumes of this book but only describes in detail Volume 2. Does Volume 1 exist? Maybe someone has both of these little gems, it would be interesting to unravel the story. As once was reported by a great bookman, ‘seek and ye shall find’. If there are other miniature books about trains, I would certainly like to know about them. By the way can someone provide a good definition explaining what the difference between a railroad and a railway. 📖

## MEET THE COLLECTOR & BOOK SELLER, Henry Hurley:

Henry Hurley is the proprietor of Hurley’s Books Inc., a family operated business located in southwestern New Hampshire. The family has been selling books at the same location since Memorial Day 1966. Hurley’s Books is open by appointment or by chance. If you are driving in the area, it would be best to call ahead. Henry maintains a large inventory of books, about 17,000, with an ‘online catalog’ at [www.hurleybooks.com](http://www.hurleybooks.com) that is ‘user searchable’. The specialties are



theology, agriculture, gardening, trains, model railroading, hunting and angling. They have a good selection of miniature books available and have even published two miniature books: *Herman Melville’s A Thought on Book-binding*, in 1981, and *The Propogation(sic) of the Musical Art Assisted & Advanced by the Feline World*, by Hugh Morist (pseud.) in 1984.

Henry first became aware of miniature books when he met Frank Irwin of the Hillside Press in 1961 in Walpole, both at Bob Kolvoord’s Old Settler Bookshop and his brother John’s Cheshire Bookshop. Frank Irwin explained that his reason for writing, printing, and publishing miniature books was that by putting important texts into miniature form people were more likely to read them. Another reason for publishing miniature books, as in the Pickering Diamond Classics, was the challenge of printing and binding them with the closer tolerances that were needed to produce an attractive, legible book.

Initially Henry used, for his collections, the larger dimension of the Pickering Diamond Classics as the maximum dimension rather than the traditional three-inch maximum. Later he enlarged the maximum to include the Tilt's Miniature Classic Library edition at 10.8cm because of its importance as the first edition of *Walton's Angler* to have an American imprint, and also as the publisher called it a 'miniature.' This larger dimension allowed Henry to also include "The Trout," an excerpt from *Walton's Angler*, which Rodolphe L. Coigney's *Izaak Walton, a New Bibliography*, item #339, termed a miniature edition.

*The following list was compiled by Henry to document the world of angling in miniature book format. Particular thanks go to Ken Callahan and Robert Bradbury for their help in compiling the following list. Any corrections and additions are certainly welcomed, contact Henry directly: telephone: 603-399-4342, email: [info@hurleybooks.com](mailto:info@hurleybooks.com), mail: Hurley Books Inc. 1752 Rt. 12, Westmoreland, NH 03467*

### Henry's List of Angling Books:

Aelian, [Claudius] On Fly Fishing. Foreward by J. R. Adams. [Berkeley CA]: Poole Press, 1979. Half cloth and marbled boards, 6.4 by 5.6 cm, in matching slip-case., xx, 19p. \*\*Handset, printed and bound at Poole Press by Maryline P. Adams. Illustrations by J. R. Adams and M. P. Adams. Copy #32 of 250 numbered copies signed by M. P. Adams and J. R. Adams. \*\*Bradbury p.133 #1. Hand A-38.

Aelian, [Claudius] (Aelianus) On Fly Fishing. Foreward by J. R. Adams. [Berkeley CA]: Poole Press, 1979. Half cloth and marbled boards, 6.8 by 5.5 cm, xx, 19p. \*\*Handset, printed and bound at Poole Press by Maryline P. Adams. Illustrations by J. R. Adams and M. P. Adams. 250 numbered copies signed by M. P. Adams and J. R. Adams. \*\*Bradbury p.183-#1. Hand A-38.

Ashaway Line & Twine Mfg. Co. Ashaway Fishing Lines Tackle-Box Catalogue... , Ashaway RI: 1930. Stapled stiff wraps with title on front cover, 6.3 by 4.9 cm, [24]p., illustrated. \*\*Trade catalog: includes, silk lines, Zane Grey line or original Cuttyhunk, and Swastika line.

Big & Small Fish. The Great and Little Fish. Bloomington IN: Brown Trout Press, 2000. Marbled pictorial wraps over gray cloth, matching marbled end-papers, 7.6 by 6.6 cm, title page printed over full opening, text printed single sided on four panel folding sheet with single illustration on verso. \*\*Designed and printed by Paul Brown & James Reidhaar on Twinrocker handmade paper. Copy 28 of 70, signed by Brown and Reidhaar. Big & Small Series 2

Bullock, Linda The Lure of Fishing: Fish Tales of Mythical Proportion. 2.8 by 2.5 inches. \*\*From prospectus.

[Chatto, William Andrew] Two Cent Toys. First Series, No. 6. Little Stories about the Trout, Shad, Bass And Eel, in Words of One Syllable. Chambersburg PA: Hickok & Blood, 1835. Pictorial self-wraps, 8.3 by 5.2 cm, 8p., small illustrations. \*\*Bradbury p.124 #13. Information taken from Bradbury.

Child's Natural History of Fishes. Philadelphia: Loomis & Peck, 1840. Cloth, 8 by 7 cm, 191p., 48 illustrations. \*\*Welsh 1802.

Country Walks for Little Folks. Philadelphia: Horace C. Peck, 1849. Brown grained cloth, pictorial gilt scene of farmer with sheep and cattle on front cover, 8.2 by 6.8 cm, all edges gilt, 191p., 48 illustrations. . Welsh 2053-2054, various imprints. Pages 24-27 are "Angling" with an illustration

Eisen, Armand Fly-Fishing, Life is but a Stream. Andrews & McMeel, 1997. 79p., color illustrations., dimensions not known.

Ellison, Frank A Journal of a Trip Down East, Aug. 1858. with One Addenda and Three Appendixes! By Frank Ellison. Waltham [MA]: Frank Ellison, Publisher, 1858. Wraps(?), [4], 33, [4], [3 blanks], [1 errata]p. \*\*Isaac Oelgart: "...escaping all bibliographical notice." \*\*Bradbury p.177 #2.

Ellison, Frank A Facsimile of a Journal of a Trip Down East, Aug. 1858, by Frank Ellison. Foreward by Isaac Oelgart. Dallas: The Somesuch Press, 1981. Stiff wraps with spine title on facsimile of the title page of the first edition on the front cover, 7.1 by 7.9 cm, viii pages followed by a facsimile reprint of original text, colophon leaf. \*\*200 copies of this book, signed by the printer and the publisher, have been printed by The Meriden Gravure Company in Meriden, Connecticut, numbered and signed. \*\*Bradbury p.280 #11.

Farmer, Charles Tips for Fisherman. 1984. Red leatherette, 2 7/8 by 2 inches. \*\*Information provided by Ken Callahan.

Grey, Zane *The Lord of Lackawaxen Creek*. [Salisbury CT]: Lime Rock Press, 1981. Marbled stiff wraps, 7.5 by 6.4 cm, paper title label on front cover, [2], 58, [2]p. \*\*One of 1001 copies. signed by Catryna Ten Eyck. "The Lime Rock Press 1981 Christmas keepsake is a delightful story about the hazards of bass fishing in a small creek which empties into the Delaware River at the tiny village of Lackawaxen, Pennsylvania. The site later witnessed the writing of Zane Grey's best Western adventure tales, and is an American literary landmark which deserves public support and protection. We hope this book will aid the cause. The volume represents our first attempt to create visual images with type, inspired by a childhood recollection of the mouse's 'tale' in *Alice In Wonderland*. Catryna Ten Eyck has done the illustrations and has made a special lot of hand-dipped marbled paper for the cover, using artist's oil paints to represent the author's word picture: 'The golden moving flash went down and vanished in the greenish gloom like a tiger stealing into the jungle!'" \*\*Bradbury p.133-12.

[Heitch, B (?) ] *The Twelve Months*. 9.4 by 13.3 cm, water color illustrations. \*\*The illustrations include Fishing, Hare hunting, Hawking, Hay-making, Ice skating, Masquerades, Partridge shooting, etc.

*The History of Curious and Wonderful Fish*. New York: S. M. Crane, 1847. 16p., illustrated, 8.5 by 5.6 cm. \*\*Welsh 3326.

*History of Fishes*. London, 1780. Two volumes, 1 3/4 by 1 3/8 inches. \*\*Welsh 3331. Also an 1801 printing by John Marshall, 8 by 5 cm.

Hoff, Mark *The Fisherman's Companion: Tied Flies*. Kansas City: Ariel Books, 1997. Pictorial dust jacket and endpapers, 5.8 by 4.5 cm, 123m [4]p., color illustrations

Hoff, Mark (Ed.) *Fishing: an Angler's Miscellany*. Kansas City: Andrews & McMeel, 1995. Pictorial boards, 9.7 by 8.3 cm, 78, [1]p., color illustrations. Ariel Books

Hunter, Darragh *Fishing in Ontario*. [Cobourg, Ont.]: Margaret Challenger, 2002. Pastepaper boards, printed paper label, 6.4 by 6.4 cm, 14 leaves. \*\*A collaboration between two Cobourg, Ontario residents, collector/poet Darragh Hunter, and designer/calligrapher Margaret Challenger, has created an attractive glimpse into the joys of angling. Written out by hand, reduced and reproduced in an edition of 24 numbered copies.

[Hyder, Darrell (Comp.)] *Fishing*. [Woodstock CT]: Orange Art Miniature, 1998. Sewn into Purple wraps with silver fish, paper label on front cover, 4.5 by 3.25 inches, [20]p., illustrated with small cuts.

[Hyder, Darrell (Comp.)] *Fishing*. [Worcester]: Sun Hill Press, 1998. Sewn into Purple wraps with silver fish, paper label on front cover, 7.5 by 5.9 cm, [8]p., illustrated with small cuts.

[Hyder, Darrell (Comp. ) ] *Fishing*. [Worcester]: Sun Hill Press, 1998. Half leather, boards illustrated with silver fish, paper label on front cover, in pastepaper sleeve, 7.2 by 5.7 cm, [8]p., illustrated with small cuts. \*\*Fishing Deluxe Edition: compiled-printer: Darrel Hyder. Pastepaper: Elisabeth Hyder. Binder: Richard W. Horton. Publisher: Robert C. Bradbury. Fifty copies. Illustrated with 8 mounted postage stamps Together with the plain copy and a second suite of stamps, in clear box as issued.

*Jacob the Fisherman*. London: J. Harris, 1802. 96p., 6.5 by 6.5 cm. \*\*Welsh 1566. Spielman 71. Cabinet of Lilliput.

Kipling, [Rudyard] *Kipling's American Catches; Epic Story of Heroic Size about Exploites In Salmon Fishing*. Foreward by J. R. Adams. [Berkeley CA]: Poole Press, 1980. Green cloth and orange marbled boards, 6.7 by 5.5 cm, [2], 38, [1]p., printed in two colors, two mounted illustrations. \*\*One of a total edition of 150 copies, signed by M.P. Adams and J.R. Adams. \*\*Bradbury p.133 #2.

Kipling, [Rudyard] *Kipling's American Catches; Epic Story of Heroic Size about Exploites In Salmon Fishing*. Foreward by J. R. Adams. [Berkeley CA]: Poole Press, 1980. Black leather and green marbled boards, 6.8 by 5.8 cm, slip-case, [2], 38, [1]p., printed in two colors, two mounted illustrations. \*\*Catch and release steelhead fly fishing on Clarkson River, Oregon, in 1849. One of 50 specially bound copies of a total edition of 150 copies, signed by M.P. Adams and J.R. Adams. \*\*Bradbury p.133 #2. Hand A-28.

*The Little Fisherman*. New York: Baker, Crane & Day, 1840. Eight pages within pictorial wraps, illustrated, 75mm by 46mm. \*\*Moralistic account of pond fishing. Later printing of Welsh 4445 & Rosenbach #800. Bradbury page 81 #41 lists this item but not with this imprint.

*The Little Fisherman*. New York: Mahlon Day, 1844. 4 leaves, illustrated, 3 7/8 by 1 7/8 inches. \*\*Welsh 4445. Rosenbach #800.

A Little Pretty Pocket-Book, Intended for the Instruction and Amusement Of Little Master Tommy, and Pretty Miss Polly. with Two Letters from Jack the Giant-Killer... London: John Newberry, 1760. \*\*This was the first volume published for children by John Newberry. It was among the earliest books printed with pictures for children..." Bruns page 281, lists this edition without pagination. Roscoe J225, listing 10 editions, all under 9.8cm.: "No copy prior to that of the 10th ed. (1760) has come to light so far."

A Little Pretty Pocket-Book, Intended for the Instruction and Amusement Of Little Master Tommy, and Pretty Miss Polly.

with Two Letters from Jack the Giant-Killer... Worcester: Isaiah Thomas, 1787. 122 pages, followed by 2 pages of publisher's ads, illustrated with woodcuts. \*\*Page 30 has an illustration of two boys fishing with rods and the verse: "The artful Angler baits his Hook, And throws it gently in the Brook; Which the Fish view with greedy Eyes, And soon are taken by Surprise." Welsh 778.2. Rosenbach 120. Evans 20459. Henderson, Early American Sport, 2nd ed., pages 116-117. \*\*There was also a 1762 edition published by Hugh Gaine in 1762, Evans #9159.

A Little Pretty Pocket-Book, Intended for the Instruction and Amusement Of Little Master Tommy, and Pretty Miss Polly. with Two Letters from Jack the Giant-Killer... Worcester: Isaiah Thomas, 1787. Light green wraps with dark green spine, title on front cover, 9.3 by 6.3 cm, 122 pages, followed by 2 pages of publisher's ads, illustrated with woodcuts. \*\*Page 30 has an illustration of two boys fishing with rods and the verse: "The artful Angler baits his Hook, And throws it gently in the Brook; Which the Fish view with greedy Eyes, And soon are taken by Surprise." There is a publisher's note on the verso of the title page stating: "This is a facsimile of 'A Little Pretty Pocket-Book' which was the first volume published for children by John Newberry. It was among the earliest books printed with pictures for children..." Henderson, Early American Sport, 2nd ed., pages 116-117.

M., G. [Gervase Markham] The Young Sportsman's Instructor in Angling, Fowling, Hawking, Hunting, Ordering Singing Birds, Hawks, Poultry, Coney, Hares, and Dogs, and How to Cure Them. [London]: Sold at the Gold Ring in Little Britain, 1652. 140p., frontispiece, 3 1/16 by 1 7/8 inches. \*\*Information from Welsh 4811.

M., G. [Gervase Markham] The Young Sportsman's Instructor in Angling, Fowling, Hawking, Hunting, Ordering Singing Birds, Hawks, Poultry, Coney, Hares, and Dogs, and How to Cure Them. [London]: Sold at the Gold Ring in Little Britain, 1712. 140p., frontispiece, 2 3/4 by 1 3/4 inches. \*\*Information from Welsh 4812.

M., G. [Gervase Markham] The Young Sportsman's Instructor in Angling, Fowling, Hawking, Hunting, Ordering Singing Birds, Hawks, Poultry, Coney, Hares, and Dogs, and How to Cure Them. London: Reprinted for T. Gosden, by J. Johnson, 1820. Diamond patterned wraps, 7.5 by 4.7 cm, [6], 136p., frontispiece of an angler. \*\*Welsh 4813. Poynter #1.3. Bondy 356A. Gee p.141" The smallest sporting book in the world."

Miller, Thomas The Young Angler. New York: Sheldon & Company, 1869. Publisher's embossed green cloth, gilt spine title, 11.5 by 8.8 cm, 60p., 3 plates and an additional pictorial title page. \*\*Bruns page 310. Bruns states 13p. but is not numbered as he did not number books with less than 24 pages. The angler section includes the frontispiece and pages 7-10 Bessie's Country Stories 6

Oelgart, Isaac (Editor & Designer) A Book of Small Flies. by Rene Harrop, Poul Jorgensen, Eric Leiser, John Merwin, S. A. Neff, Jr., and Ernest Schwiebert. Frontispiece by Al Barker. Arlington VT: Isaac Oelgart, 1983. Two volumes bound in full Hewitt niger, gilt tooled, with cloth covered slipcase. Volume I: 105, [1]p., colored frontispiece. Volume II: double shadow box containing eight miniature flies, two each tied by Schwiebert, Jorgensen, Harrop and Neff. Binding is 7.6 by 5.6 cm, pages are 7.3 by 5.6 cm. \*\*Related materials include the 8vo prospectus with mounted title page and stitched in single-sided sheet containing "Contents" and page 7, one of 400 copies. A "thankyou" in the form of a colored etching initialed by the artist, with one page of text, same size as the book, and another etching, horizontal format, colored and initialed. All, other than the prospectus, being one of 60 numbered sets. \*\*Bradbury p.167 #1. Hand O-47.

Robinson, Ernest A. Grimsby and Fish. Grimsby: E. A. Robinson, 1930. Oblong, 8 leaves, 1 7/8 by 2 inches. \*\*Welsh 6029. Spielman 437.

Scenes in Europe. New York: Clark, Austin & Smith, 1850. Publisher's red cloth, diamond patterned boards with series title at center, 8.3 by 7.1 cm, all edges gilt, 191p., 48 illustrations. \*\*Tom Thumb Series. Pages 96-99 are "Angling" with an illustration. \*\*Bradbury p.174 #22. Welsh 6155-6156 does not list this publisher. Tom Thumb Series

S., J. [John Smith, Gentleman] The True Art of Angling London: George Conyers & John Sprint, 1696. 1.5 by 3 inches, 160p. \*\*Wing S-96. Hand S-360, listing publisher as George Conyers at the Golden Ring.

S., J. [John Smith, Gentleman] The True Art of Angling London: J. Sprint & G. Conyers, 1697. 1.5 by 3 inches, 160p. \*\*Wing S-97.

S., J. [John Smith, Gentleman] The Complete Fisher Or, the True Art of Angling. London: 1740. \*\*Westwood & Satchell, page 183. \*\*There were many editions of this title at four inches or under.

[Smith, John, Gentleman] The Complete Fisher: or the True Art of Angling: the Complete Fisher: or The True Art of Angling: Being a Clear and Speedy Way of Taking all Manner of Fresh Water Fish with the Worm, Fly, Paste and Other Baits in Their Proper Seasons, How to Know the Haunts of Fish, and Angle for Them in all Waters... London: J Hazard & J. Wright, and Sold by John Herro, 1745. 10.7 by 4.9 cm, 11, 164p., woodcut frontispiece and vignettes. \*\*Information from Simon Finch Rare Books: "First published in 1696 as The True Art of Angling... Westwood and Satchell list no less than 10 editions prior to this..."

Susan and Edward; Or, a Visit to Fulton Market New York: Printed And Sold By Mahlon Day, 1831. Sewn in printed light yellow wraps, 9.1 by 5.5cm, 16p., illustrated with eight small wood engravings, ads on back cover, title page repeated on front cover. \*\*"...here were fish just out of the river, where the fishermen keep them in wooden cars or boxes, under

water, till wanted to be put in the stall." Welsh #6553. Rosenbach #767: "The preface, which contains an account of the various markets of New-York, is dated New York, 1831."

Susan and Edward; Or, a Visit to Fulton Market New York: S. M. Crane, 1847. Sewn in printed blue wraps, 9.2 by 5.5cm, 16p., illustrated with eight small wood engravings, ads on back cover, title page repeated on front cover with a different illustration. \*\* "...here were fish just out of the river, where the fishermen keep them in wooden cars or boxes, under water, till wanted to be put in the stall." Welsh #6553, unlisted printing. Rosenbach #767, later printing: "The preface, which contains an account of the various markets of New-York, is dated New York, 1831." Stephen M. Crane was the successor to Mahlon Day .

Swarbrick, John John Swarbrick. List of Wharfedale Flies. a New Miniature Book (The First Of Its Kind) from Ken Smith Publishing and the Fleece Press. Charente, France : Ken Smith Publishing, 2008. Prospectus: accordion fold single sheet printed one side making 4p., mounted color plate of fly, 7.3 by 7.7 cm.

Swarbrick, John John Swarbrick. a List of Wharfedale Flies. Ken Smith Publishing: 2009. Marbled boards, slipcase, 6.4 by 6.9 cm, [60, 1]p., errata, introduction by Leslie Magee, illustrations and 30 color plates by Joan Hassall, printed at the Fleece Press, one of 130 copies of a total edition of 260 (the other 130 with the Fleece Press imprint). \*\*With a Large March Brown and a Small Black Flie mounted in the boards.

Swarbrick, John John Swarbrick. List of Wharfedale Flies. Ken Smith Publishing, 2009. Text volume bound in quarter dark blue goatskin with Compton marbled paper over boards, 70p.(sic), introduction by Leslie Magee, illustrations by Joan Hassall, printed at the Fleece Press, one of 50 copies of a total edition of 110 (the other 50 with the Fleece Press imprint). \*\*The companion volume contains all 30 flies tied by Stuart Bowdin of Pendle Flies. The flies are mounted into bevel display mounts in a specially constructed concertina type binding. The binding is full goatskin leather. Both volumes are housed in a two-part oak and cloth clam-shell box made by Stephen Byrne.

Thomas, David Fishes in the Wabash. Bloomington IN: Brown Trout Press, 2001. Sewn into dark blue wraps with silver waves, 7.6 by 6.1 cm, [19]p., pictorial end-papers. \*\*Copy 72 of 101. Printed by Paul Brown with assistance from Stephen Cape.

The Twelve Months. Zuilichem, The Netherlands: Catharijne Press, 1990. Sewn, 4.7 by 6.2 cm, 32p., 12 plates. \*\*One of 150 uncolored and numbered copies. The illustrations include Fishing, Hare hunting, Hawking, Hay-making, Ice skating, Masquerades, Partridge shooting, etc.

Two Cent Toys. Second Series, No. 6. Stories about the Herring, Gold-Fish, Perch, Sprat, Dace, Chub, and Sucking-Fish: in Words of One and Two Syllables. Newark NJ: Benjamin Olds, 1835. Pictorial self-wraps, 9.3 by 6 cm, 16p., small illustrations. \*\*Bradbury p.124 #13 is a similar but different title.

Van Vliet, John The Fly Fisherman's Pocket Protector Manual. Philadelphia & London: Running Press, 2004. Printed stiff wraps, 7.5 by 6.2 cm, 31p., illustrated. \*\*Boxed with fly-protector and line clipper. Labrador Outdoor.

Van Vliet, John Fly Tying Kit with Expert Tips. Philadelphia & London: Running Press, 2003. Printed stiff wraps, 7.5 by 6.4 cm, 31, [1]p., illustrated. \*\*Boxed with fly-tying materials. Labrador Outdoor.

Various Modes of Catching. Philadelphia: J. Johnson, 1802. [32]p., illustrated, 9.5 cm tall. \*\*Welsh 6898. Welch 1373. Wetzel p.121: "Children's sports, particularly fishing..."

Vest Pocket Gun and Rod Notebook. Glasgow: D. Bryce & Son, 1905. 3.5 by 2.25 inches. \*\*Welsh 6925. Tartan Series. Golden Thought Series 45.

Walton, Isaak & Charles Cotton The Complete Angler... London: William Pickering., 1825. Two volumes in one, publisher's cloth with paper spine label, 9.8 by 5.7 cm, xvi, 314, [4]p., illustrations, index. \*\*Coigney #30: First Pickering Edition. Pickering's Diamond Classics. Welsh 7028. W.&S. page 226. Sage page 218.

Walton, Isaak & Charles Cotton The Complete Angler... London: William Pickering, 1826. Two volumes in one, publisher's blind stamped cloth, gilt title and Pickering on spine, 11.6 by 7 cm, xxv, 325, [4]p., illustrations, index. \*\*Coigney #31. Pickering's Diamond Classics. Second Pickering edition.

Walton, Isaak & Charles Cotton The Complete Angler... London: Septimus Prowett, 1826. Two volumes in one, 4 7/8 by 2 13/16 inches 78, xxv, 325, [1]p., illustrations, index. \*\*Coigney #32: a reprint of the text of Pickering's second edition. Oliver #39 states "The possibility that the book is a fraud, or course, comes instantly to mind..."

Walton, Isaak & Charles Cotton The Complete Angler... London: William Pickering, 1827. Two volumes in one, 4 1/4 by 2 5/8 inches, xxv, 325, [4]p., illustrations, index. \*\*Coigney #34, fourth Pickering edition, various bindings. Pickering's Diamond Classics

Walton, Isaac The Complete Angler. Dollhouse miniature book, hand bound in green linen and finished with a colored dust jacket, 2.9cm tall. \*\*Being the first chapter only.

Walton, Isaak & Charles Cotton The Complete Angler. London: Charles Tilt, 1837. Two volumes, burgandy color leather, spine blocked in gilt, boards ornately blind tooled, all edges gilt, green ribbons, 10.8 by 7 cm, xi, 152, [3], 149p.,

frontispiece in each volume, publisher's ads. \*\*With the American imprint of T. Wardle, Philadelphia. American Imprint 45195. This set is enhanced with having the contemporary American ownership inscription of Samuel(?) B. Fales, Philad. 1839. \*\*Coigney 48. Bruns page 484, listed without number. Henderson, Early American Sport, 2nd ed., page 185. Tilt's Miniature Classic Library. We have a volume one with a chromolithographed half-title page in red and gilt.

Walton, Isaak & Charles Cotton The Complete Angler. London: Sherwood & Bowyer, 1844. Olive green 3/4 leather, ornate gilt spine, title in gilt on red leather label rounded at top and bottom, marbled boards, all edges marbled to match, two volumes bound in one, 11 by 7.4 cm, [3], 335p. \*\*Coigney 52: originally issued in paper wraps with the first cover being the title page, usually discarded when bound as with this copy. Pocket English Classics

Walton, Isaak & Charles Cotton The Complete Angler. Philadelphia: J. B. Lippincott & Co., 1844. 11 by 7.4 cm, [3], 335p. \*\*Coigney 55: the second edition with an American imprint. Bruns page 484, listed without number.

Walton, Isaak & Charles Cotton The Compleat Angler. , London: Henry Frowde, 1900. Publisher's limp leather, all edges gilt, 5.5 by 4.5 cm, xix, [1], 587, [1]p., illustrations. \*\*Coigney 204: various binding. Welsh 7030. Oxford Thumb Miniature Edition

Walton, Isaak The Lives of Donne, Wotton, Hooker, Herbert and Sanderson. London: William Pickering, 1827. Publisher's cloth with paper spine label, 9.2 by 5.6 cm, xix, 442p. \*\*Welsh 7031. Coigney page 385. Pickering's Diamond Classics. No angling content, included merely because of the authorship.

Walton, Izaak The Trout [from the Complete Angler]. Pottstown: Printed at the Hobby House Press in High Street, 1939. Single sheet of thick paper folded to form 16p., 4.5" by 3." \*\*Entry from Coigney #339 which calls it a miniature edition.

Willie's Western Visit. N. Y.: American Tract Society, 1874. Publisher's green cloth, spine blank, front board ornately titled in gilt with circular paste-down of blue bird in center (this illustration varies on other copies), 6.2 by 4.4 cm, 160p., illustrated with 8 plates. \*\*Pages 46-51 pertain to fishing, with an illustration showing them fishing from a bridge. \*\*Welsh 7174. Bradbury p.97 #53. Dot Books

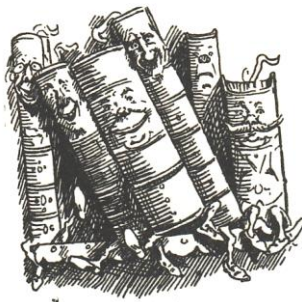
Yeats, W. B. Song of the Wandering Aengus. Berkeley: Poole Press, 1998. Information taken from Adams Angling Books: One of 45 numbered copies, signed by designer and illustrator. The book is designed Art Nouveau style by Maryline Poole Adams, who executed all handwork. Hand-colored illustrations and calligraphy are letterpress printed on French-fold Japanese handmade paper. The binding is an embroidered scene of an angler a flowering tree, slip-cased in box resembling a fishing creel. 2 7/8" by 2." \*\*Bradbury p.187 #37.

[Yeats, William Butler] The Song of Wandering Aengus. [N. Clarendon VT]: Old Farmhouse Books, 2001. Speckled green cloth with paper label on front cover, pictorial yellow end-papers, 7.8 By 8 cm, printed single sided with mounted color illustration opposite page of text. \*\*"This special edition miniature book is set in 11pt. Lucida Bright then hand bound by Sherry M., Old Farmhouse Books, N. Clarendon, VT, September 2001. One of 6 copies.

Youthful Recreations. Philadelphia: J. Johnson, 1802. [32]p., illustrated, 9.5 cm tall. \*\*Welsh 7258. Welch 1468.

Youthful Sports. New York: Mahlon Day, 1830. Probably 9.5cm tall.

That's a lot of fishing. 📖



**Book Fact:** “Books are the oldest and most constant of friends, they are the most accessible and wisest of counselors, and the most patient of teachers.” (George Eliot)

## MEET THE PUBLISHER:

### Muriel Underwood, Miscellaneous Graphics

Why do I make miniature books? It is because my friend Jeanne Goessling kept after me to join the Miniature Book Society.

I had been designing textbooks, trade books, all types of publications since I starting freelancing in 1965. I bought my first Mac computer in 1988 and produced many books directly from printouts created on my computer. When I stopped working for pay in 2000, I looked for something to do and decided that because of my love of books, I should make some myself. Actually, I had made a few books though not miniatures, by setting metal type and printing them on a treadle clamshell press. That process took way too much time, more than I was willing to put in for multiple books. Also, my access to type and the presses was now very limited for several different reasons. So I turned to my computer.

In 1998, while volunteering for the Newburry Library's Book Fair sale, I met Dan Crawford, a published author of fantasy stories. I asked him if he had any short stories that were about a page or two long. I was still able to set type and print at that time. A few weeks later, he sent me a copy for a short story and I began working on it. I illustrated the text with dingbats (metal pictorial illustrations). When I was finally finished, I bound it by hand drawing on my limited experience as a binder. Well that experience was the small flame that kindled my journey. Dan's next manuscript was much longer and I turned to my computer. My book size was about a fourth size of a regular sheet. At this time, I began talking to Jeanne more about books and book publishing. We were both members of the Caxton Club here in Chicago. The Caxton Club is an affiliated member of the FABS. Jeanne urged me to join the Miniature Book Society. Coincidentally, we also discovered that we had both served in the U.S. Marine Corps during World War II.

Well, I changed the size of my books to a miniature format and joined the Miniature Book Society. I have attended the last four Conclaves. All the while, making more miniature books. My books develop as I go along. I start with an idea and then explore the text and what typeface would be most suitable. Then I select any needed illustrations and I fit everything into the layout of the pages. The press run is determined by what materials I have chosen for the cover stock and how many copies I can be make from the material I have available. The small format allows me to make my books without a lot of special equipment. The best part of making my miniature books is that I enjoy making them. 📖

Contact information: Muriel Underwood, Miscellaneous Graphics, 4431 N. Monticello Ave., Chicago, IL 60625.

**Book Fact:** The first miniature book printed in America was A Wedding Ring, Fit for the Finger, published by Samuel Green in Boston, Massachusetts, in 1690. It was a book of marriage advice and there is only one known copy.

Antique United States Miniature Books 1690-1900 (The Microbibliophile, 2001)

## **THE FABS BOOK TOUR: by Joan Knoertzer**

The Fellowship of American Bibliophilic Society (FABS) Book tour and Symposium was held in Pittsburg, PA, May 11-15, 2011. Twyla Racz and I drove to Pittsburg and met up with Caroline Brandt for this great event. As MBS members, we were part of the group that included 58 book lovers from 19 states. The first afternoon began with tours of some of the local book stores and concluded with a reception at the Galliot Center for Newman Studies, a digital research library which contains all of the writings of Cardinal Newman. The second day included a tour of the Hillman Library, University of Pittsburg, which has completely digitized the elephant folios of Audubon. Next stop was the Stephen Foster Center for American Music and the University of Pittsburgh's special collections library. Day 3 included the Carnegie Mellon University Posner Center for Rare Books, the Hunt Institute for Botanical Documentation, Senator John Heinz History Center, and the Pittsburg Post-Gazette. Day 4 was devoted to various symposium activities presented by three experts on the subjects of 'Future of Archives', 'Printing: Past to Future', and the 'Future of News.'

One highlight of the events was the tours of the private collections of John Block and Michael Ian Shamos. John is the Chairman, Publisher, and Editor-In -Chief of the Pittsburg Post-Gazette. He has been collecting books since his early days at Yale University. Michael is a professor at Carnegie Mellon. Both are passionate collectors. The last day of the event offered a trip to the Frank Lloyd Wright house, 'Falling Waters', and the Westmorland Museum of Modern Art, and another tour of a private collection specializing on angling.

There you have it. A lot of book related activities within five days but worth every minute spent. All members of the Miniature Book Society are also members of FABS. The next FABS event is in Boston. There were not too many miniatures in Pittsburg, but as you know, Boston is just loaded. In addition to attending the MBS Conclave, add the FABS events to you bucket list, expand your friends in the book world, you will just love every minute of it. 📖

**Book Fact:** "There are more public libraries than McDonald's restaurants in the United States, that's more than 16,604 libraries."



## BOOKSHELVES:

Rosenbach Museum and Library, 2008 2010 Delancy Place, Philadelphia, PA, [www.rosenbach.org](http://www.rosenbach.org)

Life is too short not to have it filled with good experiences and good people. I always enjoy visiting a new bookshop, library, or museum. One of my collecting interests is ‘books about books’, last year I was able to purchase a miniature book titled, *A Visit with Dr. R* by Ernest Dawson. The story outlines a personal visit, by Mr. Dawson, to Dr. Rosenbach’s bookshop and home in Philadelphia.

One fine day I decided to visit the Rosenbach home and museum, which are located in the heart of the Rittenhouse-Fitler historic district of Center City, very old and very quaint. The mission statement of the Rosenbach is: “seeks to

**DR.A.S.W. ROSENBACH  
(1876-1952)**

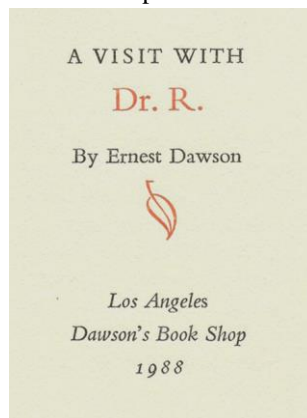
Among America's most influential rare book dealers, he helped build many of the nation's great libraries. He and his brother Philip established the Rosenbach Museum & Library to share their personal collection with the public. They lived on this block from 1926 to 1952.

PHILADELPHIA HISTORICAL AND MUSEUM COMMISSION ©2000

inspire curiosity, inquiry, and creativity by engaging broad audiences in exhibitions, programs, and research based on its remarkable and expanding collections.” The Rosenbach preserves a nearly unparalleled rare book and manuscript collection, with particular strength in American and British literature and history. The founders prided themselves on acquiring works of great rarity, significance of content, and excellence of condition. The museum continues to acquire books today still holding to the standards of the Rosenbachs. One item of particular interest is the original

manuscript of *Ulysses*, by James Joyce. Dr. Rosenbach purchased the manuscript in 1924 for a sum of \$1975.00. Certainly, not a miniature book but an important literary piece to say the least and there it was displayed on a table right in front of me.

There are three versions of *A Visit with Dr. R*, the first was published in 1948, printed by Muir Dawson, press run 120 copies, a small book but not a miniature. The second version was printed in 1968 by Robert Masseman, 120 copies, with cloth boards and an additional 25 copies in leather. Wallace Nethery printed the third version in 1988, again 120 copies, with a fancy paper board binding. I am not sure why each different editon contained the same number of copies, 120. They do have a miniature book collection at the Rosenbach, however, the docent was not available when I visited so I will have to make another trip. All in all, an interesting day, ‘books about books’. 📖



## THE SIGHTS and SOUNDS of DUBLIN: by Jim Brogan

In our last issue we provided you with some traveler's information to the sights and activities of Dublin. The MBS Conclave is less than a month away and I hope you have done your homework on this great city. I have listed a few additional things that may be of interest to you, things that you can do with friends or if alone will probably meet a few new friends along the way. Do your planning before you get on the plane or steamship, the possibilities are endless.



### Museums:

- National Museum of Ireland 7 Benburb St [www.museum.ie](http://www.museum.ie)
- Chester Beatty Library 2 Palace St [www.cbl.ie](http://www.cbl.ie)
- National Gallery Merrion Square West  
[www.nationalgallery.ie](http://www.nationalgallery.ie)
- Dublin Writers Museum 18 Parnell Square North  
[www.writersmuseum.com](http://www.writersmuseum.com)
- Leprechaun Museum Jervis St [www.leprechaunmuseum.ie](http://www.leprechaunmuseum.ie)

### Interesting places:

- Phoenix Park - largest enclosed park in Europe
- Dublin Zoo - located on the east side of Phoenix Park [www.dublinzoo.ie](http://www.dublinzoo.ie)
- Dublin Castle
- Trinity College Library c 1592 College Green
- Blarney Woolen Mills
- James Joyce House of the Dead 15 Ushers Island
- National Archives Bishop Street
- George Bernard Shaw birthplace 33 Synge St
- Ha'Penny Bridge c 1816 Over the River Liffey at O'Connell St
- Guinness Storehouse St James Gate [www.guinness-storehouse.com](http://www.guinness-storehouse.com)

### Antiquarian Bookshops:

- Cathach Books Ltd. Dublin, [www.rarebooks.ie](http://www.rarebooks.ie)
- James Fenning ABA Booksellers, Dublin
- De Burca Rare Books, Blackrock
- Kenny's Bookshops and Art Gallery, Galway

## CATALOGUES RECEIVED:

**Bromer Booksellers**, Spring 2011, 211 items offered including 20 miniatures, illustrated catalog with excellent descriptions and references, printed with a very readable font, Boston, MA, e-mail: [books@bromer.com](mailto:books@bromer.com), [www.bromer.com](http://www.bromer.com)

**Karen Nyman Book Seller**, Catalogue #31, approx. 100 items offered, color illustrations, distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, e-mail: [karennyman2@cox.net](mailto:karennyman2@cox.net)

**Tracy Bradbury Miniature Books**, Catalogue #57, 16 pages, 191 miniature items offered, including 8 additional reference books, black and white presentation with several fine illustrations, all books organized by press name, Brooklyn, NY, e-mail: [bradburyminibooks@gmail.com](mailto:bradburyminibooks@gmail.com)

If you do not already get a copy of these great catalogues contact the booksellers directly, they will be more than happy to send one along to you

## PUBLICATIONS EXCHANGED:

*Book Source Magazine*, Volume 27, Number 4, 2007 Syossett Drive, Cazenovia, NY, 13035 John C. Huckans, Editor and Publisher, news about many book subjects and events as well as several interesting special features and auction happenings, published bi-monthly, [www.booksourcemagazine.com](http://www.booksourcemagazine.com)

*Das Miniaturbuch*, August 2011, a well done 24 page newsletter of the German Miniature Book Society, printed with color illustrations, Berlin, Germany, a beautifully done publication, all in the German language, Contact Angelika Jaeck, e-mail: [angelika@minioffice-aj.de](mailto:angelika@minioffice-aj.de) for more information



**NEXT ISSUE PREVIEW:** (special edition to be published August, 2011)

Irish Miniature Books  
Irish Breakfasts and Pints  
Irish Nobel Laureates  
Irish Fairs and Folk Tales, the ‘wee people’

## UPCOMING EVENTS:

Tennessee Antiquarian Book Fair, Cowen, TN, July 16-17, [www.tennaba.org](http://www.tennaba.org)

Great Eastern US Antique Advertising, Book, and Paper Show, Allentown, PA, July 16, [www.allentownpapershow.com](http://www.allentownpapershow.com)

Searles Castle Antiquarian Book Fair, Great Barrington, MA, July 30

Rocky Mountain Book and Paper Show, Denver, CO, August 5-6, [www.rmaba.org](http://www.rmaba.org)

Rochester Antiquarian Book Fair, Rochester, NY, September 10, [www.rochesterbooksellers.com](http://www.rochesterbooksellers.com)

Cleveland Antiquarian Book Fair, Cleveland, OH, October 2, [www.nobs.nobsweb.org](http://www.nobs.nobsweb.org)

**Grand Conclave XXIX, Miniature Book Society**  
**July 29 – August 1<sup>st</sup>, Dublin, Ireland [www.mbs.org](http://www.mbs.org)**



illuminated manuscript on vellum.

**Dealer's Page:** Arthur A. Houghton's collection of 1,000 miniature books sold in London in 1979 for over \$500,000. The highest price paid for a single item was 38,000 pounds (\$84,360) for a miniature 16<sup>th</sup> century

Price List to *The Collection of Miniature Books formed by Arthur A. Houghton, Jr.* (Christie's, 1979)

## CLASSIFIED WISH LISTS:

**As a feature for subscribers, the Microbibliophile will offer a classified listing service with each issue. We do not plan, at this time, to charge for this service. Each message should be no more than 250 characters. Send your information to the Editor for inclusion in the next issue.**

Neale Albert is looking for two miniature books by Asao Hoshino -- *Kwaidan* and *Ichiaku No Suna*, and for the special editions of the Asao Hoshino books. "I am thinking of doing a Hoshino bibliography".

Contact information: [nma8156@yahoo.com](mailto:nma8156@yahoo.com)

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989, contact information: [kkbakunas@gmail.com](mailto:kkbakunas@gmail.com)

Karen Nyman is looking for 3 volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Arthur and George*, *Jacob the Fisherman*, etc., and *Julia and the Dog*, etc. Contact Karen at [karennyman2@cox.net](mailto:karennyman2@cox.net) or call 619-226-4441.

Pat Pistner is looking for 28 Raheb books (*Mudlark Miniatures* and *Littlest Library*) published in 1976 and 1977, and only 19 published through 2000. Contact information: [Pistner@me.com](mailto:Pistner@me.com)

Caroline Brandt is looking for two volumes in the Daisy & Dot series by Aunt Fanny (Buffalo: Breed & Lent., 1866): *DAISY Part II and Dot*. Also *DAISY Part I*, as my copy has damage to one page of text. Call 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

Gail Curry is looking for several different books. In particular, she is looking for 10 miniature books from the Ghost River Press in Tucson, AZ, ca. 1992, as well as *Christmas Market: A Miniature Anthology* by A. L. Shearn, Ember Press, in Surrey, England, 1958, *The Practical Handbook of Bee Culture...*, *The Three Pipes Press of Graphics I*, in Racine, Wi, 1980 and the *Booklover's Calendar 2003*, Kitemaug Press.. Please contact Gail at [curry.gail@att.net](mailto:curry.gail@att.net) or call 913.681.0459.

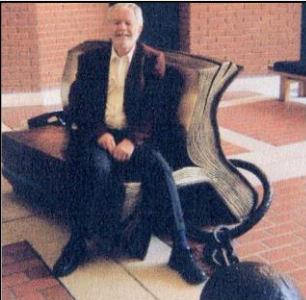
Darleen Cordova is looking for the following Andre Kundig books: *Proverbs Bantous* (1956), *Pensees du XVIII siecle* (1976), *Pensees de B. Constant* (1980), *Pensees la Musique* (1981), *Pensees le Vin* (1984) and *Pensees l'Amitie* (1988). Contact information: [c.cordova@sbcglobal.net](mailto:c.cordova@sbcglobal.net).

Stephen Byrne is looking for two Gleniffer Press books; "*3 Point Gill Titling Catalogue*" and "*Willie Winkie*". The other item on his want list is "*Hillside Press, Illustrated Miniatures 1961-1966*" by Frank E Irwin, contact information: [sb@finalscore.demon.co.uk](mailto:sb@finalscore.demon.co.uk)

Jim Brogan would like to find two volumes of the REM publication; *REM Miniatures, A record and A Sampler*, Volume 3 and Volume 4, 1969, contact information: [Jbrogan1@verizon.net](mailto:Jbrogan1@verizon.net)

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**‘Riley’ the IRWS, Associate Editor**

**‘Meeting Old and New Friends in Dublin’**



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