

THE MICROBIBLIOPHILE®

A Bimonthly Journal About Miniature Books and the Book Arts

Vol. XXX No.7

November 2011



HOME FOR THE HOLIDAYS, SEASONS GREETINGS

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TO OUR MINIATURE BOOK FAMILY,
GREETINGS OF THE HOLIDAY SEASON and
WISHING YOU A HAPPY, HEALTHY NEW YEAR



Mr. Fezziwig's Ball

A Christmas Carol, 1843, by Charles Dickens

Original wood engraving by John Leech, www.victorianweb.org

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A Bimonthly Journal About Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

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The Microbibliophile

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Jon H. Mayo, Publisher

James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Tempis Fugit, time certainly does fly when you are having fun. Last January we began our journey of ‘restarting’ *The Microbibliophile*. Today we are completing the first full year of publication since 2006 and we will certainly be ready to open the books with Volume XXXI, Number 1, in January. I hope you have enjoyed this year as much as I have. I want to offer a special thank you to Robert Hanson for introducing *The Microbibliophile*, in 1977, as well as Sherry Mayo for having the faith in me to continue the publication. Through the help and suggestions of many, we have increased our content, reviewed 48 miniature books, learned a good deal about miniature books, improved our proof reading capability, and hopefully given you a lot of reading enjoyment during the past year. Thank you to all.



Depending which side of the road you sit on, the winter season is one of closing and reflection or, as I like to think of it, that time of the year when we review what we have done and get ready for the next year of our lives, a sort of a ‘re-birth’. I have outlined a tentative ‘theme’ list for the next six issues. I ask you for your feedback on this, ‘What do you like’, ‘What is of value to you’, and ‘What else would you like to read about’? Themes are just the backbone of information not an exclusive content definition:

January theme, ‘All About Children’s Books’

March theme, ‘Press Names, Where Do They Come From, What Do They Mean?’

May theme, ‘Dingbats, Their History, Usage, and the Famous and Strange’

July theme, ‘20th Century Publishers’

September theme, ‘Special Places For Miniature Book Folk’

November theme, ‘Old Favorites, Great Miniatures From the Past’

I hope you enjoy this issue and all of the interesting information for this issue: included are reviews of eight new miniatures and a ‘revisit’ with a few older miniatures, announcements about new books, happenings in the book world, and ‘classified list’. There is an article about Christmas books by Robert F. Orr Hanson and Peter Thomas continues with his article about ‘Text as Content’. We have an updated list of ‘holiday books’ and Jerry Bartholomew continues his essay about Mark Twain miniatures. Also included are discussions with two of the MBS 2011 Distinguished Book Award winners. I would like to do an article discussing the world of Charles Dickens through miniature books. 2012 is the 200th anniversary of his birth. Who would like to do this article, who is our expert, or who would like to send in the information to build into an educational article?

I also want to remind you that our annual subscription renewal process is under way. I have included a special ‘flyer’ in this issue. Subscription rates will be the same for 2012. Please return your subscription information flyer as well as your check or your PayPal payment so that we can continue our journal dedicated to miniature books. We will begin to charge for ‘business card advertising’; good news is that classified notices will continue to be a free service for the readership. So get your cup of coffee or tea, sit down in your favorite chair, and ‘read on’.

Our next issue will feature ‘children’s books’. Please consider submitting an article which describes your favorite miniature book as part of this feature topic. If you would like to submit a review of a favorite book, new or old, or an informative article, please do so. If you need some editing help or inspiration, or just want to bounce an idea around, give me a call. 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:

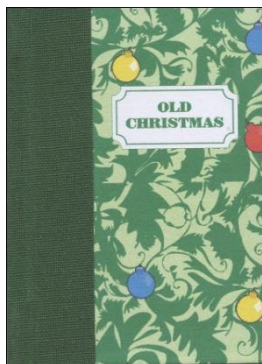
"Twenty years from now, you will be more disappointed by the things that you didn't do than by the ones you did do. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover." - Mark Twain

MINIATURE BOOK REVIEWS:

Old Christmas, Washington Irving, 1875, published by Plum Park Press, 2011.

Here is the 2011 Commemorative Christmas set from Tony Firman, and what a fine set it is. *Old Christmas* is based on the previously published 1886 edition of Washington Irving's book by the same title, published by Macmillan & Co., London. The 1886 version was illustrated by Randolph Caldecott and included 120 illustrations, all of which are included in this Plum Park miniature version as well. Caldecott became famous as an illustrator of children's books, you may be familiar with the name, and the 'Caldecott Medal' is in fact named for this illustrator.

Old Christmas is divided into five main sections: *Christmas*, *The Stage Coach*, *Christmas Eve*, *Christmas Day*, and lastly, *Christmas Dinner*. The text of each section is profusely represented with many illustrations that bring the text alive into a visual world of remembrances. The opening paragraph of the first section starts with "There is nothing in England that exercises a more delightful spell over my imagination than the lingering of the holiday customs and rural games of former times." It is with this thought the illustrators documented their intentions within the 1875 edition, "Before the remembrance of the good old times, so fast passing, should have entirely passed away, the present artist and engraver planned to illustrate Washington Irving's *Old Christmas*."



The miniature set is hard-bound in a festive green 'gift wrap design paper' including a title label printed on the cover. The spine is done in a dark green cloth with a gilt lettered label. A green ribbon bookmark is included as well. The second volume, a 'blank book' with ample pages for you to record all of your remembrances or maybe recipes. Also provided is a 'ribbon loop' so that it may also be used as a 'hanging ornament', its cover label is titled '2011'.

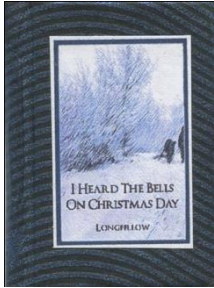
The colored endpapers of each book are reproduced from another Caldecott book, *Mr. Carlyon's Christmas*; it represents a 'Hearty welcome from the squire of Marley hall'. The picture shows the squire greeting his guests around a formal dining table with a large fireplace, including the family portraits above the mantle decorate with sprigs of pine. A holiday scene for all to behold. The things you can learn from a miniature book.

The bookwork and binding are of fine quality with all of the pages in both volumes tightly sewn and assembled into a well working traditional miniature book set. The illustrations are reproduced to show the smallest detail of each subject. The text is printed in a 6/7 pt. Century font. There are 180 pages in each volume. The size of each book is 3" x 2 1/8". The edition size is limited to 12 copies, each signed and numbered by the publisher, the set is offered at \$60 plus \$5 shipping. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052-4617,
E-mail: tonyfirman@earthlink.net or www.TonyFirmanbookbinding.com

I Heard the Bells On Christmas Day, William Wadsworth Longfellow (1807 – 1882), 1864, published, 2007, BoPress Miniature Books.

Editor's Note: During the American Civil War, Longfellow's oldest son Charles Appleton Longfellow joined the Union cause as a soldier without his father's blessing. A letter from Charles informed the senior Longfellow, after he had left, "I have tried hard to resist the temptation of going without your leave but I cannot any longer," he wrote. "I feel it to be my first duty to do what I can for my country and I would willingly lay down my life for it if it would be of any good." Charles was severely wounded. That coupled with the recent loss of his wife Frances, who died as a result of an accidental fire, inspired Longfellow to write 'Christmas Bells'. He wrote the poem on Christmas Day in 1864. 'Christmas Bells' was first published, as a poem, in February 1865 in 'Our Young Folks', a juvenile magazine published by Ticknor and Fields. The popular carol as we know it today was derived from the poem.



Once again, we always have the opportunity to learn something from our miniature books. Pat Sweet has put together a very poignant collection of illustrations that revisit various 'winter battles' throughout history that have embroiled mankind into horrific actions against each other. We cannot help but to think of the cold and despair that permeated Longfellow on that Christmas Day in 1864 when he put his pen to paper to bring us *Christmas Bells*. The Civil War was raging, his wife had died, and his son was seriously wounded.

The miniature book that Pat has created includes nine illustrations, each paired with a portion of the verses of the carol. Each illustration is printed with a blue and gray color tone to highlight the cold and despair of the illustrated scene. Even though this was written more than 150 years ago, the message is as loud and clear today, as then:

*"Then tolled the bells more loud and deep, 'God is not dead, nor does he sleep.
The wrong shall fail, the Right prevail, with Peace on Earth, Good Will to Men'."*

I Heard the Bells On Christmas Day is hard-bound in a silver-gray paper with a distinctive design. The cover title label is yet another winter illustration. The design of the cover title label is carried through to the decorative endpapers. The book is assembled with excellent quality and operates. The black text font is clear and easy to read. The book is 1 5/8" x 1", 32 pages and is also available as a micro miniature book as well. Each is signed by Pat Sweet; the price is \$24 and will make a great addition to your collection. 📖

Christmas Bells (the original poem, complete with all seven stanzas)

"I heard the bells on Christmas Day
Their old familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

And thought how, as the day had come,
The belfries of all Christendom
Had rolled along
The unbroken song
Of peace on earth, good-will to men!

Till, ringing, singing on its way,
The world revolved from night to day,
A voice, a chime
A chant sublime
Of peace on earth, good-will to men!

Then from each black accursed mouth
The cannon thundered in the South,
And with the sound
The carols drowned
Of peace on earth, good-will to men!

It was as if an earthquake rent
The hearth-stones of a continent,
And made forlorn
The households born
Of peace on earth, good-will to men!

And in despair I bowed my head;
"There is no peace on earth," I said;
"For hate is strong,
And mocks the song
Of peace on earth, good-will to men!"

Then pealed the bells more loud and deep:
"God is not dead; nor doth he sleep!
The Wrong shall fail,
The Right prevail,
With peace on earth, good will to men!"

It Came Upon The Midnight Clear, Reverend Edmond Hamilton Sears, 1849, published, 2007, BoPress Miniature Books.



One of the most beautiful of all carols, again originally published as a poem and then set to music. This fine little tome is 1 3/8" x 2 1/8" and contains 10 illustrations all colored to emulate the blue black color of the star-lit desert sky.

*"Still through the cloven skies they come, with peaceful wings unfurled,
And still their heavenly music floats o'er all the weary world"*

The text of the carol is presented on pages each flanked by an illustration page. Each colored illustration depicts the desert landscape. The angel's presence is suggested by a lone feather floating down to earth through the clear night sky, backlit by a single shining star.

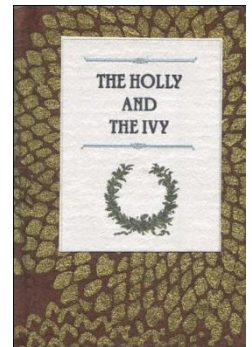
The book is hard-bound with a silver and cream colored cover paper. Attached to the cover is a title label done with a coordinated color scheme. The decorative endpapers are a blue black color coordinated with the illustration pages. The whole book is just a shining example of a creative interpretation by the publisher, 42 pages. Each book is signed by Pat Sweet, \$24. *It Came Upon The Midnight Clear* is also available as a micro miniature book as well. 📖

The Holly and the Ivy, Pat Sweet, author and publisher, 2007, BoPress Miniature Books.

The Holly and the Ivy is the third miniature in this grouping of miniatures related to Christmas carols published by BoPress Miniature Books. There has certainly been a lot of imagery and symbolism discussed over the years in relation to the words of this carol. Our earlier ancestors were more closely aligned with nature in general than we are, as occupants of the 21 century. Their views on nature, as a part of their lives, were more in focus as an everyday observation. The holly and the ivy were two plants that did not lose their color through the winter and naturally this observation led to various thoughts which were then intertwined into life and its celebrations. Folk songs appeared as early as the 15th century with holly as a symbol for men and ivy as the symbol for women. Over the years of time, people have included both plants into being used as church decorations.

The book, as published, contains the complete carol presented over 46 pages, which are illustrated with examples of the sprigs and branches of both the holly and the ivy intertwined and winding through the pages. According to Pat the illustrations she has created were inspired by Joris Hoefnagel's illustrations for the *MIRA CALLIGRAPHIAE MONUMENTA* (1590).

The Holly and the Ivy is well printed, the font is easy to read. The text is printed on a slightly heavy weight paper, all bound into a well operating little gem. The hard-bound book is bound with a deep burgundy paper printed with gold chrysanthemums. The earth-toned endpapers coordinate the burgundy and gold cover. A printed title label with an illustration of a holiday wreath is included. *The Holly and the Ivy* is 1 3/4" x 1 1/4" all copies signed and numbered by Pat Sweet, a micro miniature version is also available, \$36. 📖



Contact information: Pat Sweet, BoPress Miniature Books, 231 East Blaine Street, Riverside, CA 92507
E-mail: bopress@charter.net or www.bopressminiaturebooks.com

A Christmas Carol, by Charles Dickens, 2011, published by Tine Krijnen.

There have been many published versions of Dickens' famous *A Christmas Carol*. The unique feature about this tony tome is that it is a micro miniature book and it is a 'pop-up' book as well, yet measuring only 1" x 3/4". It contains nine concertina folded pages, each with a pop-up scene and movable figures. Each scene operates flawlessly and depicts the scene from the age-old novel with incredible complexity and illustration detail. The scenes that are included with the accompanying text are:

A Visit from Scrooge's Nephew
The Ghost of Marley
The Ghost of Christmas Past
Scrooge Returns to His Past
The Ghost of Christmas Present
Blind Man's Bluff at the House of Scrooge's Nephew
The Ghost of Christmas Yet to Come
Scrooge at His Own Grave
How it Ends

A Christmas Carol is bound in dark brown eel skin with a decorative tooled spine. It has a clasp on the front edge of the binding which consists of a piece of recycled ivory from piano-flats. The text, printed in 5 point type, is legible with a magnifying glass. The book has a limited edition of 150 copies, each copy signed and numbered by Tine, with a certificate of authenticity included as well. The process of creating this and other unique pop-ups by Tine Krijnen is included with our feature section, 'Meet the Publisher'. The illustrator is Maarten Valk, the exceptional printing is done by Drukkerij Hermis Coster & Zn. Please contact Tine directly for purchase and shipping options, 145 euros. 📖

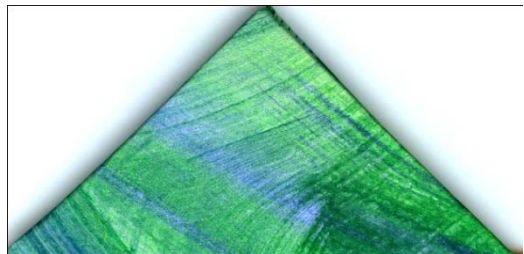
Editor's Note: an illustration of this work is included with the 'Meet the Publisher' feature.

Contact Information: Tine Krijnen-Bruin, Kerkebuurt 163, Berkhout 1647 ME, The Netherlands, 0031 229 551236
E-mail: info@miniatuurboekbinden.nl or www.miniatuurboekbinden.nl

A Christmas Alphabet, 2011, published by Margaret Challenger.

Here is a fine new 'second edition' of this Christmas book and certainly with a unique shape, a triangle. The book is the second edition of a book that was originally published by Margaret in 2000. It is entirely written by hand and contains the Christmas alphabet on 16 pages, 15" long when completely unfolded.

The cover papers are painted with a festive green color. To open the book the first thing you need to do is remove the silver closure cord. You then see the title page as the book unfolds. The paper is handmade and a white/cream color. As you unfold each page, you begin to realize that the alphabet letters are actually telling you a story as they progress through the alphabet. Each of the subsequent pages brings you though the various representations of the holiday, the letters are written with a black Gothic script, the story line is written again by hand, with a red italic script, both in a permanent ink.



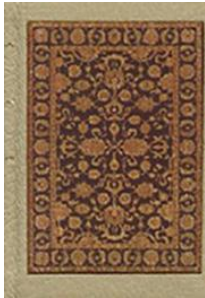
The edition only includes 20 copies. *A Christmas Alphabet* is 2 ¾" x 2 ¾", \$45 (Canadian). Contact Margaret directly for purchase and shipping options. 📖

Contact Information: Margaret Challenger, 770 Downview Crescent, Oshawa L1H – 7W3, Ontario, Canada,
E-mail: tmarg@bell.net

The Gallic Wars, by Julius Caesar, 2011, published by Barbara Brear Miniatures.

Julius Caesar wrote his account of the Gallic Wars mostly as a way to win support for his military conquests of Gaul, which is defined as present day France, Belgium, and Switzerland. The actual title of the original work is *Commentarii de Bello Gallico*, (Commentaries on the Gallic War). When studied in Latin it is one of the best surviving examples of unadorned Latin prose. It has consequently been a subject of intense study for Latinists, and is one of the classic prose sources traditionally used as a standard teaching text in modern Latin education.

The miniature book that was created by Barbara Brear is certainly an abridged version of Caesar's accounts, but interestingly, it is all printed in Latin. The book is presented with the highest level of quality and craftsmanship. The hard-bound volume is 7/8" x 5/8" with the cover done in a light brown leather, and a Persian designed cover illustration, in coordinated tones of brown and gold. The cover design is pressed into the delicate leather on the front cover to provide a 'seamless' joint between the two materials. The spine is decorated with gilt highlights. The text is printed on a fine white 90 gram Novatech paper which allows for the text printing to be so sharp and clear. The book is sewn with Invisifil thread, and operates as a 'full-size' book in that even though it is a micro it will lay flat when opened.



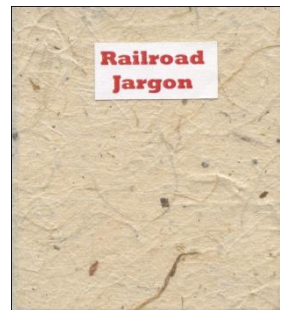
The Gallic Wars is a limited edition, 60 copies; all are signed and numbered by Barbara Brear. There are a variety of cover designs and leather colors available, contact Barbara for the various design options. \$30 📖

Contact information: Barbara Brear, B.B. Miniatures, 3 Uitgift Street, Somerset West 7130, South Africa;
E-mail: bbminiatures@yahoo.com or www.bbminiatures.homestead.com

Railroad Jargon, 2011, published by Muriel Underwood, Miscellaneous Graphics.


A few months back we published a few articles which talked about miniature books and railroads. The articles put a thought into Muriel's creative mind about railroading as a subject for a new miniature book. She certainly has a firsthand account of railroading, her father, W.B. Underwood was a locomotive engineer for the Atchison Topeka and Santa Fe Railroad from 1908 -1945. There must have been some interesting dinner table conversations at the Underwood house. There is a picture of Mr. W. B. Underwood included in *Railroad Jargon*, checking out his locomotive and waiting for the 'highball'. Can you believe it, a real life 'main line' railroad engineer.

A Pocket Guide to Railroad Jargon is 'code book' that deciphers the language that was used by the railroad employees to keep the trains mov'n and add a bit of lore and excitement to their American bred tradition. Muriel has woven her story using the various



terms that represented the daily activities ‘on the rails’. Starting with the jargon that defined the engineer as ‘eagle eye’, the train may have been an express train or a ‘milk train’, one that would make every stop. Before the train can move down the track, ‘eagle-eye’ has to get the ‘highball’, the all clear signal. The ‘gandy-dancer’ was a track worker, a ‘crummy’ was the special name for the caboose. On a freight train the conductor usually sat in the crummy, even though the conductor is in charge of the train, his jargon name was ‘brains’. Everybody has a boss, and the name applied to anyone in high authority on the railroad is known as ‘whiskers’.

Well the story goes on, but so as to not spoil the thrill of the ride, so that you too can smell the smell of the burning coal and hear the whistle blow, you will have to buy your own copy of this piece of Americana.


Railroad Jargon is 3” by 2 5/8” and entirely handmade. The hard-bound cover is done in a textured Japanese light brown paper and carries a title label printed in a crisp red Rockwell Bold font which is color coordinated with the endpapers. The endpapers are a Fox River Crushed Leafed Text of Poppy Sparkle. There are 14 pages of text as well as two full page pictures of actual AT&SF locomotives; the text page paper is Mohawk Superfine, Softwhite smooth. The font, Minion Pro, is clear and easy to read. The book operates well and the quality as is the standard from Muriel, excellent. The edition contains 28 numbered and signed copies. Contact Muriel directly for purchase and shipping. 


Contact Information: Muriel Underwood, 4431 N. Monticello Avenue, Chicago, IL, 60625-5943,
E-mail: miscgraphics@att.net


Editor’s Note: Just as an aside, maybe because I am an old railroad buff, or maybe because our living room had those electric trains under the tree in 1950, my review copy of ‘Railroad Jargon’, came with a special bookmark. A track spike, with original railroad rust, a 6” spike that was used to hold the track to the wooden tie. The ‘gandy dancer’ would be the man who would have walked the rails and looked for loose spikes and if found replaced it. ‘All-Aboard’


MORE MINIATURE BOOKS:

The following reviews highlight wonderful ‘previously issued’ miniature holiday books, four from the Final Score, by Stephen and Marian Byrne and one by Margaret Challenger and another by Peter and Donna Thomas. Needless to say, these are excellent examples of miniature books at their finest. Miniature books: the ‘endless journey’.

The Twelve Days of Christmas – with illustrations and verse highlighting each of the twelve days, 2 3/8” x 3 1/4”, published in 2003, 50 copies, each signed and numbered. Quarter bound with a green spine and an illustrated cover depicting a Christmas wreath and a partridge. 


A Visit From St. Nicholas – is the poem of Clement C Moore, with twelve coloured illustrations, 1 7/8” x 1 3/8”, 16 pages. Published in 2005, 50 copies, each signed and numbered. Quarter bound with a red spine and an illustrated cover showing Santa and his sleigh flying on his departed rounds. 

A Christmas Alphabet – with 26 illustrations, 2 3/8” x 1 3/4” published in 2008, 50 copies, each signed and numbered. Quarter bound with a green spine and an illustrated cover showing a ‘jolly old Santa’. The paper used is a special water colour type paper designed for inkjet printing. 


CHRISTMAS – An acrostic illustrated book, 14 pages, 2 ½” x 2 ⅛” inches published 2007, 50 copies, each signed and numbered. Quarter bound, with a blue spine, and illustrated cover depicting a nativity scene. A sample from the book: 

*Candles, That so brightly shine,
Holly, With berries so red,
Reindeer, Who pull Santa's sleigh
Icicles, Hanging down low,
Shepherds, Who first saw the star
Trees, With baubles so bright
Musicians, Who merrily play
Angels, Who cheerfully sing
Saviour, The Christ child so dear,*

*Contact Information: Stephen and Marian Byrne, 'Castleton' Wigtown Road, Sorbie, Wigtownshire, DG8-8EL Scotland,
E-mail: sb@finalscore.demon.co.uk*

The Night Before Christmas - another miniature book, this one is a micro created in 2004 by Margaret Challenger, a lettering artist from Ontario, Canada. The wee little micro miniature is the smallest publication of the 1822 Clement Moore story that I have seen. The book is a mere 1” x 15/16” but is hardbound with a festive red paper cover and a Christmas green cloth spine. The title page contains a very fine detailed drawing of Old St. Nick driving his reindeer, in flight, across the winter sky. There are 14 pages, assembled as an accordion but bound to the front and rear cover of the text pages, all completely lettered by hand. The edition was originally published with only 30 copies, each hand printed and numbered. The book is no longer in print but if you make a Christmas wish you may be able to find one with your favorite dealer. ‘Happy Christmas to all, and to all a good night’. 

*Contact Information: Margaret Challenger, 770 Downview Crescent, Oshawa, L1H – 7W3, Ontario, Canada,
E-mail: tmarg@bell.net*

The First Christmas Story, from the gospel according to Luke, published in 1988, Good Book Press, Peter and Donna Thomas. This is the story of the birth of Christ taken from the gospel according to Luke. The story provided includes a brief background to the taxing of all of the people of the land according to the decree by Caesar Augustus and contains with the story of Joseph and Mary traveling to Bethlehem. The story familiar to all continues and is illustrated with several Linocuts printed in black to match the text which was all handset. The book is printed on handmade paper and contains 32 pages, hard-bound with red paper covers and a dark red leather spine. The title is printed directly on the cover along with an inset nativity scene, 1 15/16” x 1 5/8. 200 copies, \$75. 

*Contact information: Peter Thomas, 26015th Street, Santa Cruz, CA 95602
E-mail: peteranddonnathomas@cruzio.com or www2.cruzio.com/~peteranddonna/*

DISCOVERING MINIATURE CHRISTMAS BOOKS:

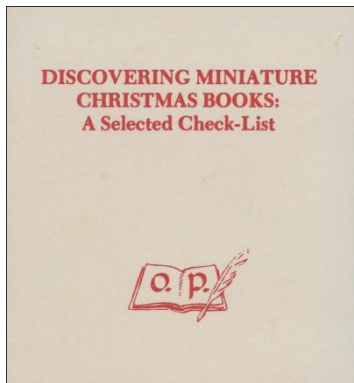
by Robert F. Orr Hanson

Editor's Note: Those of you that know Robert know that he has lived in many different places over the years. I am sure that Santa has always found the chimney in the Hanson house.

Because this issue of *The Microbibliophile* is devoted to holiday miniature books, I thought that I would call to mind a few little books which speak to the Christmas season.

In 1980, I wrote and published a miniature book consisting of thirty-five Christmas books, the book is titled *Discovering Christmas Books: A Selected Check List*. The tiny tome measured 2 $\frac{3}{4}$ " x 2 $\frac{1}{2}$ ", contained 36 pages, and was bound in an olive green self-wrapper with the title, in black font, on the front cover. The book was housed in a sturdy card stock slipcase with the title and press logo on the front side. There were 200 copies of the book printed. The book was dedicated to Norman W. Forgue and his Black Cat Press. Later, a number were bound in a 'Christmasy' red cloth with the title in gilt on the cover.

After the four and one-half page Introduction, the first entry was titled *Christmas Echoes Down Through the Ages: Noel*, by Robert K. Shaw. The miniature was published in 1935 by Achilles St. Onge and measured 2 $\frac{1}{2}$ " x 1 $\frac{5}{8}$ " with a press run of 278 copies. *Noel*, was the first book published from the St. Onge Press and contained poems by Waugh, Tennyson, James Russell



Lowell, and others. Additional books discussed in my 'checklist' about Christmas included: The Black Cat Press, The Schori Press, Msgr. F.J. Weber, Stanley Marcus, and several others.

In the November 1996 issue of *The Microbibliophile*, Jon Mayo expanded my original list with an additional 20 miniature Christmas volumes. Number 36 – 56 included books published by, but not limited to, The Tabula Rasa Press, The Kitemaug Press, and The Opuscula Press. The 1996 list was again expanded by the Jon Mayo, in November 2001, as he was then the editor and publisher of *The Microbibliophile*, to include a total of 116 miniature Christmas books and keepsakes.

My second miniature book on the subject of Christmas books was called *Nutcrackers: A Christmas Collectible*, and was published in 2001. The volume dimensions were 2 $\frac{3}{4}$ " x 3" wide, included 37 pages as well as five tipped-in color illustrations of nutcrackers, those ornate wood carvings of a soldier with giant jaws and friendly expression, a timeless symbol of Christmas. These first appeared in 16th century Europe. The book was dedicated to my wife Helen Marie Hanson (1938 – 2001). The book tells something of the history of nutcrackers. Included are descriptions, their 'classifications', and representative prices at the time of publication. The binding of this volume was done with a Christmasy green color and a gilt title on both the front cover and the spine. This particular volume was not mentioned in any of the previous 'lists'.

In conclusion, Ruth Marfell, a collector of Christmas books, wrote an essay about them in *The Microbibliophile*, (November 1994). Therein, she mentioned the 'mass market' miniature books from the Running Press, a large commercial publisher. Also included were Paul Horgan's, *The Saintmaker's Christmas Eve* (Somesuch Press), *The Three Kings*, by England's Gordon Murray (published in 1955) as well as the Breed and Butler book title: *Christmas Stories; Story of the Old*

Man of the Mountain, part of the Aunt Laura series. I wonder how many more little Christmas books will be discovered over time?

“And That’s That”....Dr. Seuss

There you have it!



Editor’s Note: We have consolidated all of the lists that are mentioned by Robert into one comprehensive list of holiday books which includes a few additional titles not mentioned previously, ‘read on’.

A MERRY MINI CHRISTMAS TO ALL:

By Ruth Marfell

Editor’s Note: Ruth’s article was originally printed in the November 1994 issue of ‘The Microbibliophile’. The article is a favorite that has as one focus, holiday books, the other focal point that Ruth highlights in her article is the genre of collecting books by subject as well as explaining the various components of books that make them special to collectors: age, size, bindings, text, type, paper, subjects, the list can go on and on. Frequently, people ask ‘what books should I collect’ or ‘what are good books’? Well, Ruth’s article goes a long way to explain some of the intricacies of the world of collecting miniature books. What better way to end the year than with some reflection on our past as well as a peak at what the future may behold.

The miniatures all beckon, do they not? To choose just one subject for your collection is a great idea and it may help you keep within a budgeted allowance for this happy hobby, but can one stick to one subject? Ah, that is the question! My choice for a modest beginning was Christmas, a truly delightful and lovely theme for a collection. In an article on miniatures in the *American Libraries* magazine, many years ago, Edith McCormick, with many quotes and suggestions from Stanley Marcus, provided clues and the enthusiasm to start the hobby.

Bromer’s Bookstore in Boston has been a steady and fruitful source of titles. Their catalogs regularly include a section on miniatures with reliable full descriptions on each. One just needs the wherewithal and speedy ordering to secure the titles! Dawson’s and Lorson’s will send their catalogs and announcements of forthcoming publications and answer requests about older titles. Publishers gladly send their catalogs and announcements of forthcoming publications and answer requests about older titles.

Upon joining the Miniature Book Society one becomes the recipient of its Newsletter, a helpful bearer of lists and advertisements, and of its annual directory which includes most of the miniature book publishers. Other publications with interesting articles which may offer an occasional clue to a Christmas miniature are *The Microbibliophile* and *Miniature Book News*. Robert Hanson’s little book *Discovering Miniature Christmas Books* is most helpful as a source and for checking against your own collection. He has included several from some of the most familiar, most reliable, truly outstanding miniature book publishers, namely: Achille J. St. Onge, Black Cat Press, Barbara Rahab, and Attic Press.

It was with a tinge of regret that the writer observed the local bookstores carrying some Christmas miniatures during the 1993 holiday season. We do not want everybody collecting miniatures, do we? Just you and me! The little books they carried were not the true American-sized miniatures, i. e. under three inches; rather, they measured between three and four. They were not outstanding in any particular way, but were attractive and inexpensive. They would

make delightful stocking gifts for a youngster whom you might entice into starting a collection. The ones this writer saw (and yes, purchased) include two from Running Press: *Child's Christmas in Wales* by Dylan Thomas and *Night Before Christmas* by C Moore; one published by Thomas Nelson: *Christmas Story*; and *The Little Christmas Book* by Brigitte Asam, and Ars edition.

Little books have appeared for centuries, Christmas titles for many a decade. In cost the latter run from \$.79 tree ornaments made in Taiwan, to souvenirs produced for family and friends, to valuable miniatures worth hundreds of dollars. It is not possible to offer a long annotated list of Christmas miniatures in this article, but maybe a few jewels in the crown, so to speak? Lovely additions they would be to any collection due to famous author, content, illustrations, or binding.

One of the jewels, to my way of thinking, is *The Saintmaker's Christmas Eve* (Somesuch, 1987). The red board covers with gilt lettering and the quiet sepia illustrations in the text are appealing, but it is the moving, eloquent 143-page story by Paul Horgan that makes this miniature beloved. Another jewel came from the Schori Press about 1965: *Christmas Carols*, a small collection of the old familiar carols – words only, no music. The song titles are printed in elegant black script, the clear print is very readable, but what makes it unique is the light brown leather front cover with its tiny reproduction of a colored religious painting securely pasted in the center surrounded by fancy gilt ornamentation. A very limited edition of Longfellow's *Three Kings* was published by Gordon Murray (Bexhill-on-Sea, England, 1955). The old English print with the extraordinarily beautiful illuminated first letter on each page makes this one very special.

Age has an allure and to own one of the 19th century Aunt Laura series entitled *Christmas Stories: Story of the Old Man of the Mountain* (Breed & Butler, 1862) is gratifying. The purple cover may be a bit worn and faded, the gilt edges a little shabby, the odor a trifle musty, but the 64-page story that gave pleasure to children 132 years ago is still a collector's pleasure today. A little humor is always in order even in Christmas miniatures. In 1866, a Virginian, Dr. Robert Archer, scribbled off an original poem entitled *The Night After Christmas* reproduced in 1975 by the Attic Press. The format, covers, hand colored illustrations are simple and unpretentious, but who can resist a text that starts "Twas the night after Christmas & all over town The nurses were running some up & some down. The Doctor was wanted, a plague on Old Nick his visit had made all the little ones sick...."

One must not forget the tiniest treasures: a J. Levien miniature *Nativity Story* (Enkhuizen, Holland, 1971) with its maroon and gold covers, black and white illustrations, very readable print, and only 11/16 x 1/2". Amazing! And then there are Barbara Rahab's marvelous productions. Senior citizens will likely remember two old favorite stories which she has reproduced: *The Birds' Christmas Carol* and *Dog of Flanders* (Rahab 1979 & 1980), both leather covered and illustrated. Sadly, for many of us seniors, we will need a reading glass to peruse these two tales again in this miniature form. However, it is the perfection and the exquisite detail of the bindings that make them a must for a Christmas collection.

A thin, gilt-edged 3 3/4" gem is Moore's *Night Before Christmas* (Achille St. Onge, 1962) made so by the profuse and charming colored illustrations by Tasha Tudor, a favorite artist beloved by children and children's librarians. *A Christmas ABC et XYZ* by Suzanne Moore (Ashfield, Ma., 1991) is an accordion fold, expandable alphabet of Christmas related words or phrases. It is the sheer beauty of the colors and quiet illustrations by Moore, the gorgeous purple patterned cloth covers and gilt edges that make this one a Christmas jewel. And finally, a shimmering addition to any collection is the recent publication *Gloria in Excelsis Deo* (Juniper Von Phitzer, 1994), an anthology of religious quotations. Along with many from the familiar Biblical Nativity story are others from Luther in original German translation, from the *Seven Greater Antiphons of Advent* in

Latin with translation, and from the Roman Mass. The heavy black Goudy typeface, attractive illustrations – many hand tinted, the unusual end papers, the gilt edges, the gold leather cover all make this a “Gloria” addition to any collection.

Once you start collecting Christmas miniatures, beware! It only leads to more miniatures on other topics-religious perhaps, or to poetry, maybe to trees or stamps, or history, or life in the past. Before you know it, you are a mini-book addict and your one topic collection has expanded wildly. Ah, impossible to stick to a one-subject collection. 📖

MORE CHRISTMAS and HOLIDAY MINIATURE BOOKS:

By Jim Brogan

The Microbibliophile has published and updated a list of miniature books dedicated to the Christmas holiday since 1996. We continue this tradition, in the season of traditions, with our most current updated list. I have included some additional miniature books that deal with holidays and festivals to expand the list and the appeal to all of our readers. It has been ten years since our last updated list. Please let me know any additional titles that should be added to the list.

The Microbibliophile 2011 ‘List of Holiday Miniature Books’

Publication Date	Title, Author, Publisher
2008	<i>A Christmas Alphabet</i> , M. Byrne, Final Score
1994	<i>A Christmas ABC et XYZ</i> , Suzanne Moore
1930(s)	<i>A Merry Christmas</i> , Saalfield Publishing Company
2005	<i>A Visit From St. Nicholas</i> , by Moore, Final Score
1964	<i>Abigayal, Story of the Cat at the Manger</i> , Black Cat Press
1988	<i>Adult Western, Christmas Stanza</i> , W. Tuttle, Ash Ranch Press
1960(s)	<i>Around the World with Santa Claus</i> , (no publisher)
1980	<i>Bird's Christmas Carol</i> , Kate Wiggins, Barbara Raheb
1989	<i>Child's Dream</i> , C. Dickens, Glennifer Press
1963	<i>Christmas</i> , Doris Welsh, Le petit Oiseau Press
2007	<i>Christmas</i> , M. Byrne, Final Score
1985	<i>Christmas 1985</i> , Phlogiston Press
1984	<i>Christmas Alphabet</i> , Poole Press, 1984
2000	<i>Christmas Alphabet</i> , Margaret Challenger
1980	<i>Christmas Around the World</i> , Kurt S Adler
1982	<i>Christmas Around the World</i> , Poland, Sears Roebuck Co.
1985	<i>Christmas Ballerina</i> , E. Marrafino
1904-06	<i>Christmas Books</i> , C. Dickens, H. Frowde Co., London
1983	<i>Christmas Box</i> , Merrimack Publishing Co
1977	<i>Christmas Cards</i> , Msgr. F. Weber, Junipero Serra
1980	<i>Christmas Carol</i> , C. Dickens, Barbara Rahab
1976	<i>Christmas Carol</i> , C. Dickens, Borrower's Press
1986	<i>Christmas Carol</i> , C. Dickens, Mini Originale, Toronto, Ontario, Canada
2011	<i>Christmas Carol</i> , C. Dickens, Tine Krijnen
1960(s)	<i>Christmas Carol</i> (no publisher noted)
1965	<i>Christmas Carols</i> , Schori Press
1985	<i>Christmas Carols Music Box</i> , Kurt S. Adler
1983	<i>Christmas Day in the Workhouse</i> , Sims, Silver Thimble
1984	<i>Christmas Drive</i> , C. Dickens, Silver Thimble

1935 *Christmas Echoes Down Through the Ages Noel*, Shaw, Achille St. Onge
 1991 *Christmas Festival*, Bronte Press
 1984 *Christmas Gift*, Ruben, Clearview Press
 1983 *Christmas in Bethlehem*, Ruth Hutchison, Black Cat Press
 1971 *Christmas in Pastoral California*, Weber, Bela Blau
 1980 *Christmas is Together Time*, (no publication details)
 1992 *Christmas Keepsake*, Arelene & Cliff Helbert
 1964 *Christmas Parable*, Forgue, Black Cat Press
 1985 *Christmas Sermon*, (part of a set), Stevenson, Opuscala Press
 1979 *Christmas Songs*, Borrower's Press
 1981 *Christmas Story*, An Original Cardenas, Tabula Press
 1961 *Christmas Story*, J.B.H.Jr. Black Cat Press
 (n.d.) *Christmas Story*, Intervisual Communications, Ltd.
 1968 *Christmas Story as recorded by St. Luke*, Robinrun Press
 1852 *Christmas Stories; Story of the Old Man of the Mountain*, Breed and Butler
 1984 *Christmas Teddy Bear*, E. Marraffino, Kurt S. Adler
 1982 *Christmas Tree*, Charles Dickens, Silver Thimble Books
 1978 *Christmas Tree*, Greene, Somesuch Press
 1986 *Christmas With Dickens*, S. Granzow-Pruchnicki, Bronte Press
 1860 *Das Jesuskind*, Published in Germany
 1980 *Dog of Flanders, de la Ramee*, Barbara Raheb
 1983 *Everybody's Sanity*, Robert Frost, Tabula Rasa Press
 1980 *Fir Tree*, Anderson, Barbara Rahab
 1988 *First Christmas Story from the Gospel According to St. Luke*, Good Book Press
 1981 *Four Christmas Stories, Black Cat Press*
 1982 *Gift of the Magi*, O. Henry, Kurt S. Adler
 1979 *Gift of the Magi*, O. Henry, Barbara Rahab
 1978 *Gift of the Magi*, O. Henry, Somesuch Press
 1981 *Gift of the Magi*, O. Henry, Borrower's Press
 1999 *Good King Wenceslas*, J. Neale, Pennyweight Press
 1994 *Gloria In Excelsis Deo*, Juniper Von Pfitzer
 1986 *History of Santa Clause*, Kurt S. Adler
 1983 *Holiday Greetings*, Carol and Kal Levitan
 2007 *I Heard the Bells On Christmas Day*, W.W. Longfellow, BoPress Miniature Books
 2007 *It Came Upon The Midnight Clear*, Rev. E. H. Sears, BoPress Miniature Books
 1984 *It Is Time Once Again to Celebrate*, Black Cat Press
 1961 *Jewish Festivals*, Achilles St. Onge
 1960(s) *Jolly St. Nick*, (no pub.)
 1987 *Keeping Christmas*, Van Dyke, Ash Ranch Press
 1990 *Letter from Santa Clause*, Mark Twain, Ash Ranch Press
 1961 *Lilliputter Christmas Hymnal*, Frank H. Teagle, Jr., Lilliputter Press
 1992 *Little Green Elf's Christmas*, Twin Heart Press
 1991 *Little Tree*, ee cummings, Twin Heart Press
 1969 *The Man Who Didn't Believe in Christmas*, Austin, Ford Press
 1979 *Mansion*, Van Dyke, Barbara Rahab
 1983 *Miss Mistletoe*, Merrimack Publishing Company
 1989 *Nation's Christmas Tree*, Weber, Junipero Serra
 1971 *Nativity Story*, J. R. Levien, Enkhuizen, Holland
 1975 *Night After Christmas*, R. Archer, Attic Press
 1980 *Night Before Christmas*, Moore, Barbara Rahab
 1965 *Night Before Christmas*, Moore, Garden View Press
 1960(s) *Night Before Christmas*, (no pub.)
 1979 *No Crabb,-No Christmas*, C. Morley, Black Cat Press
 1993 *Notes From a Christmas Kitchen*, (no pub.)
 1977 *Nutcracker Suite*, Kurt S. Adler
 2001 *Nutcrackers: A Christmas Collectible*, Opuscala Press
 1980 *Old Christmas*, Washington Irving, Barbara Rahab
 2011 *Old Christmas*, Washington Irving, Plum Park Press

- 1983 *Old Fashioned Christmas Picture Story Books*, Merrimack Publishing Company
 1994 *Old St. Nicholas*, Samuel Bangs, Prickly Pear Editions
 1982 *Old World Christmas Recipes*, Kurt S. Adler
 1997 *Once on Christmas*, D. Thompson, Clearview Press
 1979 *The Only Way, A Christmas Reflection*, Lilliputter Press
 1982 *Our Lady of Mercy*, Black Cat Press
 (n.d.) *Peace on Earth*, Diane Maurer
 1986 *Peace on Earth*, Paul Maurer
 1961 *Pious Jingle Bells and the Coming of Christ*, Lilliputter Press
 1988 *Return of the Magi*, Tony Flynn, Tabula Rasa Press
 1964 *Rudolph the Red-Nosed Reindeer*, May, Schori
 1987 *Saintmaker's Christmas Eve*, Horgan, Somesuch Press
 1995 *San Francisco Christmas Streamers*, Hiemstra, JVP Press
 1977 *Santa's Own Story of His Many Lives*, Jones, Black Cat Press
 1994 *Santa Clause by Any Other Name*, JoAnna Poehlmann
 1951 *Santa Who Was Late*, Louis Zara, Black Cat Press
 (n.d.) *Santa's Surprise Book*, (no publisher noted)
 1983 *Snowball*, Merrimack Publishing Company
 1993 *Stork*, Kitemaug Press
 1977 *Stork Shee Rose on Christmas Eve*, Edward VI, Attic Press
 1960s *Story of Christmas*, David C. Cook Publishing Co.
 2007 *The Holly and the Ivy*, Pat Sweet, BoPress Miniature Books
 2003 *The Twelve Days of Christmas*, Final Score
 1985 *Three Kings*, Gordon Murray
 1964 *Treasures of Darkness*, R. Keiser, Six Oaks Press
 1978 *Treasury of Christmas Cards*, Kurt S. Adler
 (n.d.) *Trees Aglow*, Press of Juniper Von Phitzer
 1990 *Trees and Stockings*, W. L. Alden, Kitemaug Press
 1992 *Twelve Days of Christmas*, Pennyweight Press, Barbara Raheb
 1972 *Uncle Alfred's Christmas Story*, J.R. Levien
 1986 *Victorian Christmas*, Mosaic Press
 1967 *Visit From St. Nicholas*, by Moore, Alex C. Wirth
 1981 *Visit From St. Nicholas*, Borrower's Press
 1981 *Visit From St. Nicholas*, Kitemaug Press
 1985 *Walter Colton's Christmas Poem*, 1846, Hilleary & Petko
 1986 *Watkin's Desert Fancies Holiday Cookbook*, Watkins Inc.
 1983 *What's Wrong With Jennifer?* Walz, Tabula Rasa Press
 1966 *Where Our Christmas Customs Come From*, Black Cat Press
 1982 *Words of Some Favorite...Carols*, Anderson, Kitemaug Press
 1978 *Yes, Virginia, There is a Santa Claus*, O'Hanlon & N.Y. Sun, Somesuch Press
 1984 *Yes, Virginia, There is a Santa Claus*, O'Hanlon & N.Y. Sun, Good Book Press

The list now has 128 titles; can you add a few additional titles? 📖



MINIATURE BOOK ORNAMENTS, A Holiday Tradition

By Joan Knoertzer:

Ten years ago, after decorating a seven-foot Christmas tree, I discovered that my cats were enjoying the ornaments more than I was. They played with them, and even slept in the branches or in the Dickens village under the tree. My decorations were in shreds, so I stopped putting up the tree...until one day when going through my miniature books I found several with a small loop of gold string attached. My interest for a tree was immediately renewed as I pictured miniature books dripping from the branches. So I went shopping for the perfect tree and found a six foot high, skinny, plastic, tree-in-a-pot. I put it on a stand and started decorating.

When searching through my collection, I realized I had about 30 of these miniatures, meant for hanging, but never hung. Some went up to four inches, some one inch. Some were about the holidays, some not. Some had stories, some had one or two pages of drawings. Some related to literary characters, and some were people or objects from stories. But they all had a small loop of gold string or a small metal eyelet for a string attachment and were obviously meant to be hanging ornaments. Then I realized I needed more ornaments if I were to make my skinny tree fat with miniatures.

Luckily, I live one hour from Frankenmuth, Michigan, home to Bronner's Christmas Village, three football fields of decorations. They buy/sell everything related to the holidays...any holiday. Since 100% of my ornaments were commercially made, I knew they could help add to my collection.

I started decorating with my original collection. In the 1980s Hershey Foods Corporation made a series of three recipe books: *Hershey's Chocolate Memories Sweet Treats Since 1895*; *Hershey's Chocolate Memories Beverages and Sauces*; *Hershey's Chocolate Memories Cakes and Frostings*. Kurt S. Adler in New York City also produced a series: *A Treasury of Christmas Carols* (1978), *Christmas Teddy Bears* (1984), *The History of Santa Claus* (n.d.). Walt Disney marketed *Mickey Mouse Magazine*, *Mickey Mouse Presents Santa's Workshop* and *Donald Duck Has a Close Shave*, all through Adler. Merrimack Publishing Corporation makes Flipix miniatures (flip books) and sold *The Christmas Lion* (1986) and *I Love You* (n.d.). In 1992 *Santa's Workshop* was published by Price Stern Sloan, LA.

A Cup of Christmas Tea (1982) by Tom Hegg has branched off into miniature tea sets, dishes, and demitasse spoons. Waldman House Press, Minneapolis MN, produces this book and related objects. *Favorite Nursery Rhymes* by Benson, Taiwan has 9 poems with color drawings. Unknown publishers with no dates or clue as to origin are familiar to us all: *The Christmas Angel*, *Christmas Legend*, *Jolly St. Nick*, *A Christmas Carol*, *Twas The Night Before Christmas*, and *Christmas Angel* fall into this category.

Hallmark produces storybooks as ornaments. *Winnie the Pooh* is a series of 12 miniature book dioramas in plastic. *Where The Wild Things Are*, Dr. Seuss's *How The Grinch Stole Christmas*, *Spider Man*, *Captain America Avengers*, *Happiness Is Peanuts*, *To The Moon and Back*, and *Curious George*, all show opened miniature books with the characters seeming to grow out of the pages. These are offered with various editions in a series, usually one different part of the story per year.



At Bronner's this year, I bought plastic and glass designed miniature books. Some, Bronner's have personalized with my name: *Christmas Recipes*, *Book Club Ornament*, *Bird Watching* (a bird perched on 3 books), *Teachers AP* (computer on books), *Bear with Book*, *Yes, Virginia* (letter to Santa and Response from Santa), *Stack of Books*, and a Kurt S. Adler *Reader X3GL* (reproduction of a Kindle with a reading list of holiday books on it). They will have a one inch real bible with string attached. That's on order!

Now my tree is full, all of the above plus Dorothy's red slipper, Tommy the Tugboat, some reproductions of scenes of the holidays, music, Bookmarks...it is delightful to see. All in miniature. My guests always comment, and now...I leave it up all year! Why not!

Life is a celebration, and now that I have discovered what those little gold strings are for...I am celebrating! Happy Holidays!

BOOKS ABOUT MINIATURE BOOKS, Updates and Additions:

We published our list of 'Books About Miniature Books' in our last issue. I am always glad to get feedback, corrections, and updates to our 'lists'. I did receive more than a few 'updates' to the list we provided in the September issue, here they are:

- Judge Not A Book By Its Cover**, 1963, published by Black Cat Press
- Discovering Miniature Books**, 1978, published by Opuscula Press
- Discovering Miniature Almanacs**, 1980, published by Opuscula Press
- Discovering Miniature Christmas Books**, 1980, published by Opuscula Press
- Msgr. Weber: A Miniography**, 1983, published by Opuscula Press
- FDR's Little Books**, 1991, published by Opuscula Press
- A Select Guide to the sources for Miniature Books**, 1992, Lorson's Books and Prints
- Collecting Sherlockiana**, 1992, published by Opuscula Press, 1991
- You Can Judge A Book By Its Cover**, 1994, published by Kanter-Crafts
- The Book Club of California**, 1995, published by Opuscula Press
- Miniature Books From the Collection of Doris Varner Welsh**, 1995, published by Clark University
- Miniature Books Published by Achille J. St. Onge, 60th Anniversary Exhibit**, 1995, published by Clark University
- The Kathryn I. Rickard Miniature Book Collection**, 1996, published by Clark University
- The World of Miniature Books: Selections from the Doris V. Welsh and Kathryn I. Rickard Collections**, 1996, published by Clark University
- Miniature Books Published by the Tamazunchale Press**, 1996, published by Clark University
- Miniature Books Published by the Press of Ward Schori**, 1997, published by Clark University
- REM Miniatures: 36 Years and Counting**, 1998, published by Clark University
- More Making Books by Hand**, 2004, published by Peter and Donna Thomas
- Dr. Suess: A Miniography**, 2006, published by Opuscula Press
- Books That Never Grew Up**, 1941, The Dolphin, reprinted 2007, Opuscula Press
- Printed Pages**, 2009, Opuscula Press, 2009 (not a miniature book)
- The Miniature Sherlock Holmes:**
- A Source book for Sherlock Holmes Books Published in Miniature Format, 2011**, Gail Curry - Books

Keep those cards and letters coming with the updates and changes, these updates expand the entire list to 66 different books about miniature books. How many more are there? 📖

THOUGHTS ON COLLECTING BOOKS AS WORKS OF ART, TEXT AS CONTENT:

By Peter Thomas

Editor's Note: This is the fourth installment of Peter's essay on 'Collecting Books as Works of Art'. Previously he has discussed an overview of the book components and more specifically the 'cover' as well as 'paper', all in excellent detail.

In my previous essay I discussed considering text as a form of visual imagery. In this essay I will talk about text as content, framed in the larger context of collecting books as works of art.

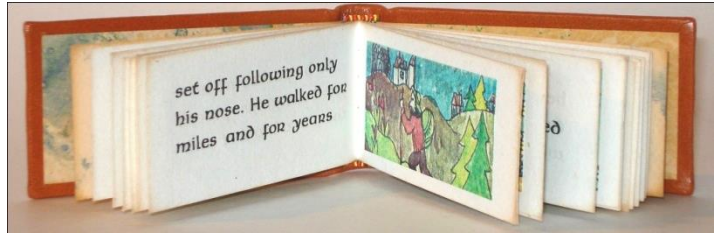
For a book to be successful as a work of art, the reader must be just as satisfied aesthetically when they are looking at the book in a display case as they are when holding and reading it. The book's exterior binding needs to be like a sculpture, by this I mean a standalone aesthetic experience. The book's interior must be like a painting, so that when that visitor views it, even if only behind glass, they leave with aesthetic satisfaction. Finally, the content must give another layer of aesthetic satisfaction. In the finest of an artists' book, what I call the "Mona Lisa of the Artists' Book", these three elements will all work together seamlessly: when the viewer looks at the outside they think "the outside is beautiful (or substitute with awesome, sublime, engaging, challenging, etc)", and when they look at the inside they think "the inside is equally beautiful", and when they hold the book and read it they think, "this is a complete work of beauty."

When books are collected according to author or by subject matter it is easy to decide which book to buy: if the book is by the author, or about the subject, and you do not already have it, and it fits in your budget, then you buy it. When collecting books as art, it is not a simple matter of deciding if the book is in or out of certain guidelines. You must instead decide if it is a work of art you want to own. The text becomes a primary thing to consider: Is it a work of art? Does the story touch your soul, or do whatever you think it is that art should do? Does the writing make you weep, or laugh, or ponder the meaning of life? The way that the text is presented on the page can be an important factor in your experience.

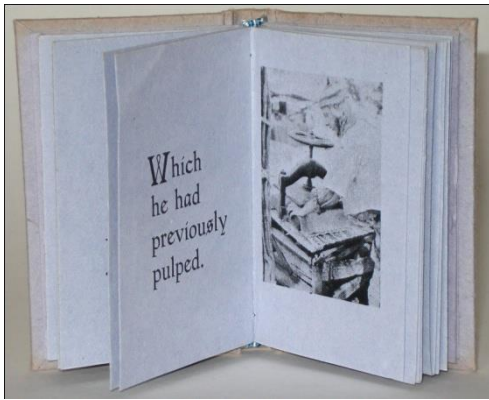
Beatrice Warde, (1900 - 1969), in her often quoted essay, *The Crystal Goblet, or Printing Should Be Invisible*¹, wrote what has become the classic metaphor to explain the concept of using typography to enhance the meaning of a book's content. That essay begins: "Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it is a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain."

The book artists can use typeface, page proportion and placement of illustration, like a crystal goblet, to enhance the readers' experience and understanding of the text, and to make the words on a page in themselves become a work of art. I will share two examples, from books we have made, to illustrate this in practice:

Our book, *The Dwarf*, is a fairy tale about a dwarf. We printed it in a landscape format, one inch tall by three inches wide, and we used Victor Hammer's American Uncial, a quirky and squat typeface, to make evident to the reader, in another way than just words, the woes of the story's short, squat main character.



In our book, *A Papermaking Rhyme*, the text is a takeoff on a 'Mother Goose' rhyme. We illustrated the book with photographs of myself making paper in Elizabethan garb and used Goudy Thirty, a medieval looking typeface, as visual references to the time period alluded to in the text.



Now, with these thoughts in mind, look through your books once again asking: Is the content a work of art, is your experience of the content enhanced or diminished by the way it has been presented on the page and finally, are any of your books a "Mona Lisa"? In the next installment of this series of essays about when collecting books as works of art, I will discuss sequence. 📖


1: Beatrice Warde, *The Crystal Goblet: Sixteen Essays on Typography*, 1955, London, The Sylvan Press

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The man who does not read good books has no advantage over the man who can't read them.
~Mark Twain, attributed

ASHEVILLE, NORTH CAROLINA, 2012 MBS CONCLAVE LOCATION: A Preview, by Jim Brogan

Asheville is a culture-packed thriving city of 85,000 residents, a hilly oasis tucked into the western border of the state. As the home of one of the University of North Carolina campuses, the city has a distinct ‘college-town’ feel. There is a compact downtown area that is a great place to shop and explore. Asheville is also the boyhood home of author Thomas Wolfe, (www.wolfememorial.com). There are numerous dining options as well as three different ‘craft breweries’.

A few miles from the downtown area to the east is the Folk Art Center. A few miles to the west of the city is the ‘Biltmore Estate’, an 8,000 acre location built by George Vanderbilt, in 1895. The Biltmore has been designated a National Historic Landmark, (www.biltmore.com). The area is known for breathtaking fall foliage, typically at its best from late September through November. The area is accessible via the Asheville Regional Airport (code AVL) which is located about nine miles to the south of the downtown area. The tourism website is www.exploreasheville.com. Hope to see you at the Conclave, August 24 – 27, 2012. Check the *MBS Newsletter* for more information about the Conclave, or the MBS website (www.mbs.org). 

LOOKING BACK AGAIN AT SOME OLD MINIATURE BOOKS:

The following descriptions of miniature books and their prices are reprinted from an earlier edition of *The Microbibliophile* (January 1995) and was originally published in November 1994, by Hurley Books, in Westmorland, New Hampshire, Catalogue Number 208. It may be as interesting to you as it was for me to see this information and update some of your own records while comparing your titles to those posted here. Remember, the value of anything is determined by the buyer, price is set by the seller and we can be assured that value and price both will usually increase with time. My thanks to Henry Hurley, for his permission to bring this information back to you again. 

- | | | |
|------|---|-------|
| 1. | <i>A Miniature of the Holy bible: being a brief of the books of the Old and New Testaments</i> , Sanborton, NH 1835, brown leather, 64pp. 2 1/2" x 2". | \$400 |
| 21. | <i>BOOK GLUTTONS and BOOK GOUMENTS</i> , Walter Hart Blumenthal, Chicago: Black Cat Press, 1962, 2 3/8" x 2 1/16", green leather, a.e.g., 84 pp. | \$150 |
| 22. | <i>FORMATS and FOIBLES: A Few Books Which Might Be Called Curious</i> , Worchester, MA, Achille J. St Onge, 1956, 2 3/8" x 1 7/8", 105 pp. | \$250 |
| 31. | <i>CHISTMAS CARDS</i> , Evanston, IL, Word Schori, n.d., red leather, gilt with mounted color illustration, 60 pp., 2 3/8" x 2" | \$65 |
| 122. | <i>Abraham Lincoln</i> , Addresses...Kingsport: Kingsport Press, 1929, 2 nd edition, red leather, 139 pp., 22 x 15 mm. | \$250 |
| 139. | <i>Omar Khayyam—RUBAIYAT</i> . Glasgow, Bryce, (1904), red leather, 2 1/16" x 1 3/8", 59 double page openings | \$135 |
| 158. | <i>SCHLOSS'S ENGLISH BIJOU ALMANAC FOR 1841</i> , London: Schloss (1840) 3/4" x 9/16", stiff rose wrappers in worn slipcase | \$295 |
| 206. | <i>WILD APPLES: History of the Apple Tree</i> , Henry David Thoreau, Worchester, MA, Achille J. St Onge, 1956, 3" x 2 1/16" | \$275 |
| 210. | <i>George Washington, Farwell Address</i> , Kingsport: Kingsport Press, 1932, ornate blue leather, 142 pp, 21 x 15 mm | \$200 |
| 218. | <i>A History of the Cadiz Short Line Railroad</i> , Robert W. White, Edited, with additional text by Norman W. Forgue, Chicago: Black Cat Press (1966), leather with metal locomotive | \$125 |

BOOKSHELVES:

The Morgan Library & Museum

225 Madison Avenue, New York, NY 10016

A library within a library and a museum. Everyone should visit this special place at least once in his or her life. In 1906 Pierpont Morgan built a library to house his collection of rare books and manuscripts, adjacent to his home in New York City. The vastness and beauty of the collections and the facilities are beyond descriptions that can be given justice through words. The original library is the heart of the museum and library today. There are four main areas of the original library that are open for visitors. The 'Rotunda', devoted to Americana, including letters of G. Washington and A. Lincoln as well as the journals of Thoreau and Hawthorne. 'The West Room', Morgan's original study, reflects his affinity for the Renaissance, coincidentally it was in this room that Morgan and a group of bankers orchestrated a resolution to the national financial panic of 1907. 'The Librarian's Office', today is devoted to the earliest works of art from the Near East and Middle East. 'The East Room', is the original library, with three story tall walnut bookcases, all with glass doors and shelves. The catalog of the collection would be a study of life in itself. An extraordinary exhibit of medieval illuminated manuscripts, rare printed books, and handwritten manuscripts from the Renaissance to the present day are presented. In addition, on display is one of the three original Bibles, printed by Johannes Gutenberg in 1455.


A current major event, at the Morgan, is an exhibit titled 'Charles Dickens at 200', which celebrates the bicentennial of the great writer's birth in 1812 with manuscripts of his novels and stories, letters, books, photographs, original illustrations, and caricatures. Charles Dickens (1812–1870) was Britain's first true literary superstar. In his time, he attracted international adulation, and many of his books became instant classics, such as *The Christmas Carol*.

I was particularly captivated by the original illustrations and manuscript items that are part of the exhibit showing the development of the various characters and 'scenes' of the stories. Dickens created no less than 989 characters in his stories and novels, these characters are some of the reasons for the continued popularity of his work over time. Dickens considered himself a 'story weaver at his loom', how true. There is always something to learn when you visit a library. Part of the display included first editions and manuscript materials from the four additional Christmas books that were authored by Dickens. *The Christmas Carol*, (1843) is the most popular and will forever link Dickens with the celebration of Christmas. Dickens' continued his 'Carol Philosophy' for the poor, uneducated, and repressed with four additional novels: *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In* (1844), *The Cricket on the Hearth*, (1846), *The Battle of Life*, (1846), and *The Haunted Man*, (1848). As was his style, he always drove home his social message with a mixture of humor and good cheer.

As I opened my essay by describing the Morgan as a special place, it is also the home of a very large collection of miniature books. Julia P. Wightman gave her collection to the Morgan Library. The miniature book portion of her gift was about 3,500 volumes. I was not able to actually see the miniature collection. My current visit to the Morgan was to draw a line between Charles Dickens and the Christmas holiday. The miniatures will have to wait until another visit. Julian Edison provided a very detailed article on the Wightman collection in the *Miniature Book News* # 107, December 2000. You can view this article at the University of North Texas Digital Library, <http://digital.library.unt.edu>.

There was one interesting point of information that I noticed as I scanned through the online catalog that was available at the Morgan Library. I was looking at a listing for the miniature book

Wild Apples, the History of the Apple Tree, by Henry David Thoreau, published by St. Onge, in 1956. The listing described the book with a green leather binding, stored in an ‘apple shaped box’. My copy is published with a tan leather binding. I then got in touch with John Bidwell, the Curator of Printed Books and Bindings, to ask my questions. As it turns out the ‘version that I was questioning’ was in fact a special ‘designer binding and box’ executed by Wightman. I cannot wait to actually see this. There is always something to learn in the bookshelves.

The mission statement of The Morgan Library & Museum “is to preserve, build, study, present, and interpret a collection of extraordinary quality, in order to stimulate enjoyment, excite the imagination, advance learning, and nurture creativity”, that they have done, for me today. 

2011 MBS COMPETITION AWARD WINNER: Le Dit du Gengi et Murasaki Shikibu, by Kimihito and Catherine Okuyama

Editor’s Note: Kimihito and Catherine Okuyama are book artists who live and work in Paris, France. They have been making books since 1985, from the start, it was their love of books that led them to make books for themselves. Kimihito, coming from a literature background is a self-taught artist. Catherine has completed university studies in the disciplines of art history and the School of Art. She has worked in various museums doing conferences about art. “*Le Dit du Gengi*” by Kimihito and Catherine is one of the winners of the 2011 Miniature Book Society, annual competition, for the Distinguished Book Award, presented at the annual Grand Conclave, held this year in Dublin, Ireland.

As book artists we have worked with editors to design art books for young people, specifically having created seven books for the George Pompidou Center, the Society des Editions Hazan, a French publisher of art books, and various museums in Arras and Orleans. We found this conceptual and creative approach, using texts and images, based on works of art, to be of great interest; but we are artists and engravers. Kimihito also being a writer with published work in Japan. We therefore decided together to combine our own texts and images. Initially, we made books of normal (full) not miniature size with texts, poems and engravings. Additionally, we publish a small magazine about Haiku, one for each season. When we were no longer constrained by editorial imperatives especially those concerning size, we decided to make miniature books. We felt that by putting a world into such a tiny space, the book will then become a precious jewel.

We have made miniature books with original stories and engravings, bound in full leather and enclosed in decorative boxes. The imposed size of 7.6 centimeters suits us, because the text is still easy to read in this format. Certain texts adapt perfectly. One could, evidently, put the whole of the immense psychological and historical novel, the “*Dit du Gengi*”, into a miniature book, as has been done with the Bible but this is not our aim. The texts are in French but we also have produced them with translations in Japanese and English.

The creation of each book begins with the text as the basis; it is an adventure and a wager. We have to work on the conception of the book, the way it will unfold, the manipulation, the surprise effects and resolve a number of technical problems. Then we look for the paper, the color harmonies, the typeset and the binding. Working all of these components to find the most harmonious combination possible between these elements is most important. The subject and technique must be adapted to the format. A painting by Pollock, reduced to a miniature, would lose a great deal of its effect; the same is true for a book.

We produced a book *Un Jour À Paris* in 2008, leather bound with engravings printed on Arches vellum. The text of the work is a poem, ‘A Day in Paris’. This book was selected as a

‘Distinguished Award Winner’ by the Miniature Book Society in 2009. The Japanese Nô theatre interests us, giving the inspiration and idea to create a surprise in the composition, *NO, 2010*. Kimihito invented a story on the creation of masks. *NO, 2010* was selected as a ‘Distinguished Award Winner’ by the Miniature book Society in 2010.

The “*Dit du Gengi*”, “*The Tale of the Gengi*”, “*Gengi Monogatari*”, in Japanese, is a very ancient Japanese story by Murasaki Shikibu. It was originally written in the eleventh century at the Japanese Imperial Court. We designed, printed, and housed this book at our press, *Atelier du Lierre*. The two books (French and English) contain reproductions of ancient books. Both are an accordion of 5 double pages and a pop-up with Murasaki Shikibu and persons of the court, which were inspired by ancient paintings. The cover is lacquered and held closed with a fine elastic and gilded string and bronze button. The book is printed with the Giclée process on Trophee paper.

INSERT PICTURE HERE

Le Dit du Gengi

We have a new project, based on another pillar of Japanese culture, probably something about Zen and we will publish three new stories, probably next year. One can buy our books at *L’atelier du Lierre*, Thank you, Catherine and Kimihito Okuyama. 📖

Contact Information : *L’Atelier du Lierre, 1, av. Léon Bourgain, 92400 Courbevoie, France, telephone-fax 33(0)1 43 33 44 08, E-mail: atelierdulierre@neuf.fr*

**2011 MBS COMPETITION AWARD WINNER:
ABC New Zealand Style,
by Joy Tonkin**

Miniature books have always fascinated people. They have been in existence since man first presented the written word and date back to 2000 BC where they were in the form of clay tablets. Today the fascination continues.

I fell in love with miniatures about 12 years ago while visiting the United States to attend the Miniature Books Society Conclave. In one room there were hundreds of miniature books from 75 mm down to ones of a few millimeters. The variety of design, layout and presentation was quite extraordinary. At once I wanted to try! Oh dear, I then realized the technical problems. At each step there were problems which are not encountered with a larger binding. Binding techniques needed to be perfect and small errors seem to glare at you. A half of a millimeter out seemed to be a huge error! The challenges were exciting – the possibility of trying new materials, printing, and design techniques took over and continue to this day.

Each aspect of the production of a miniature is a challenge and requires careful consideration. With extremely small type the typesetter must struggle to set the text and it often requires a magnifying glass to see the letters. The binder will need to be aware of the many technical problems that arise while binding such a small book. How and where to title small books present problems – type size is, in practice, limited to six point. As dimensions are reduced in proportion, boards become too light to overcome the resistance of the paper and covering material. The weight of the boards in books of small format often is not heavy enough to overcome the resistance of the paper at the folds and the books tend to spring open. The printer must ensure the grain direction of the paper is “vertical” and the weight of the paper is as light as possible as it will affect the way the book opens and closes. Some solutions are: somehow making the boards heavier; use of clasps or ties to close the book properly; leather pared very thin at the hinge. Designs should ensure a nice looking book which is in proportion and functions like a book, i.e. open well.

I came to binding some 20 years ago when I met my husband John. His tuition – albeit very demanding on perfection – has enabled me to develop my binding skills. I love to experiment with many different materials and techniques but always must ensure that the end result still allows the book to properly function as a book. After I first started binding I went to University of Canberra and undertook an Applied Science Degree in Materials Conservation, majoring in paper and books. To broaden my knowledge I subsequently attended courses overseas in Switzerland, Italy, and Belgium. John and I have taught binding techniques in both Australia and overseas which is a wonderful way of perfecting techniques! Nothing like demonstrating to a group of binders to keep one on your toes! We run a bookbinding business in Canberra including restoration, fine bindings and conservation work. In between all this, we also print books, especially miniatures, under Bookarts Press.

Our recent book “ABC New Zealand Style” was awarded the Distinguished Book Award at the Miniature Book Society Conclave, in 2011. We have been fascinated by the many varieties of ABC books and, in particular, ones which reflect different countries. This text is a version of a phonetic alphabet playing on the New Zealand accent – does anyone have an ABC Australian accent? The binding is a French Simplified binding. This style enables the binder to extend the options of decoration as the boards are covered and decorated separately from the book. The spine is chagrin leather with box calf covering the boards. The recessed onlay is sheep’s stomach (tripe)

leather with silver trim and paua shell incrustations. The edges of the textblock edges are decorated with graphite. The endpapers are silver marbled papers in the suminagashi style.

INSERT PICTURE HERE

ABC New Zealand Style

Other miniatures we have printed include:

A miniature version of the XXIII Psalm was printed and bound in the style of 14th century girdle books. These books are bound so that the wearer can tuck the book into his or her girdle and read it while walking. Mostly these early editions were of a devotional nature or medical books. There are not many examples surviving intact as their tails were cut off when it became more common to store books on shelves. If you look closely at early 14th century paintings you can often see the girdle books. The book was sewn on raised cords, covered in Kangaroo leather and decorated with blind tooling. The brass clasp was handmade – very fiddly! The book is housed in a kangaroo suede pouch.

I found several miniature editions of fairy stories from my childhood. These I delighted in binding in two different ways. The first is a set of four books which have patinated brass boards with leather spines. These books are housed in a box within a box which is covered in box calf and morocco leather with a suede divider between each book, the size is 65mm.

The books in a second set of fairy stories are covered with suede with hand-painted silk collages as onlays and are 65 mm high. The two books are housed in a long box which is covered with Japanese paper and emu leather. The titles of the books are tooled on the inside of the box opposite the books.

My love affair with miniatures continues to absorb me. Thoughts about new designs, binding techniques, and the technical problems to overcome keep the challenges continuous and exciting.

Thank you,

Joy Tonkin, Bookbinder, Book & Paper Conservator 


*Contact Information: Joy Tonkin, P O Box 3640, Manuka, Canberra, ACT 2603, Australia
E-mail: bookarts@webone.com.au*

MEET THE PUBLISHER: Stephen and Marian Byrne, The Final Score

Have you ever had to read an almost unintelligible hand written manuscript, be it text or music? I had that task when being part of a band playing for a very well known musical. Despite having to pay excessive fees to hire the music, it was hand written and it was almost impossible to read some of the notes. When I retired from my teaching post and started thinking about doing something to occupy my time I decided that I would offer a service to musicians, making their hand written scores into well printed copies. That might sound ambitious, but a new computer program had come onto the market which acts like a word processor, but with music notes. That's what got me the name "The Final Score" – referring to a music score, not a football result.

I also rekindled my interest in all things miniature, having made tiny furniture and musical instruments many years before. From there I moved into making miniature books and joined the Miniature Book Society. When I went to my first Conclave in Koblenz, Germany, my eyes were opened to the world of miniature books, and so many ideas arrived all at once. I realized I had a lot to learn, and have been learning ever since about the difficulties as well as the great enjoyment in publishing miniature books.

It was then that my wife Marian said she would like to illustrate one of the books I was making, and from that time almost all our books have been joint efforts. Marian does the artwork, researches texts, also doing the very fine embroidery for several of the books, whilst I do the designing, layout, printing and binding. It all works well between us, as we have a workshop where we can do our respective work without interference, yet close enough to consult each other.

Since then we have published many titles, in editions from 6 to 50 books. I don't do much music transcription now, as almost all composers have their own computer program, but I think I'm the only MBS member to have produced full miniature music scores of orchestral and instrumental works. We always have several books planned well in advance of publication, and more ideas in the pipeline, so hopefully we will be producing miniature books for many years to come. However, I am sure as many of you know; there are not enough hours in the day once you retire, so things might take longer than planned. 

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E-mail: sb@finalscore.demon.co.uk*

MEET THE PUBLISHER:

Tine Krijnen-Bruin

Hello, my name is Tine Krijnen-Bruin, I am 55 years old, and I am married to Hans Krijnen. We have three children: Bart, Simone, and Maarten and live approximately 40 kilometers north of Amsterdam in a tiny little village, Berkhout, in The Netherlands. Our daughter Simone died in 2008 and since then making miniature books has been a special source of strength to me.

I started to do something with bookbinding in 1992. I attended a short workshop organized by the ‘country woman society’. Immediately, I was in love. All of my other hobbies were nothing compared to this...bookbinding was it for me. I have formal bookbinding training as well as additional course work which I used to adapt to the micro scale projects.

I first started to bind Donald Duck magazines into big volumes. When I was invited to participate in a demonstration of ‘old’ professions and skills I came in contact with miniature books. A lady visiting the demonstration asked me whether I could make her a real tiny wedding book for her daughter, as a wedding present. I suggested to her to take a stroll and I would have something for her to look at in a short time. I thought: “how difficult can that be” and I started with tiny pages and cover. It took me longer than I expected but it fascinated me. That day was the beginning of my work with miniature books. I published my first offset printed pop-up book, *Van prinsesje tot Koningin* originally printed in 1898, on a special request of another customer, she visited the Dolls House Show and would love to have her original published pop-up book in miniature, 1:12 size.

Now I had made the transition from binding full sized books, to miniature books, and now to miniature ‘pop-up books’. It is hard to explain to most people but as someone who is familiar with miniature books, perhaps you will understand. After publishing that pop-up book, I was addicted, making pop-up books was even more fun, and presented me with challenges that made the work more rewarding.

The process of moving from an idea to a finished book that you can hold and appreciate requires several different steps. I will give you a brief outline of how my work progresses:

- Initially, I may have to have some emotional connection with a story or the idea may originate with a customer’s request. It is important for me to be connected with the story so that I can understand the story and how we will proceed with the illustrations.
- I always know the story selected and without reading the story I already know by remembrance the most interesting scenes. After reading the story we, the illustrator Maarten Valk and I add one or two scenes to complete the story so people that are not so familiar with the story can understand the visual flow.
- I then have to decide how to make the moveable sections. I sketch the scene from my mind onto paper. Very roughly and start to cut and to fold. This part of the process is important and involves a lot of trial and error. The illustrator is my brother-in-law and we are allowed, at family gatherings after socializing, at the point where the family starts to talk football and politics, to harass each other with good ideas and we fold or cut little yellow ‘post-its’ as our first drafts. The drafts permit me to proceed with the various versions of drawings till they are finalized.
- The next step is to visit the printer which is about a 40 minute drive. I take with me the final drawings as well as a dummy with sketched drawings 1:12 scale. They will call me when they have made a ‘pre print’ of all of the various components.
- Another visit to the printer is required when they have created ‘their draft’ of the actual components. I have to take my tools and magnifiers with me. The process involves checking all of the components and actually making a draft micro miniature assembled from the ‘pre print’. When all of the components are verified and any adjustments are made to the moveable parts or the text, we are then ready for a ‘final printing’. Choice of paper is also decided at this point.
- All the pages are printed as a long strip. Only two or three figures are printed next to the book strip. The rest of the movable figures are partly cut out of the page and folded in a certain way to create the ‘scene’.

- Cutting the printed strip is the hardest thing to do, because if I make a mistake all the work already done is lost and I have to start over. Until 2004 all my children lived at home. When I was busy and one of the children (or darling husband Hans) would enter my workshop and see me busy cutting they were not allowed to speak. If they would start to speak my mind would react to their words and I definitely would make a mistake. They learned that they had to wait until I put my knife on the side and then start to talk. The folding is a matter of practicing a scene often enough and then start with the real thing.
- The cover materials are also selected along the way. The leather has to be the thinnest leather one can find for a micro book. I use eel skin, very strong and available in almost all the colors you wish.
- So in conclusion from start to finish is a long list of different steps. An intense process with many steps to produce a little joy of a book.

A Christmas Carol, by Charles Dickens, was my third pop-up miniature, a micro book, published in 2004. *A Christmas Carol* is bound in dark brown eel skin. It contains nine concertina folded pages, with pop-ups and movable figures. The text, printed in 5 point type, is legible with a magnifying glass. It has a clasp on the front edge of the binding which consists of a piece recycled ivory, from piano-flats. The book has a limited edition of 150 copies. The book was a challenge for sure, I won the ‘Sara Ploos van Amstel Award’, Best Miniaturist, 2004. The ‘Museum Meermanno’, in The Hague, www.meermanno.nl, purchased a copy, and included it as part of a special exhibition, in 2010, of fifty top pieces in the museum. Additionally, the museum has published a visitor’s guide titled the *Book Happiness* which highlights the fifty most significant books and objects in the museum. My pop-up book, *A Christmas Carol*, is included in the guide book, I am very proud of this achievement.

Since I made my first miniature pop-up book, I hardly make any large books at all, any longer. Miniature, micro books, are filling my life. I have published 5 micro pop-up books: *Van Prinsesje tot Koningin*, 2000, *A Christmas Carol*, 2004, *Aesop’s Fables*, 2006, *The Night Before Christmas*, 2009, and the most current one, this year, *Gulliver’s Travel to Lilliputland*.

I have been a member of the Miniature Book Society for several years and have attended the Conclave held in Bath, England as well as the Conclave held in Dublin, Ireland this year. I look forward to hearing from you and talking with you about my miniature micro pop-up books. 📖



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THE SMALL WORLD of MARK TWAIN:

by Gerald Bartholomew

Editor's Note: Jerry Bartholomew is a member of the Miniature Book Society and an avid collector of miniature books about Mark Twain. Part 1 of his essay appeared in the September 2011 issue of 'The Microbibliophile' and discussed those miniature books which are part of Jerry's collection and were published between 1962 and 1984. Part 3 will be printed in the January 2012 issue and Part 4 will conclude the essay in our March 2012 issue.

Now let's get to the books!

PART 2: 1985 – 2010

Two Stories: 1986, published by The Hillside Press of Frank Irwin is very elegant with its full leather binding and decorative gilt lettering. It prints two articles; "The Turning Point of My Life" & "How to Reach Seventy" (or "70th Birthday Speech.") Written during the last five years of his life, they were referred to as "sermons" by Twain since "the humor came of its own accord." These two works of Mark Twain contain some of his most poignant and telling philosophy of life, learned along his way through all of his various endeavors. It cannot be summarized, but must be carefully read and followed.

Coyote: 1986, published by Don Hildreth of the Ash Ranch Press. This miniature is one of the most hilarious and well-known tales from Twain's 1871 book "Roughing It." The book is barely an inch square, has limp leather binding plus gilt decorations. The frontispiece of the coyote is by Hildreth. Twain describes the coyote as "a long, slim, sick & sorry-looking skeleton ..." and the tale gets funnier from there. The Colophon states that 100 regular volumes were produced along with 26 deluxe copies, each designated as A – Z with a leather slipcase and gilt trim.

Mark Twain's Raft Passage from Life on the Mississippi: 1986, Carol Cunningham and the Sunflower Press printed this book. It is the infamous passage, which Twain pulled out of "Huck Finn" and tossed into "Life on the Mississippi." Grey paper over boards with bright red end papers highlights the black and red artwork by Maryline Poole Adams. These excellent drawings are spread throughout the book.

A deluxe edition was also printed, bound in black leather, and housed in an awesome cloth-covered and fabric-lined clamshell box. WOW! A gold image of Twain adorns the front cover. Two US Postage stamps are tipped in: the 10-cent Twain stamp, and the 4-cent Louisiana steamboat stamp. Most famous for its boisterous frontier humor and raucous, drunken, braggart style, this excerpt has some of the best Twain around. It needs to be read aloud with gusto; performed and acted physically with flailing limbs and loud bravado. "Whoo-oo!"

The Jumping Frog: 1986, The Press of Ward Schori printed this very beautiful miniature book. With green leatherette over boards and matching "frog-green" end-papers and past-downs, plus top-edge gilt, this attractive book also has a gilt image of a frog on the cover.

The contents need some explanation. The text follows the Harper's Edition of 1904 wherein Twain provides a humorous twist to the original story from 1867. Everyone knows that Twain had a severe dislike for the French! Therefore, when it came to his attention that his prized story of the Jumping Frog had been translated into French, he nearly pulled his hair out. To illustrate his irritation, Twain proceeded to retranslate the French back into English and compared the results to

the original story. The result was unintelligible. We all know Twain did it for comic effect, but an example is illustrative, and very humorous.

Here is Twain's original phrasing: "Well, I don't see no p'int about that frog that's any better'n any other frog." Then, here is Twain's retranslation of the French back into English: "Eh bien! I no saw not that that frog had nothing of better than each frog."

Tumbleweeds West #1: 1987, issued by Don Hildreth's Ash Ranch Press as a keepsake for a printer's convention, this booklet is in the form of a matchbook. In addition to a story by Harry Oliver, and a quote by Josh Billings, it includes two Twain quotes:

"There are those who scoff at the schoolboy, calling him frivolous and shallow. Yet it was the schoolboy who said: 'Faith is believing what you know ain't so.'"

"And it was Mark Twain who said: 'If you pick up a starving dog and make him prosperous, he will not bite you. That is the principal difference between a dog and a man.'"

Tumbleweeds West #2: 1988, this is another Ash Ranch matchbook keepsake issued in 1988. It includes a short extract from *Roughin' It* called "On the American Desert."

Old-Time Printer: 1988, Frances Harrigan's Xavier Press of Baltimore published this Twain speech. The book has a facsimile 10-cent Mark Twain stamp as a frontispiece, plus red and black artwork throughout. Cloth over boards with gilt lettering, this regal miniature book also has a glassine dust jacket. Inside the back cover in a pocket are samples of type-setting letters like those used by Twain when he was a compositor.

Twain presented this speech in 1888 to a group of New York printers at Delmonico's Restaurant on Benjamin Franklin's birthday. Proud of his early days as a compositor and printer for frontier newspapers, Mark Twain referred to that work as "the poor boy's college." Thank your lucky stars a glossary is in the back, since this speech is full of slang and shop jargon common to print shops of that era. With just the right blend of humor, shoptalk and actual occurrences, Twain delivers another of his timeless performances.

Tumbleweeds West #3: 1989, Ash Ranch Press, this is another Matchbook-style booklet. It includes an essay by Mark Twain recounting "a colorful description of the American pioneer process." The theme of this humorous and sarcastic piece is that "the earliest pioneer of civilization is whiskey."

The Celebrated Jumping Frog of Calaveras County and Other Stories: 1989, Running Press published this "large" miniature book in 1989; large being 3¼ inches by 2¾ inches. Green cloth with a decorative dust jacket showing frogs, this book prints the Jumping Frog story plus four other stories.

Nicodemus Dodge: 1989, this excerpt from "A Tramp Abroad" was printed by the Ash Ranch Press. A very handsome little book made with black leatherette, gilt lettering on the spine and title page, blue endpapers, and a decorative dust jacket. The deluxe edition was printed with a Twain likeness in blue on the front cover and an alphabet design which carries onto the endpapers. A leatherette spine has gilt lettering. The slipcase continues with this motif. A glassine dust cover surrounds the slipcase.

The story concerns an attempt to play jokes on a newcomer in town. When several attempts fail at the local print shop, a young doctor planned to scare Nicodemus to death one night by placing a skeleton in his bed. When the jokers sneak over to Nicodemus' place to watch, they discover how badly their plan backfired. There was Nicodemus, stretched on his bed, playing a new jew's-harp, eating candy and gingerbread, and playing with a new bag of marbles. He had sold the skeleton to a traveling quack and was reaping his benefits!

The Wit and Wisdom of Mark Twain: 1990, this is another Running Press "large" miniature book. With steamboat illustrations on the cover and the end papers, it prints a series of quotes and aphorisms selected from Twain's many works. In addition, the book has several double-page sepia illustrations of pastoral scenes by artist Gary Undercuffler, which reflect the settings of several of the environments in Twain's life.

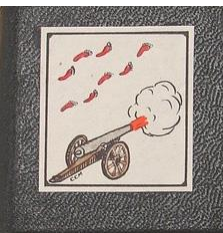
The Literary Cat: 1990, still another Running Press "large" miniature book. A collection of cat quotes, including one by Mark Twain: "One of the most striking differences between a cat and a lie is that a cat has only nine lives."

Adventures of Huck Finn: 1990, by Child's Miniature Publishing

The Adventures of Tom Sawyer: 1990, as facsimiles of the first editions, these 1990 books by Child's Miniature Publishing are not remarkable for anything. Not really "doll house" mini-books since they are so large... 1 ¾ by 2 ½ ... and not original or artistic in the least. They can be read with a magnifier, but it seems unlikely anyone would want to! Just get a full size edition. They are pretty cool, however, being miniature versions of the original first editions. Each one actually has the original title page with the correct publication date.

A Letter from Santa Clause: 1990, Don Hildreth's Ash Ranch Press printed this book as a Christmas keepsake. The letter was previously published by Clara Clemens in her book "My Father, Mark Twain" in 1931. Twain wrote it to his daughter Susie in 1877 when she was 5 years old. It is a beautiful little book. Two inches square, with red velvet over boards, a leather spine with gilt lettering, gold end papers, and a red and black frontispiece of Santa.

Addressed "My Dear Susie Clemens," this letter begins; "I have read all the letters which you and your little sister have written me ..." Twain then rambles on about not being sure of some things asked for in the letter, then says he (Santa) "will call at the kitchen door at nine this morning." This letter must have been very fun for his daughters since it was written in a language and tone they could understand. The regular edition consists of 125 unnumbered copies. The deluxe edition is identical except for a very elegant black slipcase covered in red leather, and decorated with a gold inlaid Santa figure.



The War Prayer: 1991, printed by the REM Press, this miniature book was bound in leather with a decorative paper illustration of cannon firing on the front. Two pair of red footprints cross diagonally over the cover. The frontispiece is a July 4th 1960 American flag 4 cent stamp. A red paper slipcase with a black and white printed title houses the miniature book. The book was bound with two different bindings, one in maroon leather and another in black leather.

Tabula Rasa Press, in Seattle at the time, also printed "The War Prayer" in 1991. This publication was a more deluxe edition with maroon leather covers and gilt stamped

title. A sword on the front cover looks especially ominous. This printing has floral decorated end papers, and black & white woodcut illustrations by Andi Rusu. The edition is especially macabre as the woodcuts very graphically depict the horrors of war. This anti-war polemic became very popular in the 1960's during the Vietnam War. A full-size book version of "The War Prayer" with illustrations by John Groth was especially potent.

Excerpt from Adam's Diary: 1991, this miniature book was produced by Rebecca Bingham of the Rebecca Press to celebrate the birth of her little girl on May 4th 1991. The front and rear covers are paper over boards decorated in sky blue with wispy clouds and sparkly stars. Front and rear free end papers and the pastedowns are light beige with sparkly stars embedded. Obviously a graphical representation of the heavens accomplished with handmade paper.

Rebecca states in the introduction that the presence of her baby girl is as miraculous to her and her husband as was the presence of Cain to Adam. She then begins her text with a long quote from Mark Twain's *Adam's Diary*.

Etiquette: 1992, published by the Flying Pig Press in 1992, this miniature book reprints three articles from "Letters from the Earth," which was edited by Bernard DeVoto from the Mark Twain Papers. The cloth-over-boards book was published with three binding colors: blue, green and red. Gold lettering on the front cover is highlighted with a gold decoration unique to each of the three colors.

The three pieces are "At the Funeral," "At a Fire," and "Visiting Cards." These are all excerpts from *Letters from the Earth* by Mark Twain. The comedy is typical Twain—sarcastic and very funny. The book was limited to 200 copies and was bound by M. Palkovic.

Golf: 1995, This Running Press booklet is a collection of thoughts on "The Grand Game." It is typical of this press, about 3 by 3 inches, hard-bound with jacket, and about 100 pages. It contains the famous Twain quote, "Golf is a good walk spoiled." Luckily, this appears on page 14, so we do not need to suffer through the entire booklet!

Four Views of Kealakekua Bay: 1998, this is a scroll book by Peter and Donna Thomas. It was printed on Peter's handmade paper and illustrated with linoleum cuts by Donna. Quotes from Captain Cook, Johnny Noble, and Mark Twain make up the other three 'views.' The "book" has a rolling scroll to show the views and the quotes. It has a folding "cover" of hand-made paper, which is decorated in tropical motifs.

The Twain quote is from 1866: "Shortly we came in sight of Kealakekua Bay, the place where Captain Cook was killed by the natives nearly a hundred years ago. Kealakekua Bay is a little curve like the last kink of a snail shell . . . a steep wall of lava . . . comes down from the mountain and bounds the inner extremity of it. From this wall the place takes its name, Kealakekua, which in the native tongue signifies 'the pathway of the Gods.'"



A Fashion Item: 2002, The Rebecca Press of Maryland printed this short piece from Twain's "Sketches New and Old," which was originally published in 1875. The miniature book (or more likely a pamphlet) is only six pages long (or short), and is bound with two stitches holding it in the velum cover. A fragment of paper lace serves as a frontispiece.

at a reception for General Grant, which Mark Twain attended in 1868

while in Washington D. C. as secretary to Nevada Senator William Stewart. Twain had a gift for using western jargon to describe things. “She had a pearl necklace high up on that midst of barren neck and shoulders. Her hair was frizzled into a tangled chaparral ... made fast with a half-hitch around a hairpin ...”

Time I\$: 2003, a flap book by Peter and Donna Thomas pits Mark Twain against Ben Franklin! The cover is handmade paper over boards with a clock design and the title “Time I\$” printed under the clock images. Upon opening the cover, words appear on turning pegs. The first setting reads “Time is money; Ben Franklin.” When the pegs are turned, the saying changes to “Geological time is not money; Mark Twain” A dollar bill appears which has the last two digits of its serial number matching the series number of the book. Very, very clever and artistic!

A deluxe edition of this was made using a \$100.00 bill featuring Ben Franklin. Only two books were produced and used unique leather bindings.

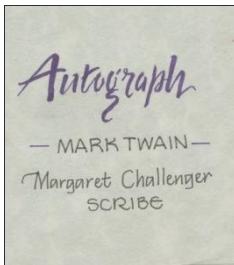
The Prince and the Pauper, 2 Volumes: 2003, printed by the Miniature Classics Library of Spain, this is truly a handsome set of miniature books. The binding is tan leatherette over boards with white pastedowns. Text is very legible black ink on beige paper with red page numbers and chapter titles. Each volume is $\frac{3}{4}$ inch thick and contains just over 400 pages. There are no illustrations, however.

Short Stories: 2005, Miniaturbuchverlag of Leipzig, Germany, printed this very handsome volume of Twain short stories. Brown leatherette over boards, floral endpapers, and top edge gilt make this a very high-class publication. The cover and spine are finished in gilt and red, highlighting a cameo portrait of Twain on the front. A slipcase covered in brown paper is underscored with gilt illustrations depicting scenes from various stories.

A dozen of Twain’s best-known stories fill 500 pages of this very readable tiny work. Beginning with “The Jumping Frog,” and ending with “How to Tell a Story,” Twain is well represented in this amazing publication.

The Dandy Frightening the Squatter: 2005, the Scott Free Press printed this miniature book of Mark Twain’s first published story. It has orange cloth over boards with black printing on the cover. The front and rear endpapers have identical steamboat illustrations and two others appear in the text.

The introduction explains how, in 1927, Professor Franklin Meine discovered this story in an old 1852 issue of the “Carpet Bag”. It was signed S. L. C. After consultation with scholars and reviewing the publication dates of Twain’s other work at the time, it was agreed that this story was the first of his to be published.



Autograph: 2004/05, Margaret Challenger, Scribe.

“Be good and you will be lonesome”, Mark Twain. Any miniature book which displays a Twain quote on the front slip cover is automatically a favorite of mine! In addition, the hand-made paper cover resembles tobacco leaves, and the slip cover could represent another great piece of ‘Twain’, a cigar band. Once you get past those initial Twainian symbols, the actual book itself is a major work of art. Three individual signatures are the heart of the book. They are sewn into an accordion-style spine, which opens up and displays the inside of the book. The interplay of the

terms ‘autograph’ and ‘signature’ now come into play in the rest of the book.

The first signature is comprised of the actual note which Twain would send to anyone requesting his autograph. His stance was that since he was a writer by trade, why should he give away samples of his craft. Twain concludes with this: “it would never be fair to ask a doctor for one of his corpses to remember him by.”

The second signature is a postage stamp featuring the signature of Alfred Hitchcock, one of a series of stamps issued commemorating artists and directors. The third signature ties the whole book together both literally and figuratively by describing the different types of autographs and signatures.

Finally, we get to the colophon page itself, where Margaret, defines ‘colophon’ as Greek for “the finishing stroke”. Lastly, I feel so fortunate to have become its proprietor. 📖

Editor’s Note: Jerry would love to hear your feedback and comments concerning Mark Twain and this special genre of miniature books.

Contact information: Jerry Bartholomew, 1655 Windridge Dr. Carson City, NV 87706
E-mail jerrybartholomew@att.net

CALL FOR ARTICLES AND INFORMATION: *The Microbibliophile 2012:*

- January,** Feature Theme, ‘All About Children’s Books’ What can you tell us?
- March,** Feature Theme, ‘Press Names’ Where do they come from, what do they mean?
- May,** Feature Theme ‘Dingbats’ Their history, usage, and the famous or strange.

Please send me your thoughts and ideas as well as an article if you like. I am sure that there are a year’s worth of articles, stories, facts and funny tidbits that will fit into *The Microbibliophile*. A ‘backlog’ of stories and information is an editor’s dream.



“Great books are weighed and measured by their style and matter and not by the trimmings and shadings of their grammar”.- Mark Twain, a Biography

GET THE INK READY:

Start the Presses

Margaret Challenger is working on a new miniature about a British rail line, *The Romney, Hythe and Dymchurch Light Railway*. Details and publication date will be announced shortly, we just received an advanced copy, for review, in our next issue. Contact information is included with the review of Margaret's *The Christmas Alphabet*, (see page 8-9 of this issue.)

Stephen Byrne, publisher of the Final Score has let us know that he is working on a new miniature, a humorous little piece by Thomas Hood describing the nature of an Irishman, no publication date announced as yet but we will let you know as soon as we hear about the details.

Marian and Stephen's latest artist book is *Shakespeare To Music*, a concertina book with hand painted pictures tipped in. Each picture accompanies the words and music of a song from one of Shakespeare's plays, the music being contemporary with the plays. The cover is in cream leather, with an oval hand embroidered image of the bard inlaid. Each copy is unique in that the embroidery is in individual colourways. The book is lined with hand-marbled paper to complement the cream leather. Size is 3" x 2 7/8". To be published 2011 in an edition of 8 copies, all of which have been pre-ordered.

Muriel Underwood, publisher of Miscellaneous Graphics, has been working like a 'gandy dancer', and has four new handmade miniature books available:

It's On My Official Record, a story about a young boy and his school report card, by Thomas Reilly, to be reviewed in the January issue of *The Microbibliophile*


The Manure Salesman, another fun little story about a strange but universal topic and two little boys growing up not too far from the Chicago stockyard, by Thomas Reilly, to be reviewed in the January issue of *The Microbibliophile*

Flora's Gift, by Dan Crawford, a short story for Spring and flowers, illustrated by Muriel, we will save this review for the March/April issue to coincide with the first vestiges of Spring.

Railroad Jargon, a pocket guide to 'railroadese', see our review, in this issue for a more complete description of this fantastic book.

Please contact Muriel for price details, contact information is with the review of *Railroad Jargon*, (see page 9-10 of this issue.)

Gail Curry is announcing the forthcoming publication of her new reference work, *The Miniature Sherlock Holmes: A Source Book for Sherlock Holmes Books Published in Miniature Format*, available in November for \$25.00 plus \$5.00 postage. With more than 40 illustrated pages and a Foreword by Robert F. Orr Hanson, this full-sized spiral bound book contains an annotated listing of approximately 120 books categorized by title, publisher and date. An original Sherlockian crossword puzzle is also included. We will review this book in the next issue, this should be a book loaded with detail. *Contact information: curry.gail@att.net or call 913-681-0459.*

Keep looking for updated information which will be included as it is available. 

UPCOMING EVENTS:

Wood Type, Evolved: Experimental Letterpress & Relief Printing in the 21st Century, Center for Book & Paper Arts, 1104 S Wabash Ave Chicago, Illinois 60605, www.book&paper@colum.edu
September 8 – December 11, 2011

Oxford Fine Press Book Fair, Oxford Brookes University - Nov. 5-6

Book Art Fair in Leiden, The Netherlands, November 5 -6, 2011,
Location: the Pieterskerk (Pieters church)

35th Annual Boston International Antiquarian Book Fair, Hynes Convention Center, Boston, MA,
November 11-13

New Jersey Book and Ephemera Fair, Ramada Hotel, East Hanover, NJ, December 2-3,
www.flamingoeventz.com

San Francisco Antiquarian Book, Print, and Paper Fair, San Francisco, CA, February 4-5, 2012

13th Books-Alive Book Festival, sponsored by the Bay Area County Library partnering with Florida State University and the Gulf Coast State College, Panama City, FL. February 10 - 11th, 2012. Contact information: Bettina Mead, Marketing Director, The Northwest Regional Library System, e-mail: bmead@nwrls.com

The MBS Conclave XXX, Asheville, North Carolina, August 24 – 27, 2012, details to be announced, www.mbs.org

PUBLICATIONS EXCHANGED:

Book Source Magazine, September/October, Volume 27, Issue Number 6, great little magazine with all sorts of ‘book news including many articles as well as news about auctions’.
contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,
E-mail: bsm@windstream.net, or www.booksourcemagazine.com

Fine Books and Collections Magazine, Autumn 2011, a large format, full color, glossy magazine devoted to fine books, collections, and printing.
Contact information: Rebecca Berry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,
E-mail: Rebecca@finebooksmagazine.com or www.finebooksmagazine.com

To acquire the habit of reading is to construct for yourself a refuge from almost all the miseries of life. ~W. Somerset Maugham

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #34, approx. 100 items offered, many color images, distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Tracy Bradbury Miniature Books, Catalogue #59, 16 pages, 201 miniature items offered, including 8 additional reference books, black and white presentation with several fine images, all books organized by press name, Brooklyn, NY, E-mail: bradburyminibooks@gmail.com

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

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

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989, Contact information: E-mail: 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 information: E-mail: karennyman2@cox.net or call 619-226-4441.



Pat Pistner is looking for 28 Raheb books (*Mudlark Miniatures* and *Littlest Library*) published in 1976 and 1977, and only 19 published through 2000. Contact information: E-mail: 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

Darleen Cordova is looking for the following Andre Kundig books: *Pensees du XVIII siecle* (1976), *Pensees de B. Constant* (1980), *Pensees la Musique* (1981), *Pensees le Vin* (1984) and *Pensees l'Amitie* (1988). Also, *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of 6 books had 2 copies of "Exploring the Last Frontier" by George Meredith, Portland, instead of the Gutenberg title.
Contact information: E-mail: c.cordova@sbcglobal.net.

Stephen Byrne is looking for two Gleniffer Press books; "*3 Point Gill Titling Catalogue*" and "*Willie|Winkie*". Contact information: E-mail: sb@finalscore.demon.co.uk

Henry Hurley is looking for miniature angling books and information about titles that he does not have. (please see article in The Microbibliophile, Volume XXX, Number 4, July 2011)


Contact information: E-mail: info@hurleybooks.com


Jim Brogan would like to find two volumes from REM publications; REM Miniatures, A record and A Sampler, Volume 3 and Volume 4, 1969, also, A Shroud for the Railroad Man, by Alvin S Flick, 2003, Arm & Hammer Press
Contact information: E-mail: Jbrogan1@verizon.net

Jim Brogan would like to find the following issues (original as printed) of *The Microbibliophile* to complete our archive: Volume 14 (#4), Volume 18 (#2), Volume 20 (#1 - #5), Volume 21 (#1 - #4), Volume 22 (#1 & #3), Volume 24 (#4)
Contact information: E-mail: Jbrogan1@verizon.net

MINIATURE BOOK SOCIETY: TRAVELING EXHIBIT INFO

The Miniature Book Society has a terrific traveling miniature book display that is available for your local library, school, or organization. You can get a sneak preview of the display by visiting the MBS website: www.mbs.org

Between November 2011 and February 2012 the exhibit will be on display at the Panama City Public Library, Panama City, Florida, Contact information: Bettina Mead, Marketing Director, The Northwest Regional Library System, e-mail: bmead@nwrls.com. 

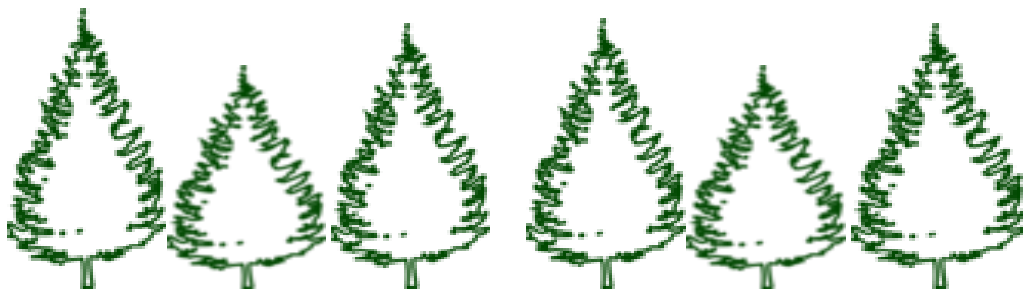
Beginning February 15, 2012, the MBS Exhibit will be visiting the University of Alabama, details to be announced on the MBS website (www.mbs.org) 

Merry Christmas from Vermont

Inserted with this issue of *The Microbibliophile* is a partial listing of Christmas themed miniature books and ephemera that I am offering for sale. If interested, please request the complete listing by sending an e-mail with the subject line "Christmas Miniatures" to oldfarmhouse@myfairpoint.net

Thank you and happy holidays to you and yours!

Sherry Mayo



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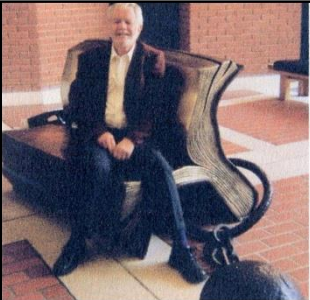
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Email: editor@microbibliophile77.com

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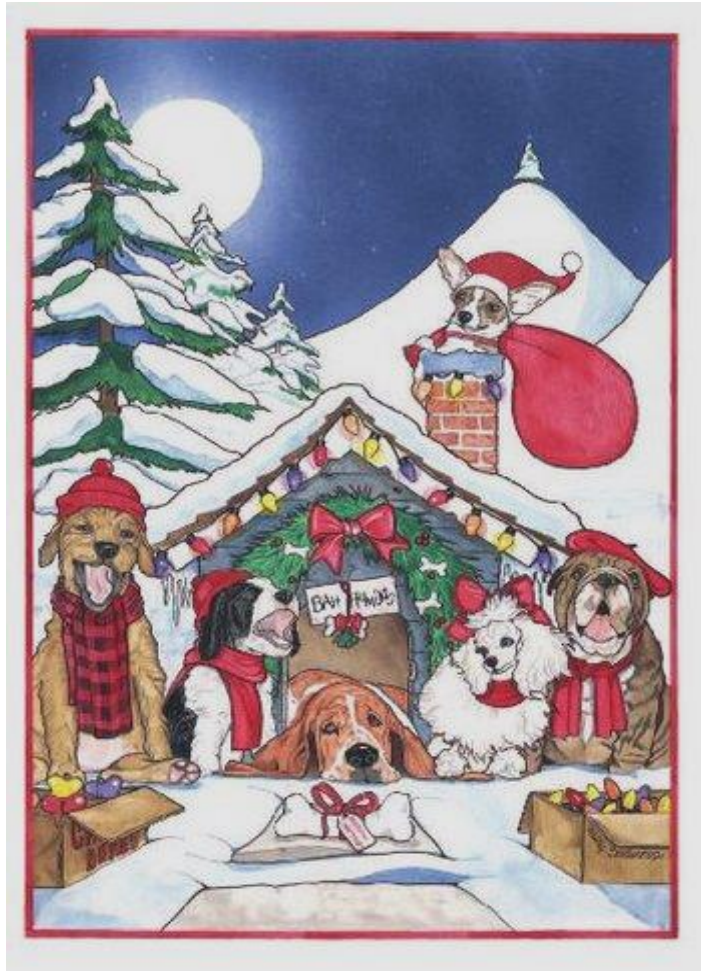
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WOOF, WOOF, WOOF, and TO ALL A GOOD NIGHT!