

THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXII, Number 3

May 2013



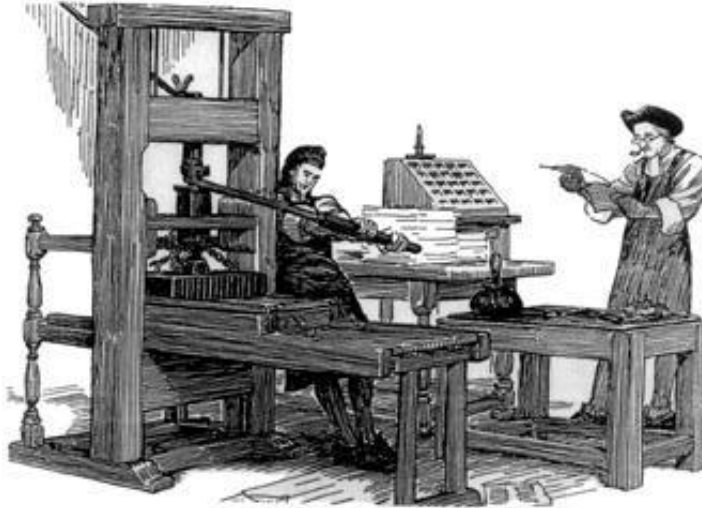
Boston, a City of Patriots...

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A Printing Press for British Ruled North America:

The Cambridge Press, 1638 -1692



Printing has long been an important industry for Cambridge, MA because the city was home to British North America's first printing press. Spanish America, colonized before British North America, housed the first printing press in the New World. The Spanish set up a press in Mexico City in 1539. In 1638 a Puritan clergyman, the Reverend Joseph Glover, arranged to bring some printing equipment from England to the Massachusetts Bay Colony and while his plan was being put into operation, he died. A printer, Stephen Daye, who was travelling with Glover and his wife, then took over the project and set the press up in Cambridge. Daye set to work almost immediately along with his son Matthew. Within the first year they printed *The Freeman's Oath*, a broadside, which is generally believed to be the first tract printed in British North America. The oath describes the requirements to be a full citizen, listing the rights and responsibilities.

In these early years before mass communication, handbills and broadsides referred to as 'street literature' appealed to the interests and concerns of ordinary people. In 17th and 18th century New England, these printed announcements were handed out on street corners or attached to the sides of buildings. They advertised coming events or publications; sometimes they described a political or religious point of view in strong and colorful language.

This short view into history continues on page 23...

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

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James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Wow, I am glad we are done (I think) with the Winter of 2013. Time to get on to the more important things like planting the vegetable garden, cleaning up the flower beds, split and divide a few perennials, and anything else you want to do outside in the fresh air and bright sunshine. After a day in the yard, a visit with your favorite chair and *The Microbibliophile* will be most rewarding.

April 9 was a dark day, having received the message that Bob Massmann had passed away. He will certainly be remembered for his always warm smile, graciousness, and words of encouragement. A tremendous man and contributor to the world of miniature books.

There are five new miniature book reviews for you this month, as well as two contributions about 'Favorite St. Onge Miniatures'. What is your favorite St. Onge? Drop me a message and share your joy. There is plenty to read including the fourth installment about medieval bookmaking by Randy Asplund, who continues his informative series with 'Illumination'. Bob Hanson who is always ready to hit the typewriter keyboard provided a short quiz for our enjoyment.

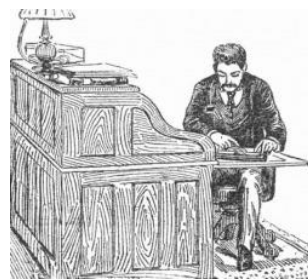
My feature St. Onge article, for this issue, investigates the various possibilities a collector may focus on for their collecting pursuits. With 48 unique titles the list quickly jumps to 72 volumes when you consider editions, issues, and variants. The number jumps up again when you include such items as 'one of a kind books', special signature items, and the 'pre-publish' copies and 'proofs'. I have not been able to get to visit the Goddard Library, at Clark University, to look at the St. Onge correspondence, just yet. I have a new 'day job' and have been busy getting things in order. I do hope to be able to bring you some interesting information as time moves along, in particular regarding things like 'shipping invoices' and St. Onge correspondence, from the Goddard archives.

Ward K. Schori is the subject of this issue's look at 'famous miniature book people'. Certainly a man whose miniature book 'idea bucket list' was more like a 'deep well'.

The Miniature Book Society is planning its 2013 Conclave in Vancouver, Canada; the dates are August 9-11. Now is the time to make your plans and reservations, get the best airfare and make sure you have your itinerary to investigate the sights of Vancouver scoped out. Jan Kellet and I are co-hosting the event and we hope to make your Conclave experience the best ever. The specifics can be reviewed on the MBS website, www.mbs.org, as well as a special blog website that is maintained by Jan, www.dewaldenpress.com. Be sure to check out the blog update by Angelika Jaeck and her description of the Calilano Suspension Bridge, in Vancouver, another one of those activities that you will not want to miss.

The warm breezes of spring are certainly blowing here in New Jersey. It is an excellent time to sit back and take stock as to where we are in life and specifically where we are in the world of miniature books. What would you like to see change in the microbibliographic world? Is the trend of miniature books moving in the right direction, that being 'artists books' becoming the dominant published work? Would you rather see more 'general category' books brought to market? Just how many collectors of miniature books do you think there are in the United States, and the rest of the world? What might the 'ouija board' tell us about the world of miniature books in 10 years or even 20 years from today. I think the answers may lie in what actions we take today to understand the genre of collecting and how the future generations may see collecting as an activity that provides value and enjoyment to them. Some of the old paradigms that we hold dear today may not stand the test of time with younger generations. What do you think about this?

If you would like to submit a review of a favorite book, new or old, or an informative article about a topic related to miniature books, please do so, I can use your help. I will be looking for your envelope when I open the little brass door of Box 5453. Lastly, if you have a friend who is not a subscriber please pass along our information as we are always interested in signing-up new customers, new ideas, and thoughts as well. Thank you for the opportunity to bring *The Microbibliophile* into your life. 📖

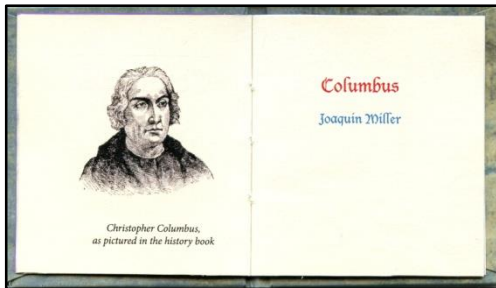


FOOD FOR THOUGHT:

“Whether I have done anything of real value I am happy to let others judge. I know that I have had a lot of fun and met a whole world of delightful people, many of whom I count as my dearest friends. Who could ask for more than that?” ‘My Autobiography’. 2012

Robert E. Massmann, Librarian, Miniature Book Author, Publisher, & friend to all 1924 - 2013

MINIATURE BOOK REVIEWS:



frontispiece and title page

Columbus, by Joaquin Miller, published by Miscellaneous Graphics, 2012, Muriel Underwood.

Each book published by Muriel always has a unique appeal as well as an underlying message for the reader. *Columbus* extends the tradition. The book itself is rather short, only 16 pages, including the colophon but, as I said, interesting and certainly attention holding.

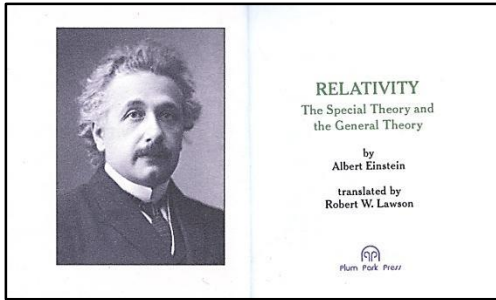
As you can imagine, sailing across the ocean at a time in history when people thought you may ‘fall off the end of the earth’ was a tricky business

filled with adventure and requiring the work of able seaman and a brave captain. As they had been sailing for ‘who knows how many days or weeks’, the sailors were becoming concerned with their journey. They asked Columbus many times for his thoughts and advice. The message Columbus provided was short, simple, and to the point, “Sail On! Sail On! And On!” Good advice in its day, on the deck of the ‘Santa María’ and good advice for today.

A unique feature included with the text is a multi-colored ‘wave pattern’ that progresses with the text from page to page. The pattern is put into the perspective of the ‘giant sea’ by the inclusion of a small ‘printer’s mark’ of a sailing ship. The colors of the ‘wave pattern’ match those of the binding and the endpapers.

The book includes several illustrations of Columbus, his ships, and the historic landing as well as a full-page miniature map. The 3” x 2 5/8” book is bound with boards covered in a two-tone green blue paper with a title label, on a white background, applied to the cover. The entire book was designed and produced by Muriel and carries her signature. Text is set as 9 pt Minion Pro in Mac’s In Design and printed on a HP Color LaserJet. There are 15 copies in the edition. Contact Muriel for pricing and shipping details. 📖

Contact information: Muriel Underwood, Miscellaneous Graphics, 4431 N. Monticello Ave, Chicago, IL, 60625-5943
E-mail: miscgraphics@att.net



frontispiece and title page

Relativity, The Special Theory and the General Theory: by Albert Einstein, published by Plum Park Press.

The twentieth century was revolutionized by Albert Einstein's work on relativity. This book summarizes that work and is a 'reprint' of the edition of Einstein's 1924 book *RELATIVITY: The Special Theory and the General Theory*, as published by the Methuen & Co., Ltd., London. The book is less intimidating than it sounds and is intended to provide a general introduction to the subject, so it makes a fine miniature without any

abridgement. 'Relativity' is a logical extension of the previous scientific books published by Plum Park Press; Priestley's *Experiments and Observations* and Huygens *Treatise on Light*.

The book is presented in three parts, which include all of the original 32 chapters and the appendices as well as notes defining various considerations throughout the text. The book is for the most part more technical than I can comment on, however, the explanations are as intended defined for a general audience and not overly imbedded with mathematical formals. The miniature is most interesting to me as it is part of the 'base science' that so defines our world today.

Relativity is beautifully bound in dark green faux leather, coordinating with the two previously mentioned books in the science series from the publisher. The printing and binding are of equally high quality, as we have come to expect from Plum Park Press.

The text is set in 7-point Cheltenham, a typeface that was very popular in 1924 and remains in use to this day because it is very readable. The occasional equations are also typeset so as to be easily referenced even in this small size, and the illustrations have all been redrawn specifically for this edition. The frontispiece shows a photograph of the author in 1921, when he received the Nobel Prize; and the light brown end-papers show facsimile pages from his original hand-written draft of the theory.

The book consists of 280 pages, and has overall dimensions of 2 ⁷/₈" x 2 ⁷/₁₆" x 13/16. The miniature edition of 'Relativity' consisted of 12 copies. The price is \$45, plus \$5 for shipping and handling. 📖

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



front cover of dust jacket

Nugget, by Pru Batten, published by BoPress Miniature Books, 2012, Pat Sweet.

Here is truly another great miniature book. Somewhere along the conversations of life, Pat Sweet was talking with the author of this little gem and the idea for the story was born. This is a 'sweet and simple' children's story about a lonely wombat, named Nugget who had a good life but was not happy, particularly at night when he gazed up into the dark sky and looked at all of the stars. As we are introduced to Nugget, we see that he is bothered by some of his neighbors but one night the wise old owl visits him and tells him about another lonely

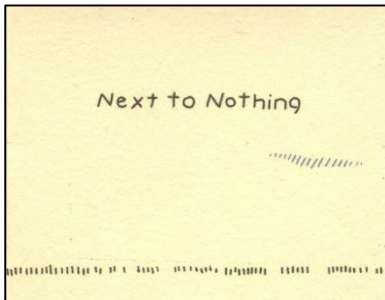
wombat 'sort of over the river and through the woods'. Nugget makes the decision to take a journey and look for the other wombat. His search is rewarded beyond his wildest dreams as he meets the 'love of his life'.

A great little book for a grandfather to share with a grandchild as a bedtime storybook, read by the light beam of the flashlight, in an otherwise dark bedroom. We have all of the great elements here: the farm animals, the wisdom of the owl, the geography of the journey, the map, the relationship of two strangers brought together to solve a problem, and the miniature book which can fit into a grandfather's pocket as a surprise for the night. This story will work equally well for grandmothers for sure!

The book itself contains 36 pages with seven very detailed illustrations showing Nugget, the owl, and Nugget's new found friend, Silver. As proof as there is in fact order in the universe, here is a short excerpt from the book: "You like stargazing?" Nugget could barely control his excitement. "Yes, Just look! Have you ever seen anything more beautiful?" she said as they sat together quietly. Nugget and this precious little lady wombat called Silver. "No", said Nugget "I don't think I have." But he wasn't really talking about the stars was he?

The case bound book measures 2" x 2 1/2" and is presented with a dusk jacket showing a shooting star across the moon lit night sky. Beneath the dust jacket, the binding is done in a dark blue-black paper with a spine title label. The text is printed in Cheboygan and Viner Hand on a 28 lb. paper. Included at the rear cover is a marsupial pocket that holds a map showing Nugget's journey from his original home past the big dam, going around the Quarry Paddock, between the Twin Dams, and on to Silver's den, priceless. Offered at \$42 dollars, contact Pat for shipping details. 📖

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



cover page

Next To Nothing, by Jody Williams, published by Flying Paper Press, 2012, Jody Williams.

This is a little book with long story proceeding the actual publication. Jody explains that she has been taking photographs of 'nothing' or 'next to nothing' for years. As time went on, the idea of presenting the images as a starting point for an exhibition and the subject of books began to emerge. In fact she actually presented an exhibition, 'Starting from Nothing' in late 2012, at the Form + Content Gallery, in Minnesota showing the various components of the subject and the representative works she has created. An earlier published miniature book set *Light, Water, Grass,*

Crystal, and Rock preceded *Next to Nothing*, a limited edition artists book.

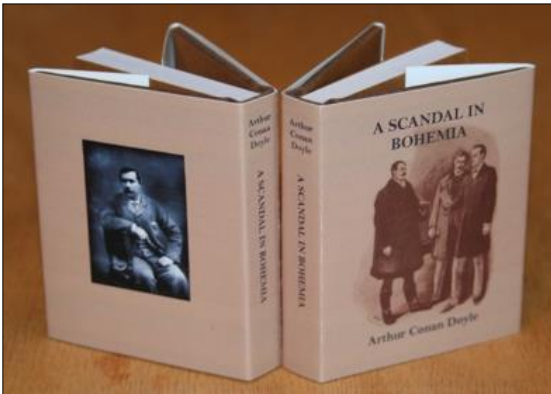
Next to Nothing is an accordion format book that presents a running landscape of words and images that exist between the realms of 'something' and 'nothing', both the words and the images cause you to focus on the nothingness that is really something. Some of the images cross the folds of the pages to continue the journey and some of the images 'open' a new view for the reader, mostly trees, reeds, and flowers. Reminds me what you might see while walking across a meadow, be it spring, summer, fall or winter. I think your imagination will light the images for you. A well thought out combination of words and images to provoke your thoughts and memories.

The accordion pages are assembled with the greatest accuracy allowing it to ‘unfold and refold’ with ease. The accordion, when completely unfolded, is 55 inches long and is housed in a precise two part box. The box was created with a small ‘window’ in the front cover to reveal the title page of the book. I mentioned the precision of the box, because it is as if the box was formed from a single piece of material and the cavity, to house the book, was carved into that material. The box is covered with a pale purple flax/cotton paper and is lined with a light beige colored Sakamoto paper.

Next to Nothing contains 22 pages including the front and rear covers. It was printed from two etched copper plates using a blue and a gray ink onto a beige Reves BFK paper. All of these components present an extremely pleasing visual experience for the reader. The box size is 3” tall x 2 ½” x 1”, the book itself is 1 15/16” x 2 7/16” with a landscape orientation. The edition contains 75 copies, each signed and numbered by Jody. Contact Jody for pricing and shipping information. 📖

Contact information: Jody Williams, 3953 16th Avenue South, Minneapolis, MN 55407
E-mail: jody_williams@mcad.edu or www.flyingpaperpress.com

A SCANDAL IN BOHEMIA, by Arthur Conan Doyle, published by Plum Park Press. was the first of many short stories written by Arthur Conan Doyle and published in *The Strand Magazine*.



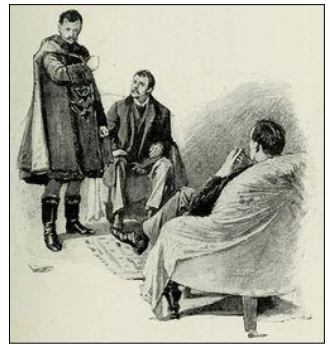
rear and front covers

Those stories were subsequently gathered up and published as a book, *The Adventures of Sherlock Holmes*. The magazine stories were illustrated by Sydney Paget, and the Plum Park Press edition of *A Scandal in Bohemia* preserves those fine illustrations.

‘Scandal’ was originally published in 1891, the story is set in the year 1888. The story itself is one of intrigue that could be told as a contemporary string of events and relationships as certain things do not change over time. However, the important thing about the story is that it is the story that introduces the reader to the character ‘Irene

Adler’, the only woman to have ever outsmarted Holmes at his own game.

As the plot unfolds, the King of Bohemia visits Holmes to explain a predicament, that being that he wishes to marry and is concerned that a previous acquaintance who has a compromising photo of the king will step forward to block the marriage. The king’s agents have unsuccessfully tried to get the photo, so now the famous Holmes is called into action. A series of foils, including a fake fire in the woman’s house is set forth to get the location and hopefully the actual photo. Things do not go exactly as planned. When the king, Watson, and Holmes go to the home of Adler they are told she left in the ‘dark of night’ for the railway station. Holmes goes into the



Holmes and Watson, seated with the King of Bohemia, illustration by Sydney Paget

house looking in a secret hiding place for the photo and discovers a photo of Adler rather than Adler and the king. Intrigue and deception at its finest.

The book is bound in dark brown buckram, with color-coordinated endpapers. A glossy brown dust-jacket carries one of Paget's illustrations in sepia on the front, and a contemporary engraving of the author on the back. Fine workmanship and presentation throughout, my compliments to the publisher. *A Scandal In Bohemia* consists of 140 pages, with overall dimensions of 71 x 58 x 13 mm, (2^{13/16}" x 2 ^{5/16}" x 1/2"). A very visually and informative book, completed with excellent quality, offered at \$30, there are 15 copies in the edition. 📖

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

OBITUARY: Robert E. Massmann

Bob Massmann was born in Pittsburg, Kansas in 1924 and died on April 9th, 2013. The 89 years between those two dates are certainly a life journey. He graduated from the University of Michigan with a Master's Degree in Library Science and worked as the Director of Library Services at Central Connecticut State University until his retirement in 1983. Bob proudly served his country in the United States Navy and was an active member of his local church.

Bob was a charter member and past president of the Miniature Book Society. He certainly had a passion for collecting and publishing miniature books. Bob was one of the six publishers, who beginning in the early 1960s were responsible for the renaissance of miniature book publishing.

Quoting from Robert Bradbury's book, *20th Century U.S. Miniature Books*, Glen Dawson said: "Keeping track of the miniatures of Robert E. Massmann is something like collecting and cataloging the butterflies of New Guinea." Louis Bondy commented: "Massmann has created miniature book curiosities of extraordinary character and originality." Ward Schori wrote: "Robert E. Massmann is probably the most ingenious of the miniature book publishers in the sort of binding he invents." Well done Bob....you have changed our world.

My condolences to his wife Eloise, his two sons, Ernest and Richard and his full extended family. 📖

WHAT IS MY FAVORITE ST. ONGE?

By Joan Knoertzer

Collecting miniature books is for me a study in networking! My first was a miniature bible given to me by my grandfather, therefore, I am attracted to miniature/thumb bibles. Another connection is to Worcester, Massachusetts. As a ten-year-old, my neighbors invited me to travel with them as a companion to their daughter to visit her grandmother. There I saw the books of Achille J. St. Onge and was fascinated. Forwarding ahead fifty years, I acquired my first, *The Inaugural Addresses of Franklin Delano Roosevelt*. This came into my possession as my favorite book dealer, said he had received this book to sell. It had been bought by Kenneth Gibson from Birmingham, Michigan (close to where I live) from Goodspeed's Bookshop at 18 Beacon Street in Boston, Mass. who had received it from Archie.

I do not have a copy of the late Robert Massmann's book identifying/describing all of the St. Onge books, but I know that this one is very different from the other 30 St. Onge's I have collected since my first purchase. It is a "Fall Red" (my description) cloth binding, with gold stamping of leaves in a border on the front and on the back covers. The title is stamped in the middle of the front cover. This leaf border is used on the title page as well. The black/white photo of FDR writing one of his four inaugural addresses looks out at you as if you had just reminded him of something else to say. The same leaves are used on the top and bottom of the colophon, which indicates the print is Times New Roman type on Ecusta Bible paper and printed by The Merrymount Press, Boston, Mass., U.S.A. Date of publication is 1945, the same year as FDR's death.

The First Inaugural address is as long as the second, 28 pages. The third is 22 pages, and the last is 8. By reading them, you see the progression of his presidency, as well as his outlook for this country. In the last, his stamina is low, and he spends time with prayers to God, and to the achievement of peace on earth.

As I sit here typing the reasons for my selection of my favorite St. Onge, the news of the bombings at the Boston Marathon is crossing the TV screen. In addition, I see another connection, this time, with all his books. They are timeless, as he had the foresight to choose subject matter that is our history, and our very network to each other. His hobby has made us all richer/wiser. Archie, you are my favorite! 📖

ACHILLE J. ST. ONGE, 1913 – 1978,

Collecting St. Onge Miniature Books:

By Jim Brogan

‘Talking About His Publications’, [by St. Onge], was the subject of my article in the last issue of *The Microbibliophile*. I discussed three excellent resource books on the subject as well as a short visit into the ‘various’ titles in list of the overall books produced by St. Onge and a bit about variants and ‘publisher proofs’. The focus of this article will be the finer points regarding ‘editions’ and ‘issues’ of the publications. My discussions in the next issue Volume 31, Number 4 will exhibit variants, deluxe bindings and ‘one of a kind’ books that are part of the St. Onge suite of books. There is certainly a wealth of information, which has been written about St. Onge books. My intention today is to show you some of the various options or different ways that you may

choose to collect St. Onge books. Certainly, some of our readers are extremely well versed in the subject and are actually experts regarding St. Onge. Others may be collectors who are just being introduced to the hobby and are interested in learning more about this wonderful publisher and his outstanding bibliography of titles, which are part of the world of miniature books. Just as we have asked the question ‘where will our next generation of miniature book connoisseurs come from?’ it is equally important to provide information to nurture existing collectors, and stimulate the more experienced collector into recalling a long forgotten detail or share additional information with everyone. Every collector, in my opinion, should have a few St. Onge miniature books in their collection; maybe you may like a particular book for its subject, maybe the author, the history, or the visual enjoyment of the binding. Perhaps your goal is to collect a copy of each book in the original edition set or even expand the focus to include the multiply issues within the editions. A more detailed and elaborate collection would lead you to the various variants, special signed copies, and even the ‘one of a kind’ volumes. These are some of the possibilities that are available to collectors. Remember at one end of spectrum the ‘number of miniature books published’ is the ‘JFK inaugural address’ book with over 10,000 copies and at the other end is the ‘Jefferson inaugural address’ book with less than 30 books available. I will not discuss value of books at this point but the number of books published, i.e. the number available to the collector including those held in institutional collections is one of the components of ‘value’.

‘Edition’, ‘issue’, and ‘variant’ are the key terms that we must properly frame to get an accurate understanding of all of the fine points of the options in the bibliography of St. Onge miniatures. There are three very good reference sources that are available to the bibliophile, all of which provide working definitions of the above terms, please see my editor’s note at the end of this article for the actual reference titles. Since Robert C. Bradbury referenced the ‘Carter book’ in his original ‘Microbibliophile’ article, I will repeat the definitions from the Carter book. However, the very words of the definitions immediately beg for further definition as we move through our investigation and utilization of the terms. Sometimes terms and definitions are not exactly applied in a consistent usage over time.

***EDITION** is defined as: “all books printed at any time or times from a single ‘setting-up of type without substantial changes”. The key word here is ‘substantial’. Carter does refer the reader to his definition of issues and states to provide further qualification of definition.*

***ISSUE** is define as: “A group of published copies of an impression which constitutes a consciously planned publishing unit. Distinguishable from others groups of published copies of that impression by one or more differences designed expressly to identify the group as a different unit”. (Carter actually refers to a definition put forth by G. Thomas Tanselle, which has been adopted by the Library of Congress in their manual ‘Descriptive Cataloging of Rare Books’, (2nd edition, 1991)). I think this is a good definition but again the key word here could be ‘impression’ and of course we have to remember Ruth Adomeit’s comments about how the Library of Congress determines the ‘size’ of a miniature book, (see ‘The Microbibliophile’, Volume 31, Number 2).*

***VARIANT** is defined as: “a copy or copies of an edition exhibiting some variation, whether of text, title-page, illustrations, paper or binding, from another copy or copies of the same edition or impression”.*

As you can see all of these definitions and terms take us down a road that is more suited for a more academic article. My scope is to explain the many different ways that a collector could ‘look at and collect’ the St. Onge publications, that is where the fun is at. The St. Onge ‘publication list’ included 46 ‘miniature books and if we include the two additional books done with Tasha Tudor

the number will be 48 unique titles. When we introduce different editions, issues, and variants the number jumps to more than 72 unique items. If you include options for books with special provenance or signatures, the number jumps higher again.

Most of the publishing efforts of St. Onge miniature books were completed as ‘single edition’ publications, that is, there is one edition and no subsequent editions or issues within the edition. However, there are in fact, four miniatures which were produced in multiple editions. The ‘high level’ details of these publications are as follows:

Paul Revere’s Ride, produced and printed with a date of 1963 and again with a date of 1966, see the additional note within the discussion of issues

Sir Winston Churchill, Honorary Citizen, produced and printed with a date of 1963 and then 1964

The Declaration of Independence, produced and printed with a date of 1970 and then 1976

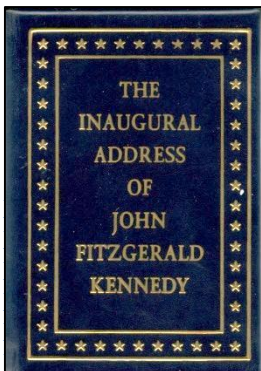
The Inaugural Address of John F. Kennedy, produced and printed in three editions, beginning in 1961

The first two books were ‘good sellers’ and hence more copies were needed. Certainly, *The Declaration of Independence*, the 1976 edition was brought out to coincide with the Bicentennial, this edition included a gold imprint of the Seal of the United States on the cover, a slightly different ‘lighter’ blue cover, and an additional printed page prior to the actual title page. *The Inaugural Address of John F. Kennedy*, 1961 was produced in three editions, each with very identifiable differences. This title is the most popular title that St. Onge published with the exception of the two books (both of which are slightly over the three inch boundary defining a miniature book) that he produced with Tasha Tudor. The three different editions of the JFK book were all published separately and St. Onge made changes to each edition. The differences between the editions are as follows:

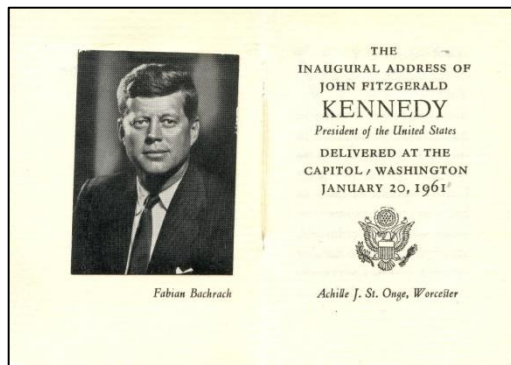
The ‘first edition’ used only black ink on the title page and the back cover of the book is plain, without any decoration. The total number printed as reported, in the Massmann book as 2000 copies

The ‘second edition’ again used only black ink on the title page, but the back cover displays a gilt-stamped wreath. The total number printed as reported, in the Massmann book as 5000 copies

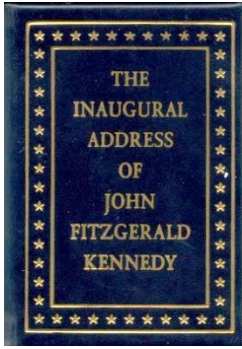
The ‘third edition’ has a printed title page using red and black ink, the name Kennedy and the seal is printed in red. Copies of the third edition were printed as late as 1977. The total number printed as reported, in the Massmann book as 3000 copies.



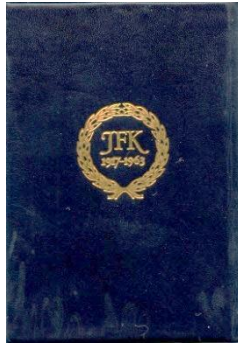
front cover image of ‘first edition’, ‘back’ of cover does not have any decoration



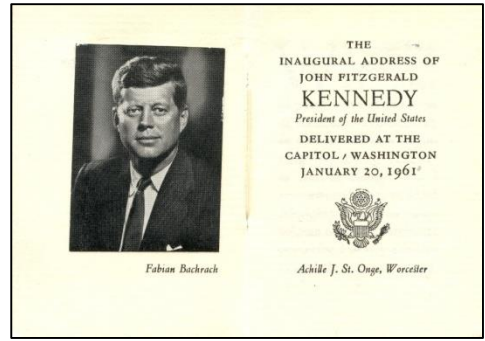
frontispiece and title page from ‘first edition’, ‘entire page’ is printed with black ink



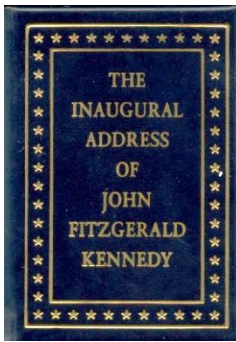
front cover image of 'second edition'



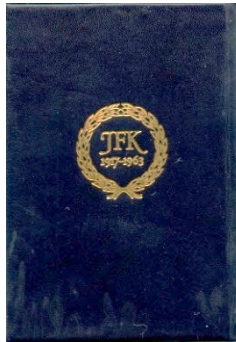
rear cover of 'second edition' with wreath



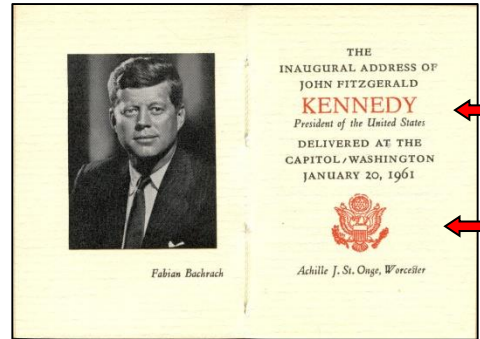
frontispiece and title page from 'second edition', 'entire page' is printed with black ink as is 'first edition'



front cover image of 'third edition'

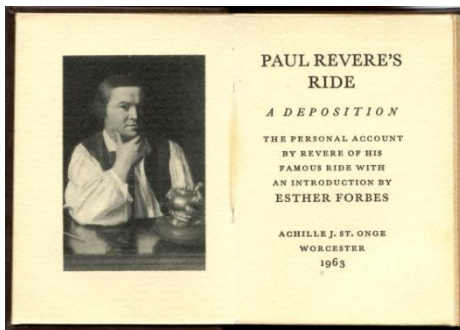


rear cover of 'third edition' with wreath

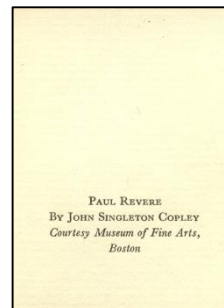


frontispiece and title page from 'third edition', 'KENNEDY' & 'SEAL' are printed with red ink

The two editions of *Paul Revere's Ride, A Disposition, The Personal Account By Revere of His Famous Ride*, were printed in 1963 and 1966. The '1963 book' has a frontispiece portrait of Paul Revere but nothing about the painting is mentioned. The '1966 book' has an insert (slightly smaller than the bound pages) which contains some additional information about the frontispiece.



1963 edition frontispiece and title page



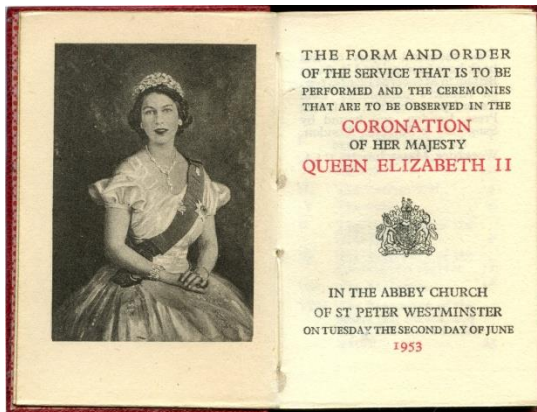
'inserted sheet' with 1966 edition

Obviously, St. Onge decided to add the information to the later book to define the frontispiece. Here is a point, that if the ‘insert information’ was in fact bound into the ‘book pages’ the second book could have been defined as ‘First Edition, Second Issue’, but also do not forget that each book carries a different date on the title page, 1963 and 1966 respectively. Remember our definition for edition vs. issue. According to Bob Massmann there were 1,000 copies of each edition printed.

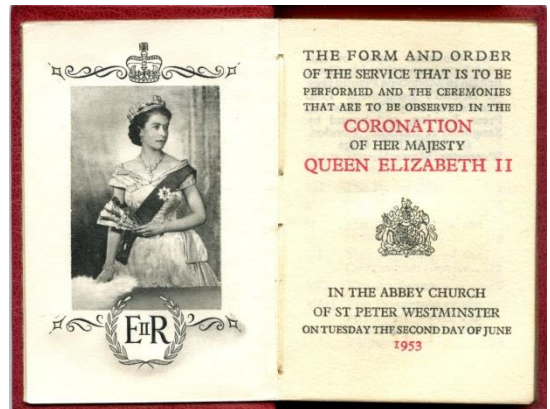
According to the information reported by Bradbury and Massmann St. Onge published three miniature books that contain distinguishable first and second issues of the ‘first edition’.

The first St. Onge to have ‘multiple issues’ is *Friendship*, by Emerson, printed originally in 1939 and bound in Worchester by the firm of J. S. Wesby with a blue binding. The original plan as reported in the Worchester Telegram was to have Wesby bind most of the books and then have a small number bound by Sangorski & Sutcliff as ‘deluxe bindings for St. Onge. The ‘Wesby’ blue binding is the first edition, first issue. There are more than a few ‘blue bindings as well as the more common ‘red-orange bindings’ with the marks from Sangorski & Sutcliff, these are the ‘second issue’.

The *Coronation of Her Majesty Queen Elizabeth II* was presented in this way. The first edition, first issue was completed in 1953 with a frontispiece printed by Cheswick Press, London, the Queen is ‘sitting’ in this image. When the original books were produced there was a ‘shortage of the frontispiece image’ reported by the binder. The unbound sheets that could not be bound were returned to Chiswick Press, the printer. Some years passed and St. Onge received a message from the binder Sangorski & Sutcliffe saying that they had found some additional unbound sheets of the ‘coronation’ book. Since the original frontispiece was not available from the original printer, St. Onge had the second frontispiece produced by a printer in Worchester, in this image, the Queen is ‘standing’. According to Bob Massmann’s notes in his MBS article, he recalls a telephone call from St. Onge saying that Sangorski had found 46 additional sets of prints, hence it appears that the number of the ‘second issue’ would be ‘46 copies’ produced in 1960.

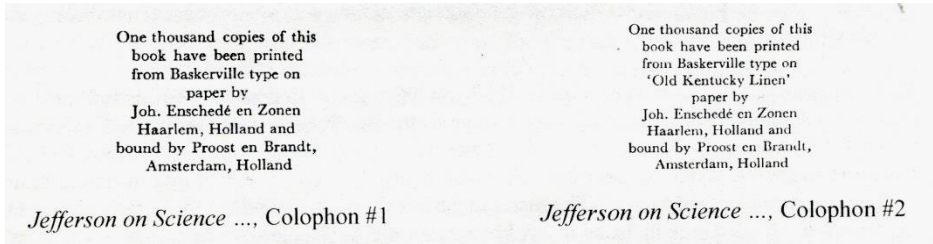


*original published ‘first issue’,
printed and bound 1953*



*published ‘second issue’,
printed 1953 and bound 1960
with the ‘replacement’ frontispiece*

The third book in this definition classification is *Thomas Jefferson on Science and Freedom*, printed in 1964. There is a slight difference in the information provided in the Colophon:



The difference being that the 'type of paper' is not included on the 'first edition, first issue'.

The error was corrected as shown on the second colophon. We know that the books for the most part were delivered to St. Onge in groups as they were completed in the 'binding process'. He must have detected the error with the first batch and sent a quick 'email' to Proost en Brandt, in Holland. According to Robert C. Bradbury the correction must have been made early in the delivery/binding process as the 'first edition, first issue' are certainly more rare than the later issue.

I began this portion of the article with the qualifier 'of books that contain distinguishable first and second issues of the first edition'. The key word here is 'distinguishable'. *Five American Immortals*, published in 1940 was originally produced with mint postage stamps 'tipped-in'. Massmann reported in his MBS article that St. Onge received, in 1948, 17 'additional copies' of the book without 'postage stamps'. It appears that he then proceeded to secure proper stamps but had to use 'cancelled' stamps rather than 'mint' stamps as were included with the original issue. So, all that being said and keeping in agreement with our definitions this could be considered as a first edition, first issue and first edition second issue. However, from the point of authenticity for the collector it would be something that would be difficult to distinguish as the 'stamps' could easily be substituted across the 'editions/issues'. Massmann reports that a total of 475 copies of the book were produced. I am not sure if this 'total' included the 17 without stamps that were delivered in 1948 or is the total 492. Maybe the Goddard library will hold the answer in the shipping invoices that may be available within their archives of St. Onge correspondence.

As we move along the next special category of published books available to the collector is those that we refer to as variants. I will list books that are in this category:

Friendship, as previously discussed

King George VI, produced with a blue or red binding color

Coronation of Her Majesty Queen Elizabeth II, the Sangorski 'first issue' was done in a red-orange binding, the few variants exist in a special white leather binding

Formats and Foibles, most copies were bound in red leather, at least one copy is reported to have been produced in a blue leather

Abraham Lincoln 1809 - 1959, most were produced in a red-orange binding, shipping invoices show that 6 copies were produced in a blue binding

On The Powers of Government, a few variant copies exist with 'heavier end sheets' and cover stampings

Sermon on the Mountain, 39 copies were produced with a deluxe 'raised band' binding, per Massmann, five were created with an elaborate 'book shaped' presentation box as a special request for Robert Henderson.

The Inaugural Address of Dwight D. Eisenhower, two 'proof copies, exist without the frontispiece

Jewish Festivals, at least one copy of this book, was created with 'blank pages' obviously a 'pre-production' proof copy

The last category of books that a collector should know about are those that are considered ‘one-of-a-kind’ books. I say ‘should know about’ since most if not all of the items in this category are retained in the collections of various libraries. The two most outstanding examples of books in this category are both held by the Goddard Library:

The Autobiography of Robert Hutchins Goddard, this is the book that flew to the moon aboard Apollo 11
The Inaugural Address of John F. Kennedy, this book is signed by 11 members of the Kennedy family

Two additional titles that need to be mentioned are *Noel* and *Friendship* both initialed by Franklin Delano Roosevelt who we know was a collector of miniature books. I do not know where these two special books are today, if you do please let me know.

As you can see, there are more than a few options for collectors to collect and make their collections unique with regard to St. Onge publications. It is my intention to produce, hopefully in time for publication as part of the July issue, a table format document that will list each of the various St. Onge books according to the edition, issue, and variant characteristics. A few books of very limited availability are expensive but are available for sure. There are many others that are certainly more available in a cost category that will not cause you to back away from the purchase. Every book is special in some way to the collector and in the words of a famous collector of miniature books, Wilbur Macey Stone,

“But – go ye into the byways and hedges and find them out for yourselves. The quest is joyous and the spoils of the chase are rich.”

I hope that you have found this article interesting and informative; I certainly welcome additions and corrections at your convenience. I would especially like to understand your thoughts and knowledge regarding the definitions of edition, issue, and variant. ☞

Editor’s Note: Some of the various source documents/publications that I have utilized to gather the information for my article are as follows:

20th Century U.S. Miniature Books, by Robert C. Bradbury, 2000, ‘The Microbibliophile’
Forty Years Later, A concise review of the St. Onge bibliomidgets, by Robert E Massmann, 1976
The Bibliomidgets of Achille J. St. Onge, by Robert E Massmann, 1979, ‘REM Miniatures’
ABC For Book Collectors, by John Carter and Nicolas Barker Oak Knoll Press, 8th edition, 2006
Encyclopedia of the Book, by Geoffrey Ashall, Oak Knoll Press, 1979
Principles of Bibliographical Description, by Fredson Bowers, Princeton University Press, 1949
The St. Onge Bibliography, Additional Titles, New Information, and Fascinating Conflicts,
by Robert E Massmann, MBS Newsletter, October 1993, Miniature Book Society
Collecting St. Onge Miniature Books, by Robert C. Bradbury, ‘The Microbibliophile’,
Volume XXVI, Number 06, November 2003

WHAT IS MY FAVORITE ST. ONGE?

By Neale Albert

In the last issue of *The Microbibliophile*, Melinda Brown spoke about her favorite St Onge, that being *The Inaugural Address of John F. Kennedy, President of the United States*. The ‘inaugural address of JFK’ is also my favorite St. Onge, however, for a slightly different reason than Melinda’s. It is my favorite because my law partner Ted Sorenson, who signed my copy, wrote the speech. ☞

THE ARTS AND SCIENCES OF MAKING MEDIEVAL BOOKS,

Part 4 – Illumination:

By Randy Asplund

Editor's Note: This is the fourth installment of Randy's ongoing series on the process of making medieval books utilizing all period thoughts, processes, tools, and materials. The first three articles (Volume 31, Number 6, Volume 32, Number 1, and Volume 32, Number 2) dealt with an introduction and overview as well as a detailed look at what is required to get the printed words on a readable page and creating colors.

Gold the color of kings and a reason for conquest. It is gold that never tarnishes. It is soft enough to be formed into a solid artful torque to adorn a Viking's neck or to be pounded into sheets thinner than human hair. Gold is the voice of the faithful, tithing their prayers to the almighty, and it represents the light of the Spirit. Throughout history, it has been precious in all ways, and it is the spark of light in the meaning of the term "illuminated manuscript."

Today, many people think of "illumination" as referring to the hand painted illustrations within a medieval book. Even a century after the age of printed books was well established, the English still called the art of the miniaturist "lymning," despite that by then the word had come to mean a small portrait painted on parchment. Think back to a darker time; a time without electric lights. In the dim interior of the castle or manor house, imagine the way gold on a page would sparkle in the fire light or by the warm glow of the candle. The best medieval art in books was gilded with borders, fancy designs and initial letters. The reflections of light from these metal surfaces made them appear to move, as if they were almost alive. In a spiritual sense, one could easily imagine the glint from a Saint's halo to be divine radiance.

Of course, the painted portion of the illustration was the critical part, since it conveyed the visual information. This could be anything from an ornamented letter to a full panel sized visual narrative. The gilding was usually just an element of that design. It was common to alternate gold with color in gothic and later medieval books. For example, initials that were used to start verses or chapters might rotate between red, blue, (sometimes purple) and gold, and when that letter was gold there was often a colored panel or flourish of pen lines around it in color. Likewise, if the letter was of a color, it might sit on a panel of gold. Gold was also used as a framing element in borders and around panel illustrations, but where it is so different from today is when it was used within the illustration itself. Objects, skies, even brocaded fabrics were often done with gold. One might even find whole pages dyed a dark color and then written in gold or silver ink. I have seen illustrations where the entire panel was gold, and all of the illustration painted as colored line work (such as red) on top of it!

In fact, one of the most stunning decorative effects of gothic paintings was the diaper pattern. These were either geometric or foliated patterns made up as panel fills for a background. One would make them by painting down a field color first using a middle value (jargon word meaning "brightness"), and then adding the pattern in contrasting color. For example, a base color of medium blue might be laid down first, and over that a grid of darker blue. The resulting boxes could then be filled with alternating X and O in light blue and red, respectively. One might then dot the inside of the O's with white and make a striking pattern from it. Another kind of diaper pattern might instead draw a grid and fill it with a pattern of squares alternating in red, blue and gold, and finish with lines on the colored squares.

As you can imagine, such artwork is very complex and requires a lot of careful thought and planning. So let us consider the steps of laying out the art. You cannot make intricate designed art without first realizing the full idea. In an age before cheap and disposable paper, the usual way to

design a composition was with a wooden tablet, recessed on the face, and coated with a thin layer of colored wax. Notes and drawn designs were scribed into the wax with a pointed stylus. The artist could make changes to these by wiping the wax smooth with the paddle shaped reverse end of his stylus to clear the area for edits. In some cases a good design could be copied onto a sheet of parchment and saved in a model book.

The calligrapher's work, already completed, has left spaces for the illustrations. At times, more complex, full page art could be made on a separate page and inserted into the book during its assembly. To lay out the design required some simple tools. A pricking tool made registration holes in the page. Underdrawing for the images would be created with a lead or lead-tin alloy stylus or a simple metal point making a scratched furrow that shows in raking light. A simple straight edge would assist in making straight lines, and a compass divider would be used to make sure the distances between lines and objects were correct. This underdrawing might be rather sketchy, especially in the later middle ages when it was made with the metal stylus which left marks resembling modern pencil lines. But the illuminator worked with clean, crisp contour drawing. To arrive at that simple line, the ink was diluted and the artist used a really fine point quill pen to finalize the drawing. When this contour drawing was finished, the sketchy metal gray lines were erased from the ink drawing with a wad of coarse bread.

Once the drawing was complete over the whole design, with all traces of construction lines erased, it was time for the gilding. The gold comes in two ways. It can be milled down into grains as a pigment and made into paint, or it can be pounded into very thin, fine leaf. The painted gold can be applied at any stage of the illustration, but the brilliance we think of as raised gilding was always done first.

The gold leaf is its own kind of miracle. It is a metal denser than lead, and yet it is pounded so finely these days that a small square of it, having been flicked from the tip of a knife, will actually float on whatever air currents carry it throughout a room. The gilder must move slowly around it, and be careful not to exhale a waft that will send the gold flying before it can be applied. Medieval gold was just a bit thicker, but must still have been handled with great care. Burnished gold can look like pure metal that has been poured on the page, with a glossy-smooth reflecting surface. In fact, this kind of gold surface was considered to be a dark area in the composition. Why? Because in a room lit by candle light, there is usually far more dark than there is light, and the gilding reflects like a mirror. But a burnished surface was only one way of treating raised gold. When left un-burnished, the texture of the matte surface reflected every bit of light into every angle. Because the effect of this would be like a bright glow, the French liked to leave halos un-burnished so they would always be bright.

Gold leaf must be applied to the page with some kind of adhesive base. The two methods were known as "flat gilding" and "raised gilding." Flat gilding could be used either before or during the painting stage after a base color of paint had already been applied. The way it works is you take a sticky substance like gum ammoniac, or garlic juice mixed with a little glair (whipped egg white fluid), and mix it with a little pigment so you will be able to see it. Then you use either a paint brush or a pen to draw it onto the art. This base dries quickly, and to lay the leaf, all it takes it for the artist to blow a warm, moist breath on it. The condensation this produces makes the base sticky again, just long enough to press the gold leaf down upon it. The gold sticks only to this base, and the remainder is brushed away. In this way, one can actually write a whole script and gild it.

Raised gold works differently. The base is called gesso, and it is the part that rises up from the flat of the page. Gesso is actually the Italian word for gypsum stone, which is often the material used in powdered form to add bulk to the animal skin glue making up the gilding base. A

sweetener, such as honey or sugar was added to the gesso in order to make it flexible on the page. The sweetener can also make it hygroscopic enough to regain that sticky tack necessary for grabbing and holding the leaf. Quite often, a gesso would also have a little color added into it. This color might be a red, yellow, or green earth pigment. In some recipes, the gesso was made even offer with the addition of some white lead.

The gesso was applied with pen or brush, and allowed to dry. It was later re-moistened with water mixed with glair. This would give it a tack, and the gold could be laid on the surface. The advantage of this surface was that it could be burnished to a mirror surface. Actually, since the gold is so thin, it is just a color on the gesso surface. In reality, it is the gesso under the gold that has been made so smooth.

But why stop there? If leather on a book cover can be tooled, why not the gold? The raised gesso creates a surface thick enough that the gold can actually be impressed with lines, dots and shapes from punches. Sometimes gilded panels would be edged in dots, or larger panels might be tooled with a complex geometric or vine-work design. Patterns and even figures could also be painted over this burnished gold. Now the mirror surface that reflects shadows has new angles to catch light, and the effect is of dazzling designs sparkling on the surface. Once the leaf gilding stage was complete, it was time to start the painting. There were two main binders (adhesives) for making paint out of raw color. The first was the glair of eggs, already mentioned above. The second was gum arabic. Gum arabic is the sap of the acacia tree, so it was imported to most places in Europe. However, there were other tree gums that could be used instead. For example, the sap of a cherry or plum tree worked just fine. Glair was made by beating an egg white hard until it was a very stiff foam. It was then let set for about 12 hours while the foam dropped into a very watery fluid state. Either of these binding substances would be mixed with the color to make the paint. Without them, most colors would dry to a powder and fall off the page.

With just enough binder in it to hold the color to the page, mineral and chemical pigments like lapis lazuli, malachite, verdigris, the lead colors, the ochre colors, etc., would appear matte, like modern gouache. And being so, they reflect more light evenly, and appear slightly lightened. A way to deepen the color was to over-bind it with a slightly oily binder. A very small amount of egg yolk could be added to the paint, and this would cause the color to deepen and appear slightly more translucent.

In some places during the early middle ages it was usual to paint one layer between the drawn lines of the art. It was almost like filling a metal cloisonné with enamel. A second layer of something like dots might be added on top, but the “area fill” technique often went so far as to paint the shadows of drapery as color fields within their own spaces, rather than as layers on top of a base color. Art at this time was very stylized and ornamental rather than realistic. Imagine filling those microscopic open areas between the lines in the Book of Kells without so much as the benefit of reading glasses!

The general method of using paint for book work was to mix the color and binder in a mussel or clam shell, and pretty much apply it straight from the shell. This method remains typical until the renaissance. It is also partially responsible for the classic medieval “look.”

Following the early medieval period, in comes the Romanesque period, and the styles are changing. We still have a high degree of stylization, but we also start to see a lot of color blending on the form. In this case, we still have colors mixed in their own shells, but they are being layered over each other to create transitions. For example, one might mix three shades of red and apply them next to each other or overlapping to create a visual transition. When done on a refined scale

the transition creates a visual blend made in the viewer's eye as the eye blurs the edges between small linear strokes of color. We also start to see “glazes” of colors more often. A glaze is when the pigment is thinned to translucence by adding a greater proportion of the binder to the pigment rather than just diluting the paint with more water. Some colors made as dyes, like sap green, are naturally translucent, so for example, it would be common to see a person's opaque pale green tunic with the drapery shadows glazed on with translucent sap green.

There was still not much direct color mixing at this time. In the Romanesque and early Gothic periods a color would be lightened with white, or darkened with black, but only a few colors were adjusted in hue by mixing them. In fact, it was typical (as described above) to paint a medium value of a color over a whole panel, and then paint a darker layer of the same pigment over that, and highlight with the same pigment mixed with white. A final white line on the edges would bring up the contrast and create that jewel-like brilliance we admire in these early artworks. Usually, until the 14th century, when you look at a given color area, what you see is pretty much just one pigment or possibly two (such as vermilion made more orange by adding red lead), mixed with white or black. In contrast, today it is typical that a painter will take touches from several different pigments on the palette to mix up a natural color for just the right spot in a painting.

To our modern eye, the early art looks ‘cartoony’ in many ways. It is hard for us to make sense of it because we are out of context. However, let’s try to look at it a bit like they would. When we look around ourselves, we see the natural world, and to the medieval European mind, the world was perfect as God had created it. In fact, in many minds, it was not so much mankind's place to be trying to recreate reality on the page. Books were for information, and as such, the illustrations in them were either pure ornament, or they were visual narrative. Think of the theater. The art in a book was visually representative, like the props on a stage. Everything was simplified so that the “set” conveyed the sense of what was there, without having to show the whole thing. For example, to go see ‘Romeo and Juliette’ on the stage we do not see a tiny Juliette on a distant balcony of the whole palace. It would not fit. Instead, we will see a bit of a wall, a balcony, and a vine up the side. That is all that is needed to represent the setting. Now imagine a medieval artist showing an attack on the city of Jerusalem. What is more important, seeing a realistic depiction of every building along the city wall, or just a stylized wall section topped with enough stylized architectural motif to imply a city beyond? Do we need to see thousands of miniature crusader knights, or just a handful in a jumble to get the idea? Do we need to see the army defending the walls, or just a couple of archers and someone hurling a colorful lump that stands for a boulder? By making the narrative simple, it conveys the same information, or even more.

Now you can start to appreciate how a stylized tree or two can represent a whole forest, or why a table might be depicted tipped up so we can see by what is on it that the scene is of a dinner party. By showing what is on the table, the artist is telling you that this is important to the story. And that is also why the regular day to day items one might otherwise expect to see in a room or landscape are deleted. Since they do not have anything to do with the story, they would confuse the information the narrative was trying to convey.

However, it didn't stay that way, did it? It really started changing with the onset of the renaissance. Some people blame the Italian artist Giotto in the early 1300s, but for whatever reason or influence, people started modeling up the forms to make them look a little more three dimensional and naturalistic. Eventually, by the later part of the century a more naturalistic depiction was in vogue, even though they still kept the objects in a scene limited to what told the story. As we move into the 15th century, we start seeing more naturalistic approaches. Illuminations are transitioning into very realistic depictions. A style of border decoration

developed where insects and plants were painted so realistically that they cast painted shadows and seemed to actually sit three dimensionally on top of the page. The style is called “Tromp l’oeil” which means “*fool the eye*”. Eventually artists were painting genre scenes and showing what life really looked like. A great example is the work of the Limbourg brothers for the King of France’s brother Jean, the Duke of Berry in the early 15th c. His Grace was quite the patron of book arts and he hired the very best. The Limbourg’s painted scenes showing everyday objects in great detail, but at the same time they stylized the compositional elements like ships at sea, or castles, even whole landscapes to their narrative whims.

By the later 15th and 16th centuries, art had changed completely. We now have reasonable perspective and illuminators and other “Humanist” artists are commonly trying to depict things as one would actually see them. Now the paint is being mixed into subtle shades on a palette, and in the high end books details of color are applied in the most minuscule of dabs from the extreme tip of the brush. More importantly, the colors themselves are mixed to precise and subtle hues before being applied to the page. This is a major breakthrough that I consider may have come to pass as artists were starting to work with oil paints on palettes. By pre-mixing on a palette, one could adjust the color into subtle and complex hues and tones. Many illuminators were also panel painters, so this access would have followed naturally. The result is a new way of using colors and details that produced what we would recognize as “realistic” painting today.

How do we know that they did this? People of the middle ages didn’t usually write down a lot of detailed working methods. But there is a traceable path. In the early 1600s an Englishman by the name of Edward Norgate wrote a very detailed treatise on the methods he learned from a certain Nicholas Hilliard, a famous lymner to Queen Elizabeth and the greater nobility of the realm. As I said above, lymning is the portrait painting in miniature and is derived from illuminating. Lymning uses many of the same techniques as illuminating, and Hilliard got that from people like Levina Teerlinc. Well, Teerlinc was the daughter of the famous Flemish manuscript illuminator Simon Bening (a family of manuscript illuminators going back several generations), and papa taught her the trade so well that when she moved to England, she took over Hans Holbein the Younger’s job as Court Painter to His Majesty King Henry. Bening was an incredible naturalistic painter who could illustrate a scene in miniature so detailed that you might think it to be like a photograph. He was active just around when many artists of the page were making amazing strides in natural depiction. Although I have not read direct evidence of it, it seems pretty obvious that the blending techniques described by Norgate are directly derived from these works of a mere century earlier. Looking at the late 15th c. art itself supports this, as does looking at the works of contemporaries like Jean Bourdichon in France. What was the palette made from? Norgate says either a large sea shell or a slab of ivory. I work with a very large shell. As described, I make my paints up in smaller shells from just the pure pigment and binder. Then I take dabs from those “color wells” and move them to the large shell where they are blended to make the exact color I need. From there, they are applied to the page. No longer were paintings in books always the intense festival of color common in previous centuries.

Some questions commonly asked of me are why do medieval book illustrations seem so bright and powerful today? Did they just have better colors? What was the secret? The colors used then were quite varied. In fact, they differed in use and availability with both time and place. Early medieval illuminator’s palettes were more limited, but nevertheless contained powerful colors. As trade increased, so did the range of colors available. By the later middle ages and renaissance, there was quite a broad range of hues available from many different color materials. Many of these colors are no longer in use today because they are either very toxic, or they fade easily in


sunlight, or they discolor from atmospheric pollution. Our answer lies not in the colors they had. If they fade or discolor easily, then one would expect them to be worse than our modern colors. One can say that yes, being closed up in a book away from air and sunlight has helped preserve them very well. And while that is true, it is also not the answer. The real answer is in the way the colors were used, not what the colors were made from.

We have far more brilliant paints today than they had back then. We even have colors that actually emit light in the dark or reflect light so well that they can be used for safety clothing. In the past two centuries a great many new pigments of extraordinary power and permanence have been invented. So no, the real answer is found back in the medieval method of application. By using color in its more pure form rather than blending it into subtle hues and tones as happened in the humanist era and onward, the color retained its full impact. In addition, when you put pure hues like red lead, orpiment, verdigris, ultramarine from lapis lazuli, and vermilion near each other, the color contrast is just dazzling. The medieval artists exploited that effect to the extreme. Red vermilion was often paired with blue from lapis or azurite. They also wrote about using contrasting colors to create more visual punch.

When you add black or white to a color, you ‘de-saturate’ it a little. Just a touch can enhance, but the more you add, the less brilliant the color will be. When you mix several colors together, greens go olive, reds and yellows go towards brown. Colors become what we call “tertiary hues,” and these are also less saturated. The graying or browning of colors makes them look more natural, but that is why these more modern works feel less like jewelry and more like photographs. It is a completely different goal, and it is the taste of the day. If we want, we can use modern colors to great effect. Think of Turners seascapes at sunset. Look at the way so many abstract paintings play up color. Van Gogh was a superb example of an artist who mastered this. In some modern works the colors seem to jump right out at you with all of the intensity and chaos of a crazed maniac!

If color were the only thing that mattered, why would we still love the medieval book art? Because of the charm, of course! They are delicate, and thoughtful. They can be sensual and playful. They can be filled with fanciful images and decorative motifs, and they can be the communicators of spiritual insight. In them we see the world through different eyes, sometimes more innocent and naive, and sometimes deep and heart wrenching. Sometimes they are just intended to delight us. The medieval artist is a story teller. He can tell stories like Alexander. A. Milne or like Stephen King, depending on what he does with his brush and quill. He works with the author to enhance meaning through paint.

Let us not forget that the heavily illustrated book of the middle ages was also a symbol of wealth and power. To own such things was in itself a display of nobility and presence. The church made such opulent book treasures filled with gold and precious colors that its Holy Dominion over its people could not be questioned. To them, the word of God deserved no less. The nobleman paid great sums of money to lay artists to illustrate the lives and martyrdoms of Saints in personal prayer books, and to depict the grandeur of the exploits of such heroes as Alexander the Great or King Arthur. In the Middle Ages, owning such books indicated education, taste, and status. Some people even wore small, elaborately crafted and illustrated books from their belts where they could be seen by all.

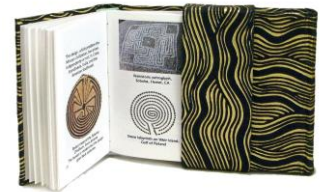
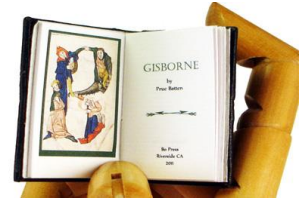
I hope you enjoyed learning a little bit about medieval book illustration. Next time I will wind up this series by telling you something of how the books were put together and why they are quite different from our contemporary bindings. If you wish to see more of these processes, please see the photo-laden articles on my web site, www.RandyAsplund.com. 

START THE PRESS:

By Jim Brogan

Next issue:

- Famous Miniature Book Person, James L. Weygand, 'Press of the Indiana Kid'
- St. Onge: variants and a 'checklist'
- We hope to provide a review of *Gisborne*, another fine short story by Prue Batten, published by BoPress Miniature Books. Guy of Gisborne was one of the 'bad guys' in the realm of Robin Hood.
- Plum Park Press is releasing Jane Austin's *Pride and Prejudice* as a three volume set, the first volume in being available in April 2013. This will celebrate the 200th anniversary of the original book publication. As was supplied with the three volume *Emma* set, a special slipcase will be supplied with the third volume to complete the set. The books will be printed using the original Bulmer text as was the original edition and will include endpapers with a selection of illustrations from the noted British illustrator, C. E. Brock.
- Caroline Brandt will talk about 'The Wizard of Oz' and 'silhouettes' in miniatures
- Pat Pistner will discuss one of her favorite books
- Peter Thomas will talk about James Weygand
- Pat Sweet, has been busy creating more new books. This new book *The Maze and the Labyrinth* is a tête-bêche book, 'two books in one' bound together with a common board shared with two front covers and the text pages set at 180 degrees from each other. Sometimes we may think of a labyrinth and a maze as being similar, yet they are in fact very different, so the secrets are unraveled in the little tome. Our review copy has arrived in Box 5453, so we will provide a review of this most interesting tome for you in the next issue.



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



ELIZABETH GLOVER'S PRESS:

Reported By Jim Brogan

(Continued from the Page 2)

Elizabeth Glover, as an unmarried woman, was a rarity in colonial New England. Especially unique was that she was not only an eligible woman of property but also the owner of the only printing press in the British colonies. Her attractiveness was clear to the President of Harvard, Henry Dunster. On June 21, 1641 they were married. Elizabeth died in 1643, and her land and property, including the printing press, was passed on to Dunster and subsequently to Harvard College.

As Harvard grew in size and reputation, it became a center of printing in the American colonies. Life went on and Cambridge continued to be the center of printing work in North America with both more presses and printers working in the area. Isaiah Thomas appeared, as a printer's apprentice about 1756. As life in the colonies was heating up with regard to British rule, Thomas began a publication called *The Massachusetts Spy*. Needless to say, the ruling government was not happy with Thomas or his publication whose motto was "Open to all parties, but influenced by none." Three days before the Battle of Concord, Thomas moved his presses from Boston and set them up in Worcester, somewhat removed from the direct eye of the British. In Worcester, he published and sold books, built a paper mill and bindery, and continued the publication until 1802 save for gaps in 1776-1778 and in 1786-1788. The 'Spy' supported George Washington and the Federalist Party.

Therefore, from the installation of the first press in British North America we move to Worcester an early hub for fine printing in America.

My summary notes presented here are but a brief overview of a very interesting story about the first hundred years of printing in British North America. I briefly expanded the timeline to tie together the references of Cambridge and Worcester. Additional enjoyment can be found by reading the complete article '*The First Hundred Years of Printing in British North America: Printers and Collectors*', by William S. Reese, <http://www.reese.com/papers/first100.htm>.

Additional details are presented with both of the following publications:

The Story of an Old Press: An Account of the Hand-Press Known As the Stephen Daye Press, Upon Which Was begun in 1638 the first Printing in British North America, Kimber, Sidney A., (Cambridge, Massachusetts: University Press, 1937)

The Cambridge Press 1638-1692. A History of the First Printing Press Established in English America, Roden, Robert F. (New York: Dodd & Mead, 1905)

As I have said before when I start these trips into history I always find more than I originally thought was part of the first picture. As I was doing the investigation about Elizabeth Glover, I came across an interesting related article about the Harvard University and the book publishing business. The article was printed in the March – April issue of the *Harvard Magazine*, Johns S. Rosenberg, Editor, Cambridge, MA, www.harvardmagazine.com. The article covered the history of the press from Elizabeth Glover to its present operations moving toward e-books and publishing on demand. 📖

NOTES FROM THE NEWS MEDIA:


Neale Albert

Neale is a long standing subscriber of *The Microbibliophile*, a member and two time past president of the MBS, and an ardent fan of miniature books. There was a most interesting article published in the New York Times on 04/23/2013 describing Neale's hobby and the many facets that he has covered over the years regarding miniature books. The link to the actual article is <http://cityroom.blogs.nytimes.com/2013/04/22/redefining-a-little-library/>.

The author of the article is Alex Vadukul, the printed version was available with the 'New York Times', Tuesday April 23, 2013, page A-19.

Neale has been a collector of miniature books since the early 1990s beginning as an offshoot of his interest in meticulously detailed dollhouses. He had commissioned a model of the 'Cliveden House', in England, where he and his wife had visited. It required a library and naturally, the library required books. His initial searches were focused on 'dollhouse sized books'. One thing lead to another and over the years the collection of miniature books has grown to more than 4,000 volumes. Some of the volumes are stored in his apartment and others are stored in a special rooftop cottage, part of the building where he lives on New York City.


Within the field of miniature books Neale is known for commissioning what he calls 'miniature designer bindings, the binding, in this context refers to the covers of the book and it is these special bindings that elevate the objects to a very special art form.

Having seen some of these special bindings, commissioned by Neale, both at the Grolier Club as well as his home, I can say they are truly objects of art, breathtaking, and a visual joy. Treat yourself and read the full article and as an added insight to Neale's collection you could view many of the creations through the fine photographs displayed in his book *The Neale M. Albert Collection Of Miniature Designer Bindings*, Piccolo Press, 2006. 

Jody Williams:

Jody Williams is a book artist, printmaker, teacher, writer, and subscriber is based in Minneapolis, Minnesota. She publishes artists' books under the name 'Flying Paper Press', exhibits her work nationwide, and teaches classes and workshops in book arts and printmaking. Williams grew up near Chicago. She studied at Carleton College in Northfield, Minnesota, earning her BA cum laude in 1978. She holds an MFA in printmaking from the Rochester Institute of Technology in Rochester, New York.

Williams teaches printmaking and book arts at the Minneapolis College of Art and Design and the Minnesota Center for Book Arts. She has taught workshops and presented lectures at museums and colleges across the United States and in Europe.

In addition to the many honors she has received for her work, she has most recently received a Minnesota State Arts Board Artist Initiative Grant. These are project grants for artists at all stages of their careers, to support artistic development, nurture artistic creativity, and recognize the contributions individual artists make to the creative environment of the state of Minnesota. The award of \$8,600 to produce a limited edition artists' book and a related series of relief boxes, combining cast bronze and plastic with paper, and printing, for an exhibition at 'Open Book' in downtown Minneapolis. Well done and congratulations Jody. 

A MINIATURE BOOK QUIZ:

By Robert F. Orr Hanson

This little exercise is meant to illuminate some highlights in the world of miniature books, not to be a test, I do hope you enjoy it.

1. Published in 1978, *Discovering Miniature Books* was written by:
(a) A.J. St. Onge (b) Norman W. Forgue (c) Robert F. Hanson
2. Originally published in 1953, *The Coronation of Queen Elizabeth*, by A. J. St. Onge features a frontispiece with the following:
(a) Queen 'sitting' (b) Winston Churchill (c) Queen 'standing'
3. Three experts in the information of St. Onge published miniature books are:
(a) R. C. Bradbury (b) R. E. Massmann (c) Msgr. F. Weber (d) all three
4. An early source of reference material about miniature books was titled:
(a) News-Letter of the LXIVMOS (b) Miniature Book Calendar (c) Miniature Book News (d) all three
5. Name the rarest of the A.J. St. Onge miniature books:
(a) History of Worcester (b) Thomas Jefferson (c) Franklin D. Roosevelt (d) JFK
6. The publication 'Winston Churchill', by A. J. St. Onge was published as:
(a) two separate editions (b) one edition, one issue (c) one edition, two issues
7. One of the smallest ($\frac{3}{8}$ " x $\frac{3}{8}$ ") of the popular *Rubaiyat of Omar Khayyam* book published in 1900 in only 57 copies was included in the January 1982 catalogue issued by Bromer Booksellers and carried a list price of \$1,500
True of False
8. Some 25 years or so ago, Helen and I visited Glen and Mary Helen Dawson at their celebrated book shop in Los Angeles, CA. Can you tell the total number of miniature books that they had published (thru 1994) under the imprint of 'Dawson's Book Shop?
(a) 35 (b) 65 (c) 92
9. Private printers, at times, invent unusual names for their presses. Which of the following press names did not exist as a miniature book press?
(a) TenFingers Press (b) Press of the Unseen Unicorn (c) Tabula Rasa Press (d) Little Book Press
10. *Bookman's Trio Ventures in Literary Philandering* was written by Walter Hart Blumenthal and published by Achille J. St. Onge, in 1961. It measured 8" x 5 ¼", had 86 pages, and was printed in 500 copies by Joh. Enschede in Holland.
True of False

Answers follow on page 30, how do you think you did?

There you have it!



FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS:

Ward Kermit Schori, November 3, 1908 – December 8, 1994

The Dean of Miniature Books

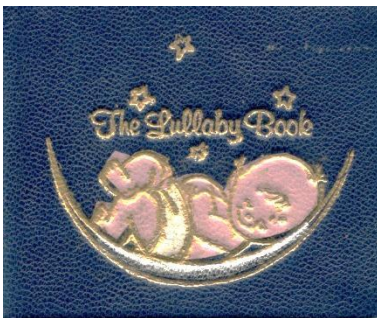
Reported by Jim Brogan

Ward K. Schori was truly a renaissance man in the world of publishing be it his early years as helper in a print shop, a newspaper editor, a book publisher, or a miniature book publisher. Robert F. Hanson reported in an early issue of *The Microbibliophile*, Volume XVIII, Number 6, that the by-line from the newspaper that Schori owned and operated, in Tiskilwa, Illinois became Schori's favorite; "*Printed where the rainbow's end tickles the waving grasses and the time worn pot of gold bulges untold treasures for all those of diligence and vision.*" Ward Schori was a man of diligence and vision. If it had anything to do with printing Schori was interested, enthusiastic, and a champion for it.

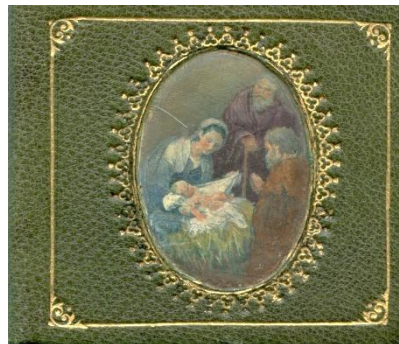
Having graduated from the School of Journalism, at the University of Illinois in 1930, Schori began his long career in printing working for several different newspapers. He moved from the world of daily printing to a book publishing business and began to become interested in the world of miniature books in the mid 1950s. His long career as a professional printer and journalist provided him a wealth of knowledge and skills, which enabled him to become one of the most prolific miniature book publishers. His first miniature book was published in 1962 under the press name of the Schori Press. Not until he retired from his original professional career did he publish using the name, The Press of Ward Schori.

When Achille J. St. Onge first published the *Miniature Book Collector* in 1960 it was a key stimulus in the world of miniature book publishing. Several things came together about this time and Ward Schori is regarded as one of the six original publishers who moved the watershed of miniature book publishing forward to the waiting world. The other publishers, which were part of this rebirth, were Norman Forgue, Frank and Eleanor Irwin, Glen and Mary Helen Dawson, Bob Massmann, and James Weygand.

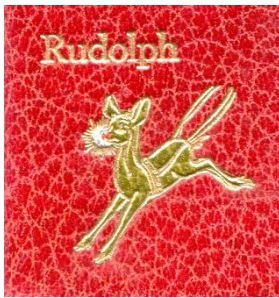
Schori made certain that his books were well illustrated and visually exciting. He paid special attention to the bindings he used for his books. Some of his early books were bound in Spain, by Josephina Diez. Of particular importance is his second book, *Lullaby Book of Poems*, which was bound by Diez in both a regular and unique deluxe version.



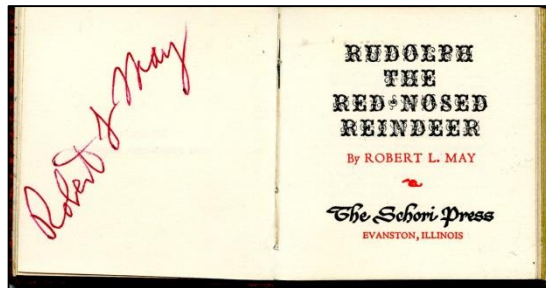
*regular issue,
1 13/16" x 2 1/4",
navy blue leather*



*deluxe issue,
2" x 2 1/4"
dark green leather*



*'Rudolph',
bright red leather
2" x 1 7/8"*

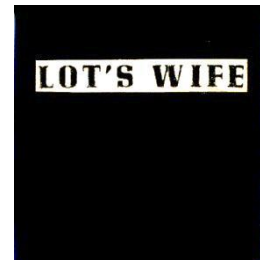


*'Rudolph',
title page,
notice the fancy script*

Another cover by Diez, *Rudolph The Red-Nosed Reindeer* was in fact Schori's most favorite miniature book. In 1988, Charlotte Smith published a miniature book, *Publisher's Favorites*, which was a collection of essays by several different miniature book publishers. Schori's essay began with "How does one chose a favorite child? Each one is precious. And so it is with miniature books; they are all favorites." He narrowed his list down to the 'Lullaby' and the 'Rudolph' books, then went on to say that 'the Rudolph book was his favorite. Interestingly the idea for the miniature book came to him because the author came from the same town as Schori.


Schori also published a miniature book newsletter: *Yodelings*, from 1979 until 1990 where he spoke of his latest publishing works as well as all of those activities with other publishers and collectors. I am sure this is a source of great insight into how the world of miniature books was progressing. I do not have any copies of *Yodelings* but it is on my wish list for sure.

In the period between 1980 when he retired from his regular job and 1990 Schori published no less than 50 miniature books on a diverse subject line and with as many fine bindings and designer bindings as well. Schori was also a Charter Member of the Miniature Book Society and worked to bring the formation of the organization together in 1983. During this period and extending into the 1990s he became the world's leading 'non-commercial' publisher of miniature books. He certainly had more ideas for books than he would ever have time to publish. In a 1991 letter to a publisher in Russia, Pavel Pochtovik, Schori provided a brief overview of all of his experiences but closed the letter with the following: "When I first wanted to publish a miniature book, I did not know what the subject would be. Now I have many more ideas for books than I can produce and want to live another 5 or 10 years so I can finish the various books that I have ideas for. It is a very wonderful time of life to be retired and living with such a fine activity to keep me occupied and interested in retirement." Robert C. Bradbury, in his *20th Century U.S. Miniature Books* lists 84 individual titles as attributable to Schori. Three were in the process of being completed when Schori died but were finished by his wife and son. A final book *Lot's Wife Was A Skeptic*, printed by Schori in 1988, but never bound by Schori, it was subsequently bound by Bob Massmann after Schori died.



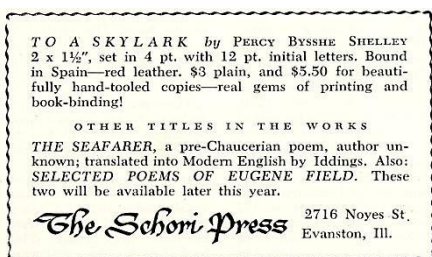
*'Lot's Wife',
1 3/8" x 1 1/4",
dark blue boards*

Over the years Schori's vast experiences in the printing and publishing world allowed him to become a guiding light and influence to many printers and publishers, some young and some old. Schori was

always glad to share a story or explain a solution to a problem. Always ready to extend a hand in greeting as well as to offer stimulation to everyone who he came in contact with. His enthusiasm for printing and in particular miniature books was ‘infectious’. He was once interviewed for a network television feature and he defined his miniature books as ‘little gems’. His drive and determination guided by his discipline led him to the pinnacle of his work, “I say that these little books will be a sort of immortality for me since they will be around, in the hands of collectors long after I am gone.” 

Editor's Note: Additional reading and information can be obtained from the following publications:

20th Century U.S. Miniature Books, Robert C. Bradbury, 2000, The Microbibliophile, No. Clarendon, VT
The Story of Ward Schori, The Miniature Book Society, 2011, San Diego, CA
Publisher's Favorites, Tamazunchale Press, 1988, Newton, IO
How Come I Have Books Bound In Spain, Ward Schori, The Microbibliophile, Volume II, Number 5, November 1978
Miniature Books Published by The Press of Ward Schori, 1997, Robert H. Goddard Library, Clark University



*reprinted from the
'Miniature Book Collector'*

A NOTE FROM THE OLD FARM HOUSE IN VERMONT:

It's finally beginning to hint at Spring here today several weeks after the advent of the event on the calendar. It is a welcome sight to see the green returning to the landscape.

Over the past few weeks, I have been bust putting together listings of various publishers of miniature books for sale. So far, I have lists for Kitemaug, St. Onge, and Black Cat. Others that I will be working into my daily schedule will be Hillside, Dawson, The Indian Kid, and Massmann to name a few. I am also trying to complete two subject defined lists, one on books with the Alphabet as the main subject, and the second is a group of mini-miniatures – books 1 inch or less.

I will ask for your patience concerning the brevity of my descriptions because I suffered a severe injury to my left hand in February that became infected. It is very slow to heal and I have very limited usage of that hand because it is still quite swollen. So, I'm doing my computer entries one-handed.

If anyone wishes to receive a copy of these and future offering please send an e-mail with “miniature book list” in the subject line. Please include your full name and any specific press or list you would like to receive. Send to oldfarmhouse@myfairpoint.net


Additionally, if anyone is a collector, or knows someone who is, of miniature dictionaries and lexicons, please contact me. I have a very large collection from various time periods and bindings.

Thanks,
Sherry Mayo

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #43, a wonderful selection of fine miniature books including: ‘books about books’, and ‘many wonderful books from the great old press names’, 102 items in total, distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Bromer Booksellers, Catalogue 139, 54 excellent offerings, including 11 fine miniatures in a 23 page large format color glossy catalog. Contact information: telephone: 617.247.2818, www.bromer.com

These catalogues are your best friends, call or write for a copy and make a new friend. 


MINIATURE BOOK SOCIETY: Traveling Exhibit Location Information

The Miniature Book Society has an outstanding traveling miniature book exhibit that is available for display at your local library, school, or organization. You can get a sneak preview of the display by visiting the MBS website: www.mbs.org. If you would like to learn about hosting the exhibit, please contact Jim Brogan, E-mail: jbrogan1@verizon.net.

March – May 2013, Museum of the Southwest, 1705 West Missouri Avenue, Midland, TX, www.museumsw.org
The exhibit that is currently in progress at the Museum of the Southwest is described, according to the web page, as follows:

“When Gutenberg printed his first book in 1436, his second book was a miniature. Only a small percentage of people could read, and any book became a genuine treasure, handed down for generations. They were built to last, with leather covers, permanent ink, resilient paper, and secure binding. As such, most were works of art. These tiny tomes (restricted to a size of three inches or less) are a universal phenomenon. This show features a display from the Miniature Book Society, as well as selections from the eclectic miniature library of Tom Parks, Ph.D., retired UTPB professor.”

Dates after June 1, 2013 are available for your location, June, July, and August. September is our ‘Maintenance Month’ but the exhibit should be ready to go on the road again in October. The exhibit will not be going to the Conclave this year due to the many border restrictions and the extremely high cost of shipping the exhibit to Canada. Check the MBS website www.mbs.org for additional exhibit information.

The purpose of the exhibit is to provide people with access to the world of miniature books. You can never tell when a new connoisseur will become interested in miniature books and what may spark that interest. The exhibit is just such a visual torch that may light the pathway for someone. Stop at your library, call your alma mater, or speak with the librarian or the person who is in charge of library exhibits, the MBS wants to share their traveling exhibit with everyone. 

Answers to the Hanson Miniature book Quiz: (page 25)

1. (c), 2. (a), 3. (d), 4. (d), 5. (b), 6. (a), 7. (True), 8. (c), 9. (d) 10. (True)

DID YOU KNOW ?

‘ON THE HEAD OF A PIN’,

(reprinted from *The Miniature Book Collector*, Volume II, No. 4, March 1962, page 64 - 65, Ruth E. Adomeit, Editor, Achille J. St. Onge, Publisher)

In Newsletter No. 21 [LXIVMOS] appeared this paragraph on miniature writing: “Women secret agents in wars of other days carried secret messages of considerable length engraved on the heads of pins, in code or cipher, which required powerful magnifying glasses to read with. Convicts in penal institutions perfected a system of conveying uncensored messages to the outside world by means of Lilliputian secret writing beneath postage stamps.”

Mr. Burt Randle, who used to make tiny handwritten volumes, also produced the Lord’s Prayer on the head of a pin. He wrote it on paper, which he then mounted on the pin. These circles of paper were just over 1/16” in diameter (we have mislaid our handy ruler with 64^{ths} so we cannot be more accurate just now).

Our printer in Woodstock, Mr. Teagle (also known as Peter Putter), has found someone who still practices the almost lost art of engraving on the heads of pins. (Could it be a spy in our midst?) For Christmas, your editor received a pin engraved with her name, middle initial included, and accompanied by a most appropriate printed verse, all within a crystal plastic case.

Do you want a pin engraved with your name? Send your name, printed clearly, as you wish it to appear, together with one dollar to the Lilliputter Press, Woodstock, Vermont. This is the perfect gift not only for the man who has everything, but for every child from 8 to 80. 📖

TERMS and DEFINITIONS:

By Jim Brogan

The new word, for me, used to describe a particular binding technique is **REMOÛTAGE**. Always good to learn something new especially the fine points of bookbinding. According to the *ABC For Book Collectors*, Oak Knoll Press, 8th edition, 2006, John Carter and Nicolas Barker, ‘remoûtage’ is a term (from the French) used to define the process/practice of ‘re-casing’ the actual covers of the book. There is not a direct translation word when moving from the French to English language.

Quoting from Carter, “Remoûtage means the transferring of a book from its own binding to another more elegant, more nearly contemporary, more appropriate – anyway, more desirable, or, alternatively, the transferring into a superior binding of text or more valuable than the one from which it was made. This often involves a new LETTERING-PIECE (the leather label); but even so, if it has been skillfully executed, it is sometimes difficult to detect.”

Carter mentions a ‘new’ more elegant binding as might be used to increase the presentation and value of the book or in the case of an older book, in poor quality, a good replacement binding. I am not sure if the definition is correct to apply in the situation where someone may want to increase the value of the book by replacing the cover and then perhaps presenting the replacement as an original.

This is certainly another one of those terms that you do not see every day but it does warrant a discussion. Another rock in the road and you certainly have to be aware that everything you read may not be exactly aligned with the words you read. Please take a look at this additional information I have provided. (*continued on page 33*).

PUBLICATIONS RECEIVED:

Book Source Magazine, May/June 2013, great small format magazine with all sorts of ‘book news’ including many articles as well as information about auctions, libraries, book care, etc. As a point of interest, this is the last issue that will be under the direct management of Editor John C. Huckans. He has said in this issue that after 28 years and 4 months of uninterrupted publication is moving on to some more leisurely activities. Stay tuned...

Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,
E-mail: bsm@windstream.net, www.booksourcemagazine.com

Fine Books and Collections Magazine, Spring 2013, A large format, full color, glossy magazine devoted to fine books, collections, and printing. The publication also maintains an excellent ‘resource guide’ dealing with everything about books.

Sometimes magazines are good, sometimes very good, and sometime just excellent. The Spring issue is in the ‘excellent/outstanding’ category. Without doing a review on the issue, I just wanted to mention some of the wonderful articles. First mention is ‘Book Gangs of New York’, describing the grittier side of Manhattan’s storied Book Row and a notorious book-theft-ring intent on getting an original ‘Poe volume’ out of the New York Public Library. Last year we did a short article on various book towns around the world. Well another to add to the list is Hobart, New York, population 441, according to the article, and 7 great book treasure shops. All located just a short drive from NYC in the Catskills. Looks like a great place to spend a weekend or if you are a true bibliophile, maybe the rest of your life. The third article that was of interest to me is titled ‘The Mystique of the Bay Psalm Book’, owned by the ‘Old South Church’, in Boston, which when auctioned may fetch as much as \$20 million. This I believe is one of the early documents to come off the press of Elizabeth Glover. The last article that I want to mention is all about the collection of fine ‘illustrated books’ owned by Arthur and Charlotte Veshbow. A very enlightening story about the creation of the collection and the fine books it contained.

Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,
E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine.com

The Fellowship Of American Bibliophilic Societies, Winter 2013, Volume XVII, Number 1. A large format collection of ‘newsletter type information’ from the 44 member and affiliate organizations around the world. The publication includes interesting articles relevant to book collectors as well as a number of advertisements and notices of events. This publication is distributed as part of membership to the Miniature Book Society. There is certainly a wealth of ‘book collecting’ activity going on in the world.

Contact information: Scott J. Vile, Editor, P.O. Box 779 So. Freeport, ME 04078-0779,
E-mail: scott@asceniuspress.com

These publications are wonderful resources. 

UPCOMING EVENTS:



Ann Arbor Antiquarian Book Fair, Ann Arbor, MI, May 19th, 2013,
additional information: <http://www.annarborbookfair.com>

PBFA Antiquarian Book Fair, London, England, June 14th, 2013

Cooperstown Antiquarian Book Fair, Cooperstown, NY, June 29th, 2013,
additional information: <http://www.cabf2013.blogspot.com>

Searles Castle Antiquarian Book Fair, Great Barrington, MA, July 27th, 2013,
additional information: <http://www.bornsteinshows.com>

Rocky Mountain Antiquarian Book Fair, Denver, CO, August 2nd – 3rd, 2013,
additional information: <http://www.rmaba.org>

Pasadena Antiquarian Book Fair, Pasadena, CA, August 10th – 11th, 2013,
additional information: <http://www.bustamante.shows.com>

The Vermont Summer Book Fair, Brattleboro, VT, August 11th, 2013,
additional information: E-mail: mail@austinsbooks.com

Miniature Book Society, Grand Conclave, Vancouver, Canada,
August 9th – 11th,
additional information: www.mbs.org and a Grand Time it will be for all! 📖

TERMS and DEFINITIONS, *(a continuation from page 31)*

Something was ‘amiss’ with the words in the Carter definition so, I checked the definition of the **REMOÛTAGE** in the *Encyclopedia of the Book*, 2nd edition, by G. Glaister, Oak Knoll Press, 1996.

The definition by Glaister is somewhat more ‘exact’ than Carter and specifically moves toward the idea of ‘fraud’ or misrepresentation of a book.

REMOÛTAGE: A term descriptive of a book, which, after the original case or binding has been removed, is rebound in the covers taken from another book. A remouillage may be created to place an important text, which has been unsuitably rebound in what appears to be its original covers, or to put what is deemed a more suitable or less damaged text in a valuable binding. In both instances, the intent is normally fraudulent.

The two definitions are certainly not aligned; the ‘Carter version’ appears to be a more broad application and would/may include a ‘rebinding’ for the purpose of increasing a presentation of a book, but not to ‘misrepresent the book’. The Glaister definition clearly brings into account the factor or ‘misrepresentation’.

What do you think; I am interesting in hearing your ‘feedback’ and understanding of the term. I will certainly be investigating this with both editors/authors. Not that it is something that is pressing for an immediate explanation but it is one of those things that every bibliophile should know about. 📖

CLASSIFIED WISH LISTS:

Buy, Sell, or Trade

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

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 (the editor's daughter) is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989, for a special indexing project, 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, also, *Silhouettes In Miniature*, published by Juniper Von Phitzer, 1998, call 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

Darleen Cordova is looking for the following *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of six 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 a Gleniffer Press; *3 Point Gill Titling Catalogue*. 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, Part IV, Sample sheets*, 'Miniature scroll with decorative wrapper and tie ribbon, 1 15/16" x 6'. 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)1990, Volume 18 (#2)1994, Volume 20 (#1, #2, #3, #4, #5)1996, Volume 21 (#1, #2, #3)1997 Contact information: E-mail: jbrogan1@verizon.net

Ellen Diamond would like to purchase the 'small printed document' titled "*It Happens To Everyone*", this was featured in *The Microbibliophile* Vol. XXX No. 2 (March 2011) p. 18 Contact information: E-mail: eldiamond54@comcast.net



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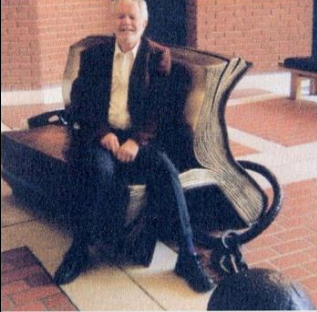


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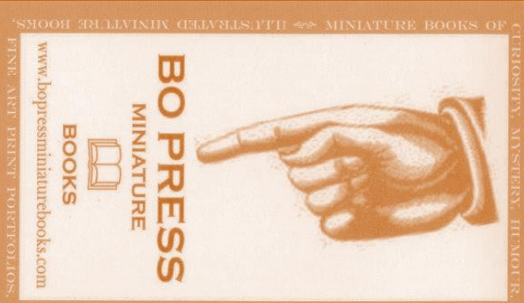
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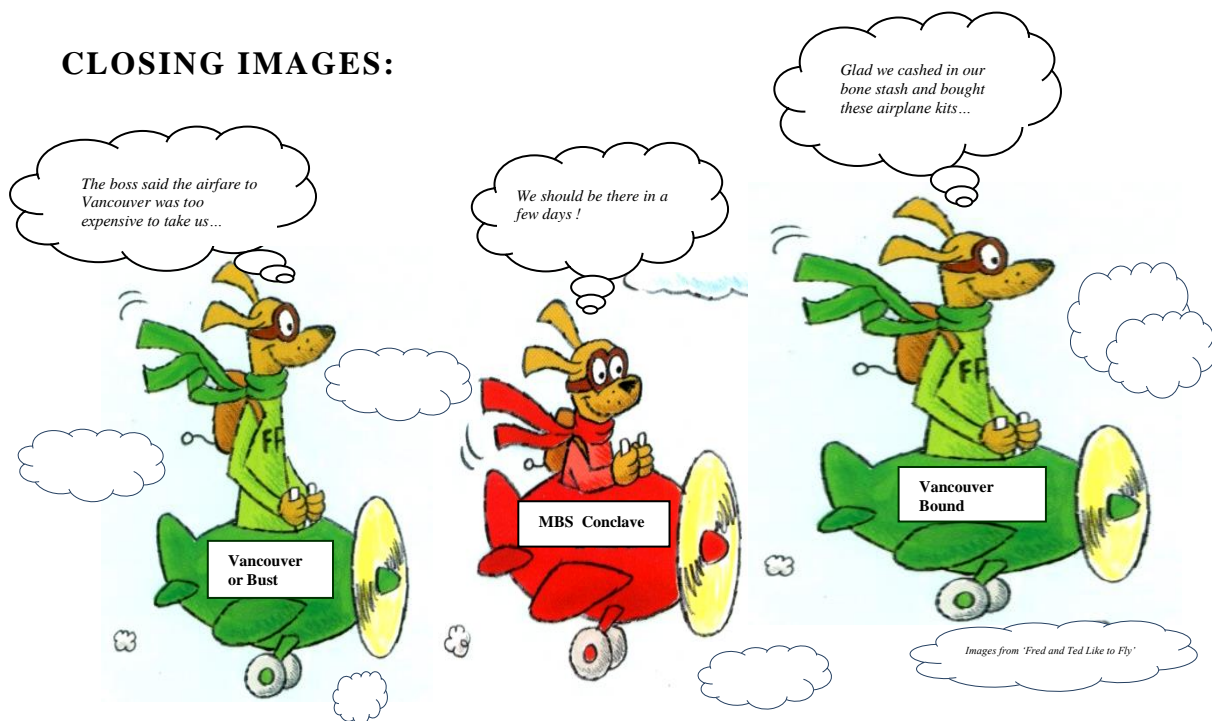
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