THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

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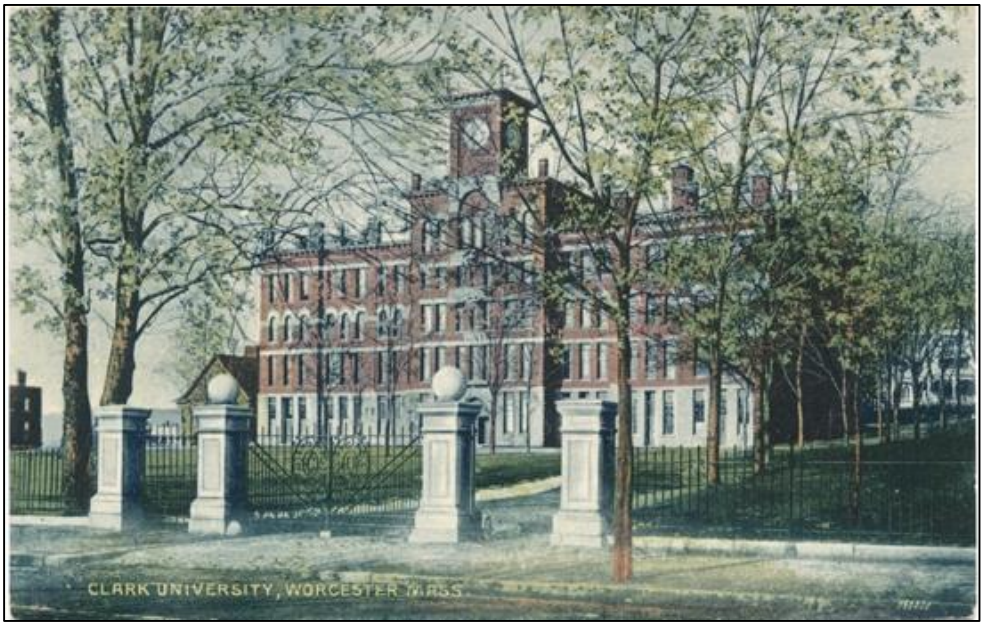
Clark University, Worcester, Massachusetts

Home of the Historical Papers of Achilles J. St. Onge



Clark Hall, ca. 1910

Clark University was founded in 1887 as a private all graduate university by the American businessman Jonas G. Clark, today Clark has both an undergraduate as well as a graduate curriculum.

Since its opening, Clark University has played a prominent role in the development of psychology as a distinguished discipline in the United States. Dr. G. Stanley Hall was the first president of the university and he was the founder of the American Psychological Association. The university was the location for Sigmund Freud's famous 'Clark Lectures' in 1909, introducing psychoanalysis to the United States. Albert Abraham Michelson, the first American to receive a Nobel Prize in Physics and best known for his involvement in the Michelson-Morley experiment, which measured the speed of light, served as a professor from 1889 to 1892.

In the 1920s, Dr. Robert Goddard, a pioneer of rocketry, considered one of the founders of space and missile technology, served as chairman of the Physics Department. The Goddard Library was opening in 1969, and is the home for the papers defining the publishing efforts of A. J. St. Onge.

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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.

Jon H. Mayo, Publisher **James M. Brogan,** Editor

Greetings from the Squeaky Roll Top Desk:

I did receive several favorable comments about the last issue, some from collectors, some from booksellers, and even one from a library curator. Everyone enjoyed the many details about the various St. Onge editions and more than one reader said they learned a few new things about his body of work. Everyone seems to be looking forward to the 'checklist' that I promised to provide. The checklist of St. Onge work is certainly an ongoing journey, as you read it I welcome your feedback and additions/corrections to the content. That is the intent, 'facilitate the discussion and listen with both ears'. Feedback is the route to perfection.

My special St. Onge feature for this issue, is our first color centerfold. Included are many of the special editions, variants, and regular publications with signatures of either the author(s) and or Achille J. St. Onge. I chose this format as many of the variants are related to binding color and they are something that you should enjoy in color. We are all, for the most part, 'visual people' and as the expressions says, 'a picture is worth a thousand words'. Our major focus has been on the works published by St. Onge, partly because of his position and accomplishments with regard to miniature books and partly because 2013 is the 100th anniversary of his birth. However, many of the topics that have been presented can be applied to any author or publisher. The 'total body of work', the various editions, the bibliography of the publisher and/or the press, these are all important facets and depending on your likes and levels of specialization, I hope we have tweaked your interest. To really 'dig into' activities is certainly a joy. As you will remember, a few issues ago, I did a piece on Ruth Adomeit, who said the largest reward that she received, from her miniature book collecting, was the ability to talk and communicate with so many people about so many different subjects such as authors, publishers, holiday books, micro-books, handmade paper, and bookplates. The list goes on and on.

There are four new miniature book reviews for you this month, as well as a contribution 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 fifth installment about medieval bookmaking by Randy Asplund, who continues his informative series with 'binding' and there is an interesting article about little books and little trees, written some time ago by Jon Mayo. Bob Hanson, who is always ready to hit the typewriter keys, has provided some additional information about bookplates. James L. Weygand is the subject of this issue's look at 'famous miniature book people'. James was one the six 'Renaissance' printer/publishers responsible for the resurgence of miniature book activity during the last half of the 20th century. Along with my article is an additional related article about James L. Weygand, *Recollections* written by Peter Thomas. Sharon Sharp has contributed an inside look at the 'DASH'.

The Miniature Book Society is hosting its 2013 Conclave in Vancouver, Canada; the dates are August 9-11. There is still time to make a reservation to attend the Conclave, there will be plenty of food and good time for all. 'Walk, run, or fly to Vancouver'. 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.

I continue to express my outstanding question; where will the world of miniature books be in 10 years or even 20 years from today? I ask you again, "What might the 'ouija board' tell us?" When will our next generation of connoisseurs come to the bookshelf or when will they create a miniature book as a 21st century publisher? I would like to hear your thoughts and observations.

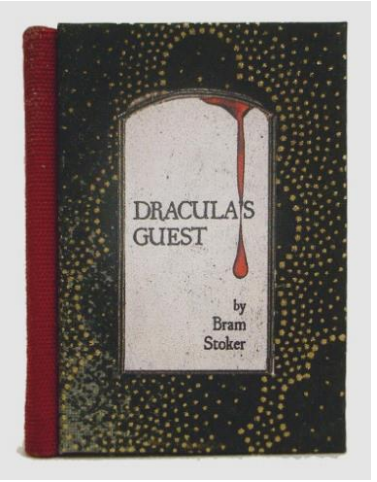
If you would like to submit a review of a favorite book, new or old, or an informative article about a topic related to miniature books, please do so, I can use your help. I will be looking for your envelope when I open the little brass door of Box 5453 and I hope to see you at the Conclave. Lastly, 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:

A book is like a man -- clever and dull, brave and cowardly, beautiful and ugly. For every flowering thought there will be a page like a wet and mangy mongrel, and for every looping flight a tap on the wing and a reminder that wax cannot hold the feathers firm too near the sun.

John Steinbeck, *American Writer (1902-1968)*

MINIATURE BOOK REVIEWS and CRITICISM:



Dracula's Guest, by Bram Stoker, published by BoPress Miniature Books, 2013. Everyone knows the story about Dracula, the original gothic novel written in 1897 by the Irish author Bram Stoker. What you may not know is that the story about 'Dracula's Guest' was originally included with the novel as written but was removed at the request of the publisher who considered it to be unneeded. Pat Sweet must stay up late at night researching things like *Dracula's Guest*, it is certainly a piece of literary trivia, so to say but certainly makes for a great stand-alone book.

Dracula's Guest begins with the opening line, "When we started for our drive the sun was shining brightly on Munich and the air was full of the joyousness of summer." The closing line is "From a distant country, had come in the very nick of time, a message that took me out of the danger of the snow, sleep, and the jaws of the wolf." Between these two lines we are introduced to Jonathan Harker who demands that his coachman take him down the side road to the long abandoned village. You can only imagine what tales of unnatural prevail. I will not reflect the story per say, as it would spoil your fun. However, there is much detail around the graveyard, sleeping vampires, and stormy weather. A good book to read alone on a dark and windy night with the rain pelting at the windowpanes.

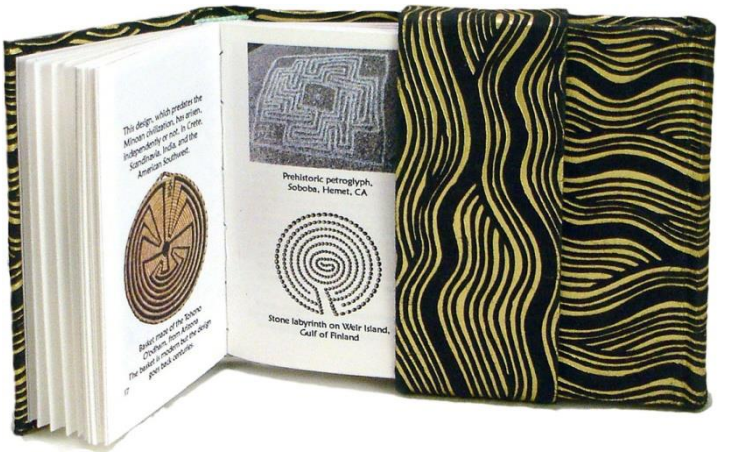
Bram Stoker, ca. 1897

The book itself is bound in a black and gold Japanese chiyogami paper with the spine made from a blood-red shantung bookcloth. The cover binding and the spine work perfectly together. A title label is applied to the front cover. The book contains 74 pages with five illustrations and is limited to 50 copies, 2 1/16" x 1 ½". Excellent workmanship and quality printing as well. Each copy is signed by the author, $65, 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+

The Maze and the Labyrinth, by Pat Sweet, published by BoPress Miniature Books, 2013. The well seems to be bottomless when it comes to new ideas and book subjects for Pat Sweet. Two separate books bound as one sharing a common rear board is a unique application of the tête-bêche binding format.

Labyrinths and mazes are certainly complex things to look at and may appear to be the same type of design. However, according to the author they are in fact very different. Pat has written two complete books to explain and illustrate the differences and bound them 'upside down from each other' to highlight the differences and embody the distinction of each design.



Labyrinths are by far the older of the two designs. Many prehistoric cultures discovered the fascination of the labyrinth, which by design has only one entrance *(one can't get lost in a labyrinth - only walk to the center and back out the same way)*. Mazes were developed from the labyrinth designs by 'cutting' more entrances and exits and connecting parts of the spiral to make a challenge for the 'user'. Mazes became very popular with the garden designers of the Renaissance. There are many fine examples of horticultural mazes around the world today. Some as 'tour puzzles' or attractions and some as part of very formal garden environments.

Pat has filled these tiny books with a mixture of history and supporting documentation and illustrative examples. 'Mazes' contains the famous scene from Jerome K. Gerome's 'Three Men In A Boat' in which Harris guides a group into the Hampton Court Maze for a brief visit . . .or so he thinks. The gallery between the two books, viewable when they are 'folded back' has an illustration of the bull dancers from the original Minoan Labyrinth, which was really a maze.

The book is bound in a twisty black and gold weave lokta paper from India. The design of the paper is almost a labyrinth in itself, not by the strict definition but it is certainly an 'eye catcher'. There is a paper label applied to both front covers and there is a very unique 'sliding band' that can be moved to either side of the book, holding one side closed while you view the other. You can see the band, in the contrasting vertical and horizontal lines, in the provided picture above. The paper is a Monarch Superfine and the typefaces are Maiiandra (text) and Isadora Caps (titles). The books, bound as one, are 2 ½" x 3", 56 pages each, an open edition and offered at $145. Another great book from Pat Sweet and BoPress, certainly something different for your collection. Certainly an interesting conversation starter. 🕮

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

Pride and Prejudice, by Jane Austen**,** Volume I, published by Plum Park Press, 2013, Tony Firman. *Pride and Prejudice* was originally published in 1813 as a three volume set, the first edition was a sell-out within a few months, a subsequent second edition later the same year as well a third edition in 1817 were all 'best sellers'. The Plum Park edition will also be published as a three-volume set with a special 'slipcase' provided with the last volume as was the case with *Emma*, in 2012.

Plun Park Press edition with the elaborate color endpaper illustrations

The story is a complex web of interrelationships of events and characters, the two main protagonists are Elizabeth Bennet and Fitswilliam Darcy. Many of the events are attributed to the way in which Elizabeth deals with the circumstances of manners, morality, education, and marriage in the landed gentry society of early 19th century England. The story and the details of life go 'on and on' this is what has made the book such a popular title with readers over time. Since its original publication, the number of published copies is greater than 20 million.

The three volumes of the Plum Park Press edition will be bound in butterscotch colored faux leather, with a contrasting dark brown gilt lettered spine label. The four endpapers show a selection of colored illustrations by C.F. Brock, and are taken from the 1907 Dent edition. The illustrations take you right back to life in 19th century England. Volume I contains 240 pages and has an overall dimension of 3" x 2 3/16" x 11/16", which by the way matches the size format of *Emma*. The text is set in a 6-pt Bulmer, a typeface designed in 1790 and is the same typeface as used with *Emma*.

Volume I was published in April of 2013, with Volume II & III published in June and August of 2013, respectively. The edition will be set at 15 copies, each copy signed by the publisher, $35 per each volume plus shipping. Certainly another set of fine literature for the top shelf of your library, a job well done. 🕮

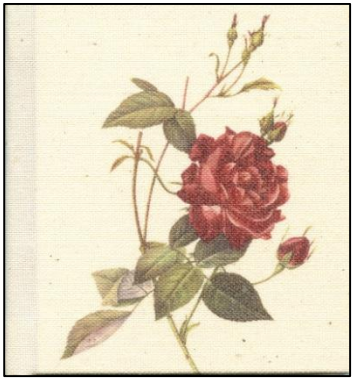
Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052,
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

The Botanical Magazine,Volume 7, by William Curtis**,** published by Plum Park Press, 2013, Tony Firman.

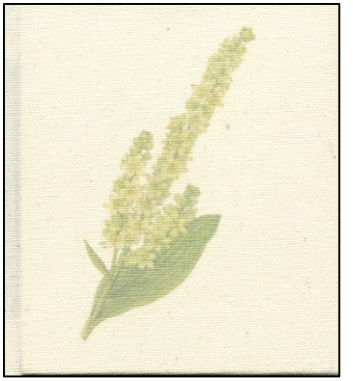
'The Botanical Magazine' was originally published by William Curtis in the 1790s to help educate and expand the knowledge of plants for the English gentry. Plum Park Press has published seven miniature volumes, with the most current being just released. 'The Botanical Magazine' is the longest running botanical magazine to be continuously published to this day. It has undergone a few name changes but it continues to be widely accepted and read because of the plant descriptions and detailed illustrations.

Each volume describes 36 different plants that were popular in the late 18th century; some are still popular today such as the 'lilac-primrose'. Each plant description includes a very detailed illustration showing the flower, branch structure, leaves, etc. The Latin as well as the common English name is shown along with an information rich description of the plant and its variations, growing medium, and optimum environment. The plant names are included in a cross referenced index which is presented in both English and Latin names.

All of the volumes in this series of publications from Plum Park Press are bound in an off-white buckram with a particular plant printed on both the front and rear covers. The publication name and volume number are printed on the spine. Consistent with the original publication the volumes each contain 180 pages. The miniature publication has overall dimensions of 3" x 2 ⅞" x 9/16". These are excellent volumes and will certainly be of value as a reference volume and a collection book. The quality and workmanship are excellent. The size of the edition is set at 12 copies, each signed by the publisher, $40, plus shipping. 🕮



Volume 1



Volume VII

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

THE DASH OF A LIFETIME:

By Sharon A. Sharp

I don't want to get to the end of my life and find that I lived just the length of it. I want to have lived the width of it as well. –Diane Ackerman

When I came across that quotation recently, I immediately thought about my father's reflections on the dash that appears between birth and death dates on headstones and, similarly, the title a friend gave her memoir, "My Dash Story." To think that a lifespan can be represented by a mark, one that's ubiquitous yet little known, subtle yet significant . . . Would people recognize its value if this mark were called the "life dash"? After all, it applies as much to living persons as to those who've died: for instance, *U.S. Poet Laureate Natasha Trethewey (1966–) has written . . .* or *Achille J. St. Onge (1913–1978) published . . .*

This little marker and connector is called the "en dash," and its size is rooted in typographic conventions involving letters and punctuation marks set one by one, in metal type. Traditionally this dash was the width of the capital letter *N* (thus "en," as we pronounce the letter) in any given typeface, whereas an em dash was the width of a capital *M* (thus, the "em"). Although both dashes have retained their distinctive designations and purposes, people generally refer to the em dash when saying they have punctuated with "a dash."

Even those who recognize the en dash's purpose may remain baffled about how to insert it when typing/keyboarding, since there is no "en dash key" on keyboards. Therefore, many people use a hyphen instead of an en dash. When working with Microsoft Word, for instance, I can use an en dash by performing this sequence: "Insert," "Symbol," "More Symbols," "Special Characters," select "En Dash," and finally "Insert." (Granted, I can also use a shortcut by typing "Ctrl+Num-".)

So are en dashes worth all that hassle? Since my vote is a resounding "Yes!" I'd like to explain why, by way of various examples. First, here are the distinctions you may have noticed in texts:

hyphen	**-**
en dash	**–**
em dash	**—**
minus sign	**-**

The minus sign has been included in this list because many people substitute it for an en dash when typing. Since the en dash and minus sign are different lengths and often involve different spacing around them, substituting one for the other can throw off "search" processes when you are dealing with electronic text. Also, in mathematical copy it's obviously important to use the minus sign. (The list does not include all possible dashes, since there are others such as the "3-em dash," which is used in place of authors' names when those would be repeated at the beginning of bibliographic entries.)

Most people are familiar with certain en dash uses, particularly those in which the mark means *through* in reference to a span:

- Between dates, as with birth and death dates or other time spans: *1876–1938; her time in Edinburgh (September 1936–April 1948) heavily influenced her writing; his university years, 2000–2004, proved memorable*
- Between page numbers, as in a citation or an index listing: *pp. 294–98*
- With scriptural citations: *Genesis 1:1–19*

Similarly, the en dash may signify *to* in certain situations*:*

- Between time designations: *the 4:00–6:00 p.m. reception*
- With vote results and sports scores: *the resolution passed, with a 78–2 vote; the Orioles beat the Nationals 8–6*
- With route designations: *the Denver–Chicago flight, the Washington–Pittsburgh Amtrak route*

In other situations calling for an en dash, your eye has probably appreciated what your conscious mind has not yet registered, as in these:

- After a prefix used with an adjective that's an "open compound" (i.e., having non hyphenated terms): *a pre–Revolutionary War manuscript*

- Between two adjectives that are open compounds: *the United States–United Kingdom policy discussions*
- Between two adjectives that have hyphens: *the step-granddaughter–great-grandfather link became central to the story*
- Between the names of a university and one of its campuses: *University of North Carolina–Asheville*

Stylebook recommendations about the en dash vary somewhat, but the *Chicago Manual of Style* (16th edition) guidelines, as used with the preceding examples, are among the most clear ones.

If you remain unconvinced of the en dash's value, then simply look for some pleasurable reading and trust your eyes' recognition of this mark's many contributions to clarity. And if you're tempted to ignore the en dash when typing away on your computer, remember at least one of its chief roles: the "life dash," representing both the length and the fullness of each person's experiences. 🕮

Contact Information: Sharon Sharp, E-mail: Sharon@sharphandmadebooks.com

MINIATURE TREES:

By Jon Mayo

Editor's Note: Jon Mayo wrote the following article for The Microbibliophile some number of years ago. I thought that it provided an interesting parallel view of the world in particular when we talk about care, use, and environments for miniature books and miniature trees. Sometimes there is an order to the universe, both Jon and I are interested in both miniature books as well as bonsai. What are the chances of finding two editors for a miniature book journal who are also connoisseurs of bonsai? Jon's birthday is July 15th, I am sure he would appreciate a birthday wish from some of his old friends. The contact information is 1515 Airport Road, North Clarendon, VT, 05759.

The creation of miniature books occurred even before the invention of printing. There are Sumerian clay tablets dating back two thousand years before the time of Christ; there are tiny scrolls and manuscripts, which date from the early fifteenth century. Among the earliest printed miniature books are the *Diurnale Moguntinum*, published around 1468 by Peter Schoeffer, and the *Hours of the Blessed Virgin*, which was published in 1500. Julian Notary printed it at the Three Kings near Temple Bar, Westminster, England. In America, according to an early issue of the "Newsletter of the LXIVMOS", the first miniature book was *A Wedding Ring Fit for the Finger*, by William Secker, printed by T. G. for N. Buttolph in 1700.

Concurrent with the development of miniature books and manuscripts, the Japanese created the bonsai (pronounced *bone-sigh*) or miniature potted plant. Miniature 'potted trees' have been grown by the Japanese for hundreds of years; these differ from *bonsai*, however because the potted tree was simply left to grow naturally, while bonsai are, in a sense, an attempt to improve on nature. Until an exhibit was held in London in 1909 where bonsai were shown, the little creations had seldom been seen outside of Japan. They created a sensation. There is some dispute about the

actual age of bonsai, but by the early Meiji Era (1868-1912), the bonsai art had appeared in the form it is known as today.

There is an interesting similarity between the size of miniature books and the size of bonsai potted plants. Just as there are distinct size limitations used to define miniature books, so there are specific limitations for various sizes of bonsai trees. In fact, the similarity increases: the largest bonsai are 12 to 24 inches in height, like folio size books. Medium size bonsai are between six and twelve inches, similar to our octavo volumes; small examples are usually two to six inches high, like our duodecimo and smaller volumes. There is a special distinction for these little two-inch works of art—true miniature bonsai—just as most miniature book collectors prefer to limit their purchases to books no higher than three inches, there are some collectors who will purchase books up to four inches in height. Similarly, although miniature bonsai are usually less than two inches high, some collectors will purchase examples as tall as four inches.

Another way of defining the size of bonsai is by the manner in which one must carry them. The smallest, the true miniatures, may be in containers which will fit in the palm of one's hand. The middle size or slightly larger examples require two hands for carrying, while the largest are in containers, which may require two persons to move them safely.

There is a special name for miniature bonsai—mame. Unlike our miniature books, however, which may be well preserved in a clean, dry place, away from ultraviolet light, mame bonsai, because of their tiny size must be tended to lovingly and patiently for many years. The trees are so small that often they must be watered several times a day—on average, three times a day—in summer, as many as five, six, or seven times a day. Each watering is done in a special way. How many times have we taken our favorite begonia to the sink to give it a drink, or simply poured a container of water into the plant's dish. In watering a bonsai properly, there is a three-step process. The first watering dampens only the surface of the soil; the second watering may penetrate to the middle of the container, while the third watering wets the soil to the extent that extra water may run out the bottom holes of the bonsai's container. According to one collector, this constant need to tend to a bonsai's needs can be a considerable annoyance not only to the beginner, but to the experience collector as well. We seldom have to worry about the needs of our miniature books when we go away for a few days. The bonsai collector does not have this luxury.

Much like miniature books, several hundred miniature bonsai may be placed on just a few feet of shelf space. Collections are often varied so that in every month some part of it is in bloom, colored by seeds, or bearing fruit.

Miniature Japanese trees should be tiny copies of their originals, not some sort of grotesquerie. There are special techniques involved in selecting appropriate full-sized plants to miniaturize; and there are techniques for potting, training, pruning, 'wiring', fertilizing, repotting, and disinfecting as well.

When a tree becomes a year or two old, it is cut off at a dormant bud just a half inch or so from the base; at three or four years, it is cut off an inch or so from the base, and so on. Tiny low-forming branches are encouraged to grow until they become the longest; those which appear higher on the new tree are pinched back while they are young.

Copper wire is commonly used to aid the formation of appropriate shape for a bonsai plant. However, since mame bonsai are tiny and often fragile, their shape is sometimes controlled by putting weights on a branch to lower it. Or, strings and cords may be wrapped around the plant's container and vertical strings then attached to these cords, onto the tree's branches. The strings are left in place for several months until the branches have been trained and will stay in position when

the strings or weights are removed. Even more specialized attention is given to trees which are to eventually bear flowers.

An additional vital step in training a miniature tree is the trimming of its roots, often accompanying the removal of the tree to a larger container. The tree is removed, the roots are carefully untangled (often using chopsticks), long roots are cut back by about one-half their length, and the tree is replanted. It is this combination of cutting back the tree at the surface, along with cutting of the roots, which eventually results in the creation of the lovely bonsai trees we have come to recognize.

The trees are usually grown in full sun, watered generously and carefully; except in extreme conditions of either heat or cold, the plants may be left outside, allowing them to pass the winter exposed to the elements. An occasional covering of snow and moderate freezing conditions does no more harm to a miniature bonsai than it would to its full-grown counterpart in the wild, the exception being those trees considered 'tropical'. The little trees will reflect all of the seasons, from spring flowers to colored autumn leaves to eventual winter rest.

It may take ten years or more to bring a mame bonsai to something worthy of being admired. It seems that the whole process is one of tender, loving care, patience, and perhaps a growing relationship between the man and the tree.

For additional reading on this interesting subject, you may be able to find "The Japanese Art of Miniature Trees and Landscapes", by Yuji Yoshimura. It was first published in 1957 and has gone through thirty or more printings. The author is an authority on the subject, with many years of teaching experience.

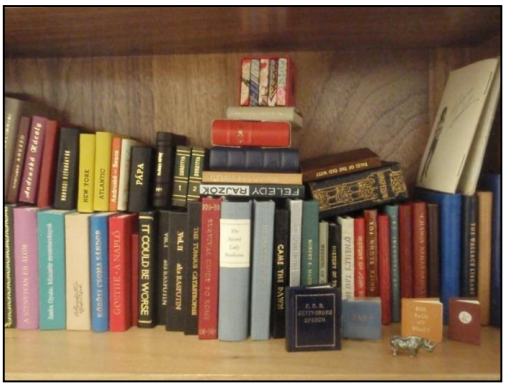
Whether you have been tempted to create your own mame bonsai, or just want to read more about them as an art form, the book is an excellent one and may be considered a definitive work on the subject. 🕮

MEET THE COLLECTOR:
A Miniature Library,
By Tom Knechtel

For Thelma Thompson, who introduced me to reading when I was six.

A library is a fantasy. As books with paper pages and clothbound covers become obsolete, it is perhaps becoming a mythical creature, like a unicorn or a manticore. However, those unhappy thoughts aside, for many of us a library is a fantasy: a fluid landscape woven of pleasures remembered and imagined, of conversations with other voices crossing centuries, of narratives recalled as if they were our own history.

When I was young, I could be bribed with books: my parents gave them to me when good grades were brought home from school. The first purchase made with my own money at seven was a book, *Alice in Wonderland* and *Through the Looking Glass*. At night when I was supposed to be in bed with the lights out, I would run across the hall into the bathroom and lock myself in, with a book smuggled under my pajamas. I made books, flimsy things of a few pages with construction paper covers: one a story of two people named after stars, another about an ersatz Mighty Mouse character but with the head of a cat, who was called Copper.



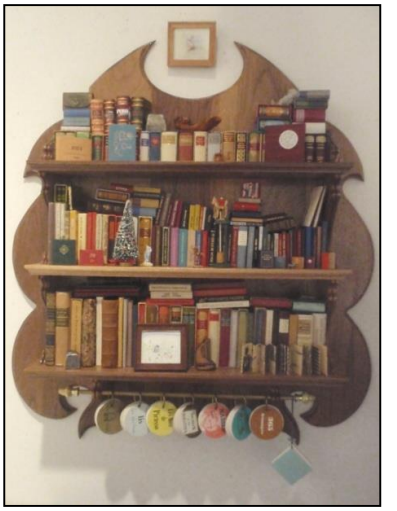
Going to the library with my parents was a weekly trip, the Mountain View library being an integral part of my childhood geography, along with Nimitz Elementary School, LaBella Avenue where we lived and the First Baptist Church of Palo Alto. My favorite childhood photo of my father and me shows us sitting side by side on the sofa, absorbed in our library books. My parents never vetted the books I brought home; a library was a site of perfect freedom that could be explored without restrictions. No one told me what to read or not to read. The library could never be exhausted as there were always new authors or areas to explore. It was where I discovered who I was, where I found my imaginative colleagues, where I built my inner universe.

My love of books kept pace with another love, that of toys. I have sensuous memories of toys from childhood, tiny cheap treasures from Japan found among the skirts of the Pocket Lady at the Nimitz Fall Carnival, discovered inside heads made of crepe paper given as favors at birthday parties, or contained in small clear plastic bubbles bought from vending machines as I squandered my allowance. The domain of toys is naturally the domain of the miniature. And the very small can be very powerful. The miniature suggests that we can hold, Gulliver-like, an entire world in our hand, and, by holding it, control it, a powerful attraction for a child whose life is so often about being controlled by others. However, when the child plays with miniature figures, machines, houses – or, in my case, with miniature theaters – he directs the world to a desired outcome as he determines the fate of the tiny structures under his grasp.

This controlling of a miniature universe was intensified by my desire to make things, all of which were small. In addition to handmade books and productions designed for my toy theatre, I sewed stuffed animals. Entire minute casts represented the *Alice* books or *Wind in the Willows*; tiny flocks of sheep or geese were attended by mice dressed in Tyrolean clothes sewn of colored felt. It was incredibly satisfying to make something small and, in its way, perfect. It is no surprise that when I finally found my calling as an artist, my first ten years of work were small watercolor and gouache paintings. My teacher, Paul Brach, once said that I was the only artist he knew who could carry their life's work in one hand.

I am now sixty. My artwork has not been miniature for years, nor is my library, which threatens to engulf the home shared with my partner Bob. Nevertheless, after buying Bob a tiny biography of Brahms found at a used bookstore in Berlin, I suddenly was entranced at the prospect of a miniature library, one that at first suggested it would take up no room. I returned to that bookstore to pore through beautifully produced books – I could not get over the production values, the quality of the printing, the pages sewn in signatures, often with embossed leather covers and matching slipcases. They were like the 'Limited Edition Club' volumes I coveted when I was young, except a fraction of the size – and, like those books, often filled with wonderful illustrations, artists new to me such as Wolfgang Wurfel and Karl-Georg Hirsch**.** Other books were paeans to a socialist utopia, with photos of happy children handing bouquets of flowers to returning astronauts as they dismount from their rocketship. Suddenly I was returning from flea markets and used bookstores in Berlin with bags of miniature volumes. The next slippery step was the internet, where a universe of miniature books suddenly unveiled itself. Soon the idea that

a miniature library would take up no room was becoming lost. To my delight, the world of miniature books turns out to be an international republic that knows no borders. From the books published in the GDR, I progress to Hungarian miniature books, especially the marvelous miniscule linoleum cuts of Karoly Andrusko, gathered together in books dedicated to his travels (though my favorite is one about coal miners and their lives). At a bookdealer's, in Strasbourg, I find the idiosyncratic productions of Robert Morel, circular books bound with an iron ring, published in 1969 – she has clusters of them, hanging from an iron tree in her shop. A whole line of Peruvian miniature books turns up on eBay, with such irresistible titles as "*Amazonia Extrema!*" and "*O Pensamento Vivo Che Guevara*". An endearingly funky book arrives from England, handmade with what appears to be a hand-lettered story by a child about a highway robber named Mr. Poole and dated 1927. (The story stops mid-volume, so I'll never know what happens after the sorcerer makes his incantation over the magic fire.) Closer to home, Joan Lorson introduces me to the erratic joys of John Lathourakis' productions, my favorite being the gruesomely hilarious shaggy dog story, "*It Could Be Worse*". Visits to Karen Nyman introduce me to the more refined books published by Dawson's, including lovely books about Max Beerbohm, one of my favorite writers. And from there it's a just a hop, skip and a jump to the exquisite productions of Achille J. St. Onge.



A friend builds an ornate set of shelves to hold this Lilliputian library. I create a set of bookplates for my books, my favorite a portrait of my cat Nino. Hours are happily lost in the pleasures of inscribing the titles of my volumes in another tiny tome with a pen nib that writes a line like a spider's web; this catalogue is then tucked into a small box disguised as a book, found at a flea market outside of Avignon. Most of these books either cannot be read by me because they're in foreign languages or can be read in a few minutes, at most an hour. This is clearly not a library intended for my reading. And yet it fills my thoughts and gives me deep satisfaction. I am suffused with joy at the prospect of copying this essay into a miniature hand-bound book, giving it a frontispiece, making a label for the cover that is half the size of a matchstick.

I am not sure if this intensely private pleasure – for, after all, my family and friends regard this collection with amusement and perhaps some bemusement (my daughter Suzie, when shown my latest acquisition, informed me: "You're losing it") – is not solipsistic or senile. Perhaps the miniature has offered me refuge again as it did when I was a child, in this case from the lashings and 'batterings' of dealing with life. Or perhaps it is the kind of pleasure one allows oneself as one gets older and stops caring what others think, focusing in on what one truly desires. I circle back to LaBella and Nimitz, to sitting on the floor of a library with stacks of books about me or the floor of my bedroom with scissors, needle and thread, and a bottle of glue. The din of an uncertain future, of storms and floods heralding a changing planet, of dying friends and encroaching mortality, gradually vanishes and is replaced by focusing on drawing with a delicate line a tiny image, the image of a boy walking along, reading his book. 🕮

Editor's Note: Great Story ! Thank you for sharing this outstanding story.
Tom Knechtel is an artist and MBS member who lives in Los Angeles.

ACHILLE J. ST. ONGE, 1913 – 1978,
Checklist for 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*. Several readers expressed a suggestion that they would like a 'complete' checklist of St. Onge books. The optimum word here is 'complete'. Certainly both the Bradbury and Massmann books go the extra mile to document the publications. However, there are some differences in the information presented as well as some new items to be documented. I will create and provide to the readers a 'complete' checklist of the body of work created by St. Onge including as many of the variants and 'one off-books' that I can document. The checklist will be a 'work in progress' and will require the knowledge of our readers to keep the list as accurate as possible. With that said, the checklist presented here is the first version and I certainly welcome your additions, corrections, and suggestions to make the list complete. The number of fields included as a starting point is limited to the 'title', 'edition', 'variant', 'publication year', and a general 'note' field. The number of fields will also be expanded with your feedback.

(as discussed in the May/June issue 2013 of *The Microbibliophile*):

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".

Reference documents for this 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

Achille J. St. Onge Checklist of Miniature Book Publications

Title	Edition	Variant	Year	NOTE
Noel, Christmas Echoes Down Through the Ages	1st		1935	Red binding
Friendship	1st		1939	Blue binding
Friendship	1st, 2nd issue		1939	Red-orange binding
Five American Immortals	1st		1940	Blue binding Un-cancelled stamps
Five American Immortals	1st	Yes	1940	Blue binding Cancelled stamps
The Inaugural Address of Thomas Jefferson	1st		1943	Black binding, less than 30 copies exist
The Inaugural Address of Franklin D. Roosevelt	1st		1945	Red binding
Henry David Thoreau, Quotations from His Writings	1st		1948	Green binding
Abraham Lincoln, President of the United States	1st		1950	Blue binding
King George VI	1st		1952	Red binding
King George VI	1st		1952	Blue binding
On the Powers of Government Assigned to it by the Constitution	1st		1952	Red binding
On the Powers of Government Assigned to it by the Constitution	1st	Yes	1952	Red binding with heavier end sheets and cover tooling, bound 1970 with original publication date
Form and Order of the Service…Queen Elizabeth	1st		1953	Red binding, frontispiece Queen sitting
Form and Order of the Service…Queen Elizabeth	1st	Yes	1953	White binding, 5 or 6 copies
Form and Order of the Service…Queen Elizabeth	1st, 2nd issue	Yes	1953	Red binding, 46 copies, frontispiece Queen standing, bound in 1960, with the original publication date
The Inaugural Address of Dwight D. Eisenhower	1st		1954	Brown binding
The Inaugural Address of Dwight D. Eisenhower	1st	Yes	1954	2 copies produced without a frontispiece & plain wrapper binding, pre-publication draft
From A Writer's Notebook	1st	Yes	1955	Green binding
Formats and Foibles, A Few Books That May Be Called Curious	1st		1956	Red binding
Formats and Foibles, A Few Books That May Be Called Curious	1st	Yes	1956	Blue binding, at least one copy

Achille J. St. Onge Checklist of Miniature Book Publications

Title	Edition	Variant	Year	NOTE
Wild Apples, History of the Apple Tree	1st		1956	Tan binding
Sermon of His Eminence, Francis Cardinal Spellman	1st		1957	Red binding
Abraham Lincoln, 1809-1959	1st		1959	Red-orange binding
Abraham Lincoln, 1809-1959	1st	Yes	1959	Blue binding, 6 reported
Elegy Written In A Country Church Yard	1st		1960	Tan binding
The Jewish Festivals	1st		1961	Blue binding
The Jewish Festivals		Yes	1961	Blue binding, a 'blank book' pre-publication draft, at least one copy reported
The Inaugural Address of John F. Kennedy	1st		1961	Blue binding
The Inaugural Address of John F. Kennedy	2nd		1961	Blue binding, gold wreath on rear cover
The Inaugural Address of John F. Kennedy	3rd		1961	Blue binding, name and seal on title page printed with red font
The Wants of Man	1st		1962	Green binding
Paul Revere's Ride	1st		1963	Brown binding
Paul Revere's Ride	1st	Yes	1963	Brown binding, inlaid page/sheet documenting frontispiece portrait
Paul Revere's Ride	2nd	Yes	1966	Brown binding
Thanksgiving Day Proclamation	1st		1963	Blue binding
Sir Winston S. Churchill Honorary Citizen of the	1st		1963	Red binding
Sir Winston S. Churchill Honorary Citizen of the	2nd		1964	Red binding
Alas, In Lilliput	1st		1964	Blue binding
Thomas Jefferson, On Science and Freedom	1st		1964	Green binding
Thomas Jefferson, On Science and Freedom	1st, 2nd issue	Yes	1964	Green binding, plain binding no stamping, different colophon
Magna Carta	1st		1965	Beige binding

Achille J. St. Onge Checklist of Miniature Book Publications

Title	Edition	Variant	Year	NOTE
The Inaugural Address of Lyndon B. Johnson	1st		1965	Turquoise binding
The Autobiography of Robert Hutchings Goddard	1st		1966	Blue binding
1565 Saint Augustine, Florida	1st		1967	Red binding
Dedication At the Wallace Library	1st		1967	Blue binding
Thoreau's Turtle Nest	1st		1967	Olive binding
Historic American Flags	1st		1968	Blue binding
Historic American Flags	1st	Yes	n.d.	Glazed stiff wrapper, plain edges
Historic American Flags		Yes	n.d.	Blue binding, flags images printed rather than tipped in stamps, unauthorized reprint
Eulogy To United States Senator, Robert F. Kennedy	1st		1968	Green binding
The Inaugural Address of Richard M. Nixon	1st		1969	Blue binding
Notes From Four Cities	1st		1969	Brown binding
Abraham Lincoln, A Song In His Heart	1st		1970	Green binding
Mayflower Compact	1st		1970	Cream binding
Declaration of Independence	1st		1970	Blue binding
Declaration of Independence	2nd		1976	Lt Blue binding, with Seal of the U.S. on cover
The Last Will and Testament Of An Extremely Distinguished Dog	1st		1972	Tan binding
Shelley	1st		1973	Red Binding
The Sermon On The Mountain	1st		1973	Red binding
The Sermon On The Mountain	1st	*Yes*	1973	Red binding, 5 'special copies' with raised binds and heavy cover tooling, published in 1976
The Sermon On The Mountain	1st	*Yes*	1973	Red binding, 34 'special copies' published in 1978
Robert Frost's White Mountains	1st		1974	Green binding

Achille J. St. Onge Checklist of Miniature Book Publications				
Title	**Edition**	**Variant**	**Year**	**NOTE**
Mayor of Indianapolis	1st		1975	Black binding
California On U.S. Postage Stamps	1st		1975	Blue binding
The Essence Of Aspen	1st		1976	Blue binding
The Addresses of Her Majesty Queen Elizabeth	1st		1977	Blue Binding
The following books are slightly over the 3 inch limit but I included them as well				
The Night Before Christmas	1st		1962	Red leather binding with dust jacket
The Night Before Christmas	1st 2nd issue		1962	Red cloth binding with dust jacket
23rd Psalm	1st		1965	Green binding with dust jacket and dedication inscription
23rd Psalm	1st	Yes	1965	White binding
23rd Psalm	2nd		1975	Light green binding with dust jacket and without the dedication inscription

I hope this first issue of the checklist is of value to you. Certainly feel free to question the data and let me know of any corrections and or additions that are needed. What other fields would you like to see on the checklist? Things like 'binding material', 'number of copies', 'name of printer', and or 'type of paper' are all possibilities. I look forward to hearing from you. 🕮

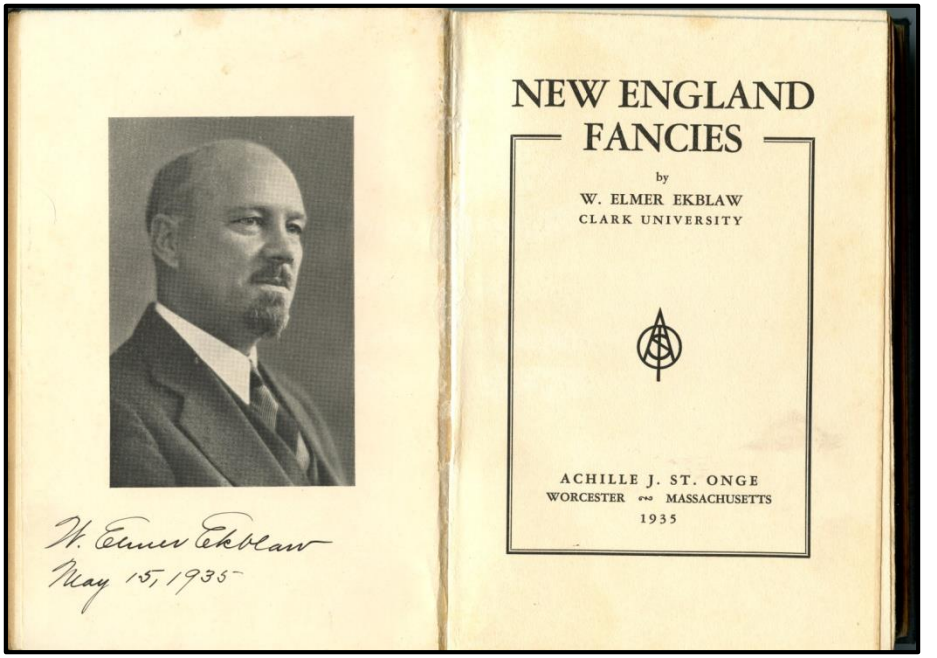
BOOK QUOTE:

*My wife calls me the Imelda Marcus of books. As soon as a book enters our home it is guaranteed a permanent place in our lives, Because I have never been able to part with even one, they have gradually accumulated like sediment….**Michael Moritz***

ONE PEOPLE:
Reported by Jim Brogan

Editor's Note: The essay 'One People' was reprinted from the book 'New England Fancies', by W. Elmer Ekblaw, published by Achille J. St. Onge, in 1935. As you know, St. Onge began his publishing career early in his life and 'New England Fancies' was his second bound book. The book was written by W. Elmer Ekblaw and was a collection of essays that were originally published in the 'Worcester Telegram' and were written by Howard M. Booth and J. F. Carroll. I grew up for the most part in Ventnor, NJ, a small down-beach suburb of Atlantic City. Living next to the ocean always made life interesting. However, when it came time for college I went north to New England, specifically, New Haven, Connecticut and was introduced to the 'fancies of New England.' The world was certainly different from where I grew up so the subjects of many of these essays bring fond remembrances to me. I thought it fitting to share one of these with you, even though this was originally written with an American focus it does apply to all of the people in the world today, and to our readers in the United States, I hope you had a happy Fourth of July.

Walter Elmer Ekblaw (March 10,1982 – June 7, 1949) was an American geologist, botanist, and college professor. He was a professor of geography, at Clark University, from 1924 to 1949.



Actual size of book is 5 ¼ x 7 ¾, bound in a dark blue book cloth

When the founders of our Republic declared their independence of European political sovereignty, they voiced their declaration in pithy words and lofty periods, which the English, from whose heavy yoke of government and taxation they wished to free themselves, have ridiculed as pompous. Not pomp, but clarity and fullness of meaning, those daring leaders sought to express the momentous plans and inspired ideals that they wished to lay before their own people and the whole world.

Their message would have spread over too many words or the emphasis they wished to give it would have lost point, had they chosen their language, their words, less thoughtfully and wisely. The wealth of ideals and aspirations crystallized clear and richly colored in their noble document, almost defines measure.

Who does not recall that stirring first sentence of the courageous declaration: "when in the course of human events it becomes necessary for one people…?" One people!

Not several peoples, but one people they were who thus dared the anger, the power, the revenge of another mighty nation, also one people. The long and narrow series of settlements that stretched between the Appalachians and the Atlantic from the Altamaha to the Kennebec had been welded early into "one people," heirs to a common culture, a common colonial experience, common problems, and common plans for a new future untrammeled by traditional antipathies and jealousies.

The community of culture they had inherited from Europe; the community of aspiration, which gave them such clear vision of a splendid future, that their own America gave them. For it was their own America, theirs by possession and occupancy, theirs by privation and suffering untold, theirs by their faith in its freedom and its future greatness and richness and power for good.

One people they were as they struggled onward toward their goal, a new state with new opportunities, new visions. The century and a half that has passed since their oneness became their first reality has bound us together by ties so many and so strong that "we" who are "they" of that earlier time, cannot conceive the possibility of disunion except by ruin, by surrender to retrogression, debasement, and degeneracy.

For we are one people as never before in our history, as none other of the great peoples. We are one people in essential thought, word, and deed. We are one people in a glorious united past, one people in a future of insured peace and prosperity if only we husband our resources wisely, and cherish our institutions and ideals.

From Maine to California, from Minnesota to Texas, From Kansas to the coast, we eat the same breakfast foods and drink the same brand of coffee; we deck ourselves out in the same pattern of shoe and frock and party gown; we read the same magazines and hear the same radio programs; we listen to the same politicians and the same musicians; we study the same textbooks in our schools and learn our lessons by the same system of education; we are shocked by the same crimes, by the same tragedies and are thrilled by the same sacrifices or heroic deeds.

Whatever our religion, our race, our ancestry, our station in life, we are one people, one indivisible union of patriotic Americans, courageous in our hopes for the future, faithful to the trust we hold for our children in the lovely, gracious land that is ours, true to our past and our promise.

Just some thoughts that I felt fit into the storyline. 🕮

ANOTHER FAVORITE ST. ONGE
By Jim Brogan

Wild Apples, by Henry David Thoreau, originally published in 1864, published by St. Onge, in 1956, 95 pages, letterpress, bound in embossed tan leather with a gilt printed title on both the front and rear covers. The book is just a thing of beauty to look at, maybe because it was designed by Bruce Rogers, perhaps it is the geometric design of the cover, I cannot say for sure. Maybe it is the subject, all of those edible wild apples with the thoughts of their spring blossoms gently blowing in the winds of a New England orchard. Another favorite for sure. 🕮

SOMETHING ABOUT BOOKPLATES:
By Robert F. Orr Hanson

Years ago, 1977 to be exact, I published a bookish newsletter, *The O.P. Newsletter*, which discussed out-of-print books and other literary topics, including bookplates or ex-libris.

One of my contributors, the late Françis W. Allan, a retired librarian (Western Michigan University, University of Michigan, and Harvard University) was a renowned expert on bookplate collecting as well as the author of several books on the subject and the bookplate artists.

In 1979, my Opuscula Press published his miniature book, *The Golden Years of the American BookPlate Design (1890-1925).* The book measured 2 11/16" x 2", included several illustrations of bookplates from Joseph W. Spenceley, Edwin Davis French, Sidney L. Smith, William Fowler Hopson, Arthur N. Macdonald, and lastly the famous Italian tenor, Enrico Caruso.
The book was bound in blue cloth and wrapped in a grey lettered book jacket. Essentially, the contents were biographical treatment of the bookplate designers previously mentioned. The edition consisted of 300 copies.

Another collector of ex-libris as well as miniature books was the late Audrey Arrelanes who lived in Alhambra, California. She was also the editor of 'Bookplates In The News', the periodical publication of 'The American Society of Bookplate Collectors and Designers'. Audrey in 1996 also published a miniature book, through her Bookworm Press, about bookplates. *A Shoebox, Miniature Books About Ex Libris*. This miniature tome measured 3" x 2 ¼" and consisted of 30 pages, published in an edition of 350 copies. Jon Mayo published a review of the book in 1997 as part of *The Microbibliophile*. Quoting from that article: "The material was originally published in a recent yearbook of the 'American Society of Bookplate Designers and Collectors', and is reprinted in its present form as a special Keepsake Edition". The little book contains 16 pages of the author's notes and observations about miniature books and miniature ex-libris and is followed by an annotated bibliography in which thirty-five books on the subject are described in detail.
"The frontispiece of the book contains a beautiful example of the author's own bookplate, designed by Bela Petry."

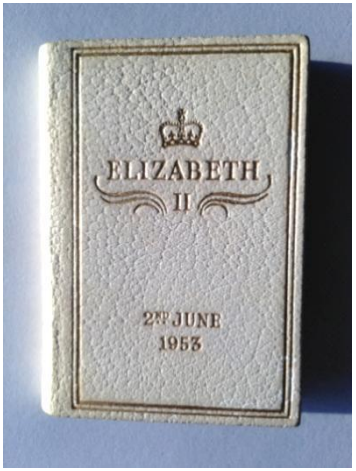
The Ex-Libris Society, in London, established bookplate collecting in 1891. In 1896, the Washington Ex-Libris Society was founded in the United States. A year later the name of the organization was changed to the American Bookplate Society. It can be said that bookplates have been designed, collected, and used by bibliophiles of every stripe: authors, artists, actors, business people, politicians, musicians, magicians, and so on. Some notable organizations also have their own bookplates, to mention a few: The Grolier Club, Princeton University Library, The New York Yacht Club, the Royal Library At Windsor Castle, and the Colonial Dames of America. As has been said in the past pages of *The Microbibliophile*, 'the joy is in the quest', additional information can be reviewed at The American Society of Bookplate Collectors and Designers, in Boston or their website www.bookplate.org. In conclusion, one ancient bookplate says it all:

"Steal not this book for fear of shame,
For here you see the owner's name."

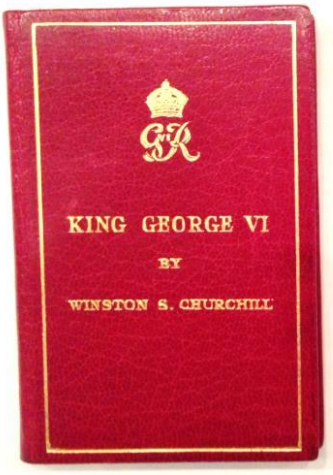
There you have it!

A VISUAL ST. ONGE TOUR:
Reported by Jim Brogan

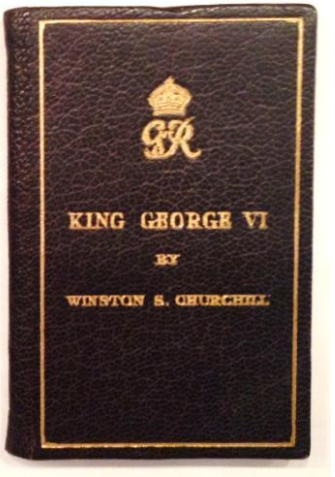
Presented here are a few examples of some of the more rare St. Onge publications. Some are publication variants, some are signed editions, and some are special editions.



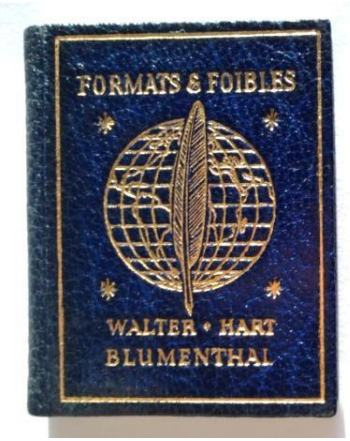
'*The Coronation Speech', 1953,*
variant, white leather binding',
courtesy of Pat Pistner



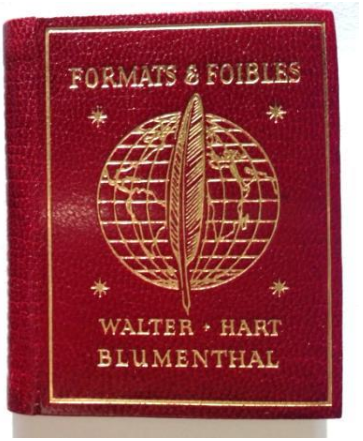
'King George VI, 1952,
1st edition, red leather binding,
courtesy of Pat Pistner



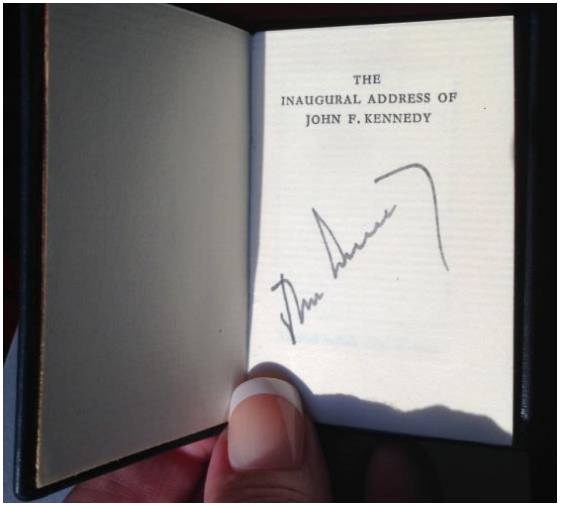
'King George VI, 1952,
1st edition, blue leather binding,
courtesy of Pat Pistner



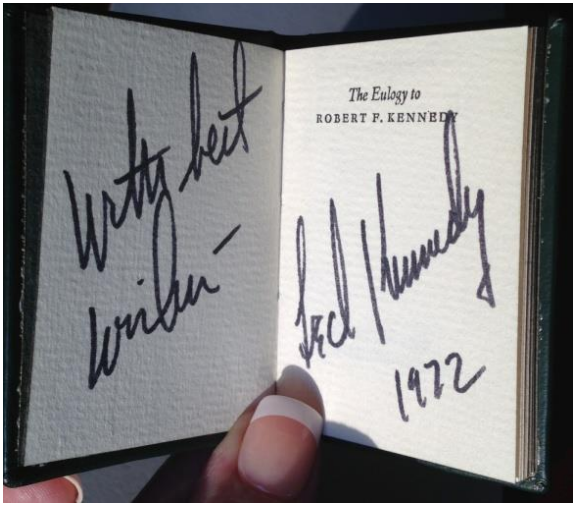
'Formats and Foibles', 1956,
variant, blue leather binding,
courtesy of Pat Pistner



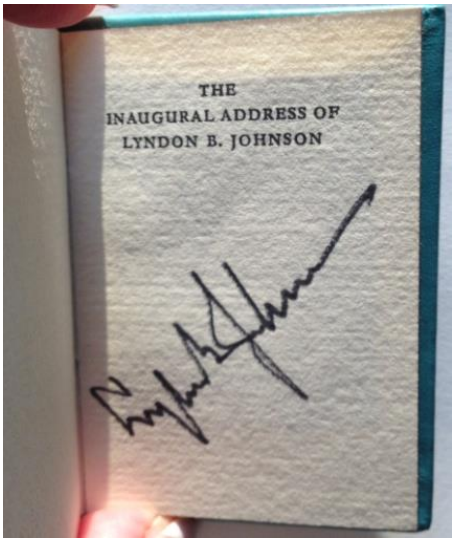
'Formats and Foibles', 1956,
regular edition, red leather binding,
courtesy of Pat Pistner



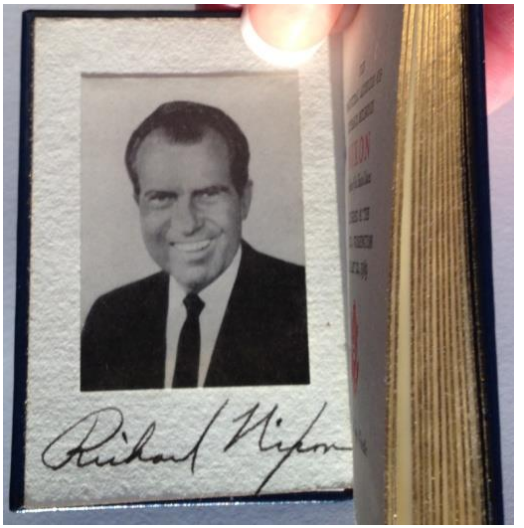
'The Inaugural Address of John F. Kennedy', 1960
signed by the author,
courtesy of Pat Pistner



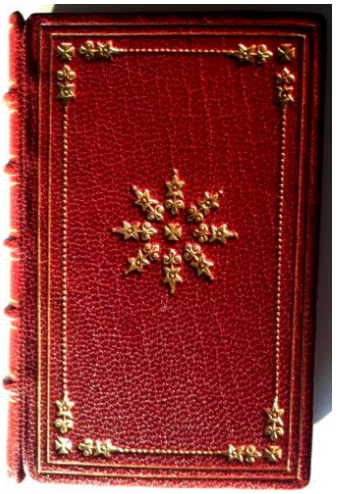
*'**The Eulogy to Robert F. Kennedy', 1968***
signed by his brother Edward Kennedy,
courtesy of Pat Pistner



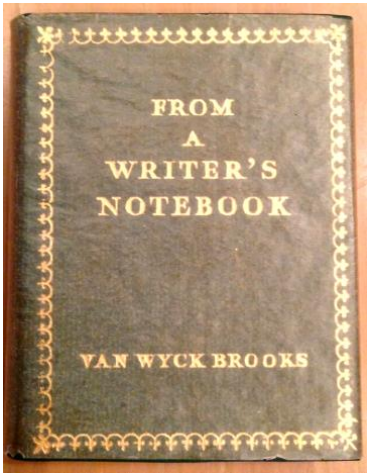
The Inaugural Address of Lyndon B. Johnson, 1965
signed by the author,
courtesy of Pat Pistner



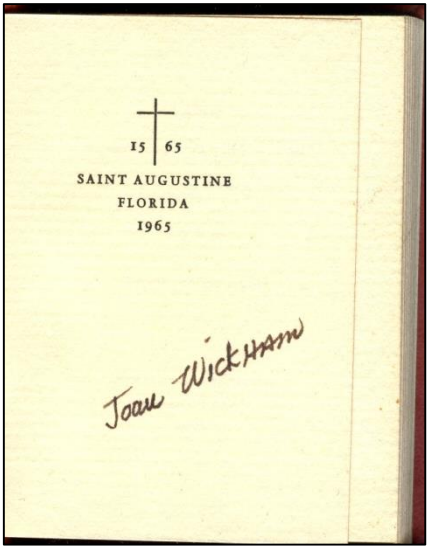
The Inaugural Address of Richard M. Nixon, 1969
signed by the author,
courtesy of Pat Pistner



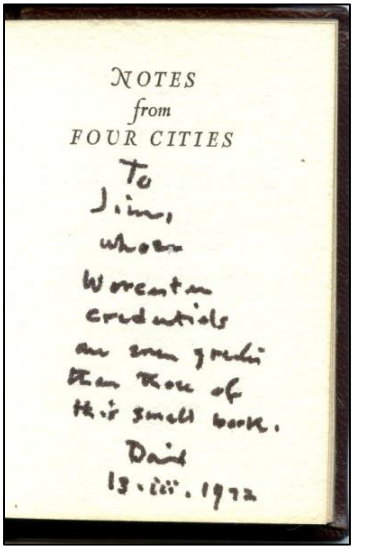
‘**Sermon on the Mountain’**, 1978,
variant binding with heavy tooling and
raised bands on spine,
courtesy of Pat Pistner



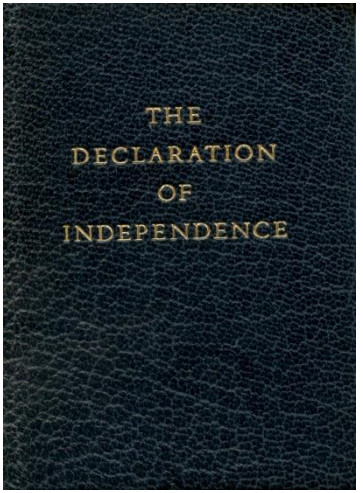
‘**From a Writers Notebook’**, 1955
presented with original cellophane wrapper,
courtesy of Pat Pistner



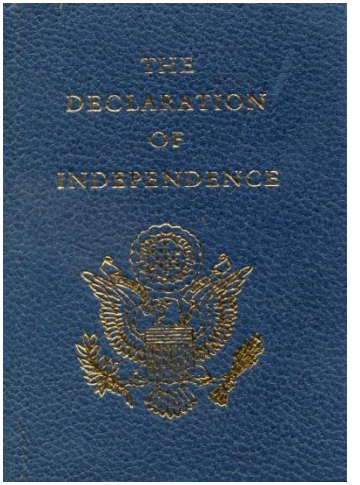
‘St. Augustine Florida, 1965’
title page signed by the author,
Joan Wickman,
courtesy of Jim Brogan



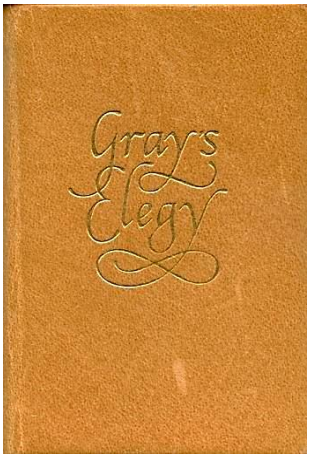
‘Notes from Four Cities, 1969’
title page inscribed by the author,
David McCord,
courtesy of Jim Brogan

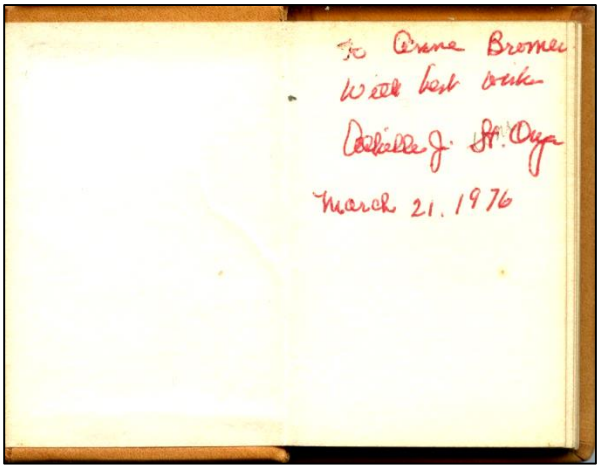


'Declaration of Independence', 1970'
original first edition, dark blue leather,
courtesy of Jim Brogan



Declaration of Independence', 1976'
'Bicentennial' edition,
light blue leather, with Seal of the U.S.
courtesy of Jim Brogan



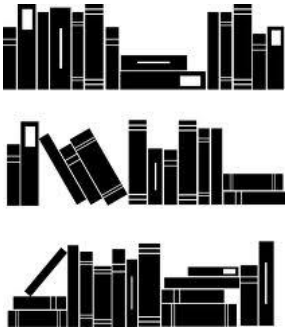


Gray's Elegy, 1960,
Inscribed by the publisher, Achille J. St. Onge,
'To Anne Bromer, with best wishes March 21, 1976',
courtesy of Jim Brogan

If you have a special variant edition please share the details and a picture. 🕮

MINIATURE BOOKS with SILHOUETTES:
By Caroline Y. Brandt

Editor's Note: Everyone knows a silhouette when you see one but the origin and actual definition may not be as easy to form into words.



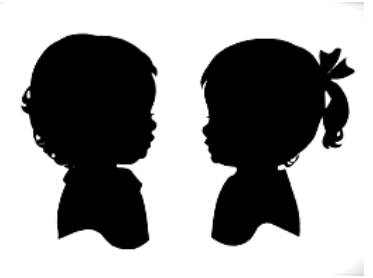
A silhouette is the image of a person, an object or scene represented as a solid shape of a single color, usually black, its edges representing/matching the outline of the subject. The interior of a silhouette is traditionally featureless, and the whole is typically presented on a light background, usually white, or none at all. The silhouette differs from an outline which depicts the edge of an object in a linear form, while a silhouette appears as a solid shape. Silhouette images may be created in many different visual artistic media but the term normally describes pieces of cut paper, which were then applied to a backing in a contrasting color, and often framed.

Cutting portraits, generally in profile, from black card became popular in the mid-18th century, though the term "silhouette" was seldom used until the early decades of the 19th century, and the term has continued into our contemporary language. From its original graphic meaning, the term "silhouette" has been extended to describe the sight or representation of a person, object or scene that is backlit, and appears dark against a lighter background. Anything that appears this way, for example, a figure standing backlit in a doorway, may be described as "in silhouette".

'The Microbibliophile' has presented several different 'lists' encompassing various collecting genres of miniature books. There has been lists about books dealing with trains, books about books, books about Sherlock Holmes, and books about people. We expand our world today to include books about and featuring silhouettes from the collection of Caroline Y. Brandt.

Adventure In Shadow, A Sherlock Homes Adventure, by Arthur Conan Doyle, Gleniffer Press, 1993
Auguste Edouart: Adventure In Shadow, by Ann Bahar, Tabula Rasa Press, 1992
Books and People, (A Journey through Miniature Bookdom), by Paul Devenyi, 2000
A Copy of the Floral Album, combining an Autograph Album with the Language of Flowers, Parasol, Fan, Glove, and Handkerchief Flirtations given away with every bottle of Brock's Century Cologne, G .C. Brock (c 1890)
Devil ABC, by Csaba Sik, 2001
Falstaff and His Companions, from the works of William Shakespeare, Hillside Press, 1966
Falstaff and Page, by William Shakespeare, Hillside Press, 1966
Finger ABC Sur Le Bout Des Dogits, Franz-Josef Holler, 1995
Galgenlieder, by Christen Morganstern,1983
The Giraffe, by Nikolai Gumbilev, 1997
If, by Rudyard Kipling, Editions du Parnasse, 1995
Inklings In Verse, by Adelaide Castillo, Mini-Press, 1984
Jerry Muskrat Begins to Build, by Thornton Burgess, John H. Eggers, 1922
Julia Feiner 1984, by Julia Weiderkehr, 1983
Licht En Schaduw, Door Erik Schots, 1985
Liebesgedichte, by Goethe, Diogenes Verlag, 1982

Little Book of Hand Shadows, by Jane Corby, Running Press, 1990
The Little Flirt Containing Handkerchief, Glove and Parasol Flirtations, by A.J. Fisher, 1871
Magic of Shade, by A.S. Pushkin and Vladimir Markov, 1997
Nursery Rhymes, by Gwenda Morgan, Lorson's books and Prints, 1985
Nursery Rhymes, Piso Company, 1886-1888
Olimpiai Gyozteseink /Our Olympic Champions, 1974
Original Fine Art Miniature Painting, by Cyril B. Turner, 1997
Pangur Bawn, translated by Malchi McCormick, Stone Street Press, 1990
Prayers of the Unfaithful, by Beatrice Coron, 1997
The Proposal, by Jane Meredith, Dorthy Alexandria Press, 1995
Relations What A Thread!, by Beatrice Coron, 1998
Rosa Bonheurs's Horse Hair, by J. D. Challenger, (ca. 1960)
The Shadow on the Wall, by Franz-Joseph Holler, 1992
Short Stories for Little Folks, Nelson & Sons, (ca. 1880)
(Silhouttes), L & C Hardtmuth, (ca.1840)
Silhouettes In Miniature, Juniper Von Phitzer, Preface by Caroline Y. McGehee, 1998
Sunbeam Stories for Little Folks, Nelson & Sons, (ca. 1880)
Sweet Stories For Little Folks, Nelson & Sons, (ca. 1880)
A Szent-Ivan Eji Alom (A Mid-Summer Night's Dream), by William Shakespeare, 1980
A Tiny Treasury of African Proverbs, Andrew McMeel Publishing, 1998
Vintage Hunks, by Lloyd L. Nelson, 1998
Der Voyeur, by Inge Wolgast, 2008



Author's Note: Over 100 additional titles also exist, each contain at least 1 or 2 silhouettes, all of the above titles contain at least 3 or more silhouettes. 🕮

Contact information: Caroline Y. Brandt, telephone 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

BOOK QUOTE:

Now and then one's soul thirsts for laughter. I cannot image anyone's taking a course in humorous writers, but just as little can I sympathize with the man who does not enjoy them at times…. ***Theodore Roosevelt***

THE ARTS AND SCIENCES OF MAKING MEDIEVAL BOOKS, Part 5 – Binding the Medieval Book: By Randy Asplund

Editor's Note: This is the fifth and final installment of Randy's ongoing series on the process of making medieval books utilizing all period thoughts, processes, tools, and materials. The series is certainly a learning experience and a unique contribution to 'The Microbibliophile', thank you Randy.

I think it fitting that the final installment to wrap-up my short series on how medieval European books were made will be on the binding of those books. In this, I hope everything will be "well covered." Said with a smile, because it has been a fun little project. I actually enjoy medieval bookbinding quite a lot. It appeals to both the artist and the craftsman in me because it involves so many creative techniques, and there can be such a wide range of artistic applications.

Randy Asplund using a 12th century style sewing Frame to sew a Romanesque style miniature book

It's amusing to think that I learned medieval bookbinding before I learned anything about contemporary book binding. And to me, an artist who makes medieval art for a living, that seemed perfectly appropriate. In fact, before I started teaching myself medieval book binding, I knew next to nothing at all about the modern processes. I didn't even have any modern bookbinding tools! Ehh, I figured "who needs modern tools to do a medieval art?" I really had to start at ground zero and work up from there, and since everything I was learning was invented before modern bookbinding anyway, it worked out just fine -in an ironic sort of way.

A good place to start is by explaining something about the differences between modern and medieval book binding. A modern book is usually either a block of pages glued to a heavy paper cover, or it may be a block made up of pages mechanically sewn together to ribbons called "tapes" and attached to stiff covering boards that are usually a type of cardboard. The cardboard 'hardback' cover is usually covered in either cloth or sometimes leather. A nice modern hardback book might have decorative papers pasted onto the inside cover, or just plain white or solid color. The adhesives used are modern inventions, designed for flexibility and strength. The cover of the modern book is usually printed with bright colored illustrations and titles, unlike the medieval book. If the modern book is a hardback, those cover illustrations may all be on a paper dust jacket. The dust jacket is a modern innovation.

Except those books made by specialist book binders, the vast majority of modern books are made entirely by machines. Machines print them, and collate them. Machines trowel glue on the spines and slap the covers on them as they roll by at high speed through the factory. A conveyor belt rushes the book to a place where it is stuffed into a box and tossed onto a truck, where it journeys to a distributer, and then to a bookseller where you, the consumer may select it, buy it,

take it home and later dispose of it in any way from shelving it in a treasured spot to tossing it into the trash. Now, even this model gives way to a new generation of books bound in plastic cases and written in electronic pixels.

How far from its origins the medieval book has come. Once a treasured window to knowledge, hoarded and defended rolls of papyrus were used by scholars to record and decipher the mysteries of the world. Made entirely by hand from raw materials, they represented great wealth by virtue of the enormous cost of making them. The papyrus roll gave way to the original hardback book shape we would recognize today. In this form our history survived the chaos of the middle ages, but the similarities between those medieval books and what we have today are mostly cosmetic. Structurally speaking, and certainly in the processes by which they were made, the similarities are very few.

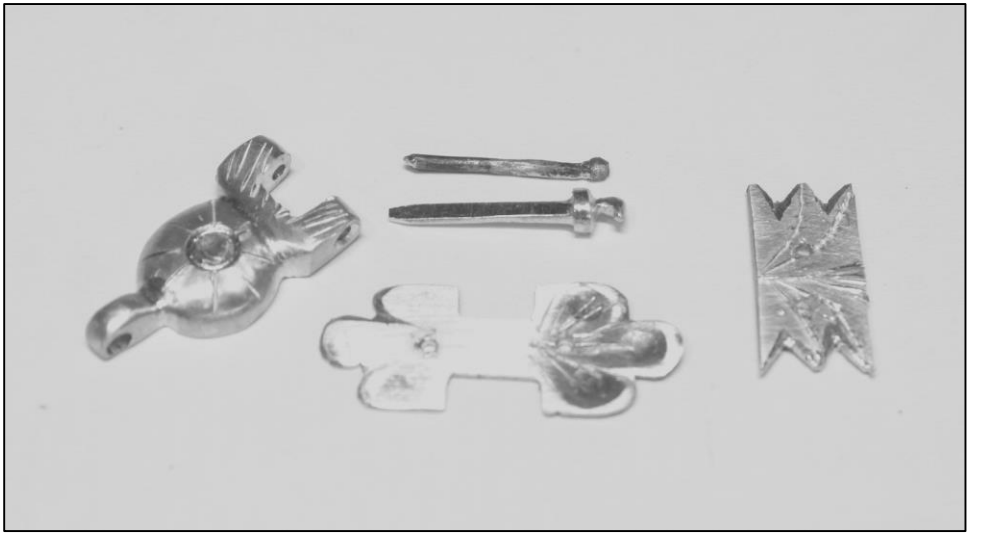
We call a book that has a rectangular shape and opens at the center into two halves with pages on both sides a 'codex.' The name actually derives from the Latin word meaning a block of wood, for it is wood that the covers were usually made from. Yes, there are exceptions to everything. Early codices might be covered with boards built-up from stacked papyrus sheets, and later medieval limp-bound books were often covered with a single sheet of parchment or leather wrapping all around. But the reason we call the center opening book a 'codex' actually goes back to that old Roman term being used to describe the waxed tablet (which we learned about in Part 1). The tablet was made from wooden boards and was often joined by a hinge in the middle. People realized the benefit of being able to access any part of a book instantly by opening to a single page rather than having to scroll down to it, so they started putting pages of papyrus and then later parchment between codex boards and voila! The codex book was born.

How people organized and attached the pages of the books to those boards is the magic of medieval bookbinding, and there were many ways. I will go into just a few, but even that will keep us quite busy. Some early forms in the evolution of the book involved just making wide sheets and then arranging them into one single stack folded down the middle. These could then be attached with simple sewing to the cover, but this style has some serious drawbacks. For one thing, after folding, the pages wrapping all around the outside of the stack end up being shorter than the book block width by the distance around the thickness of the book block. Meanwhile, the center pages stick out much further from the fore edge. And if this is a large book, like a Gospels, how would you choose how many pages it will require so that when you start writing at the front, you would end up somewhere just short of the last pages when you finished? And to make matters worse, papyrus only likes to bend at a fold so many times before it breaks.

The solution was to divide the book block up into shorter gatherings of pages. These gatherings were also called 'quires' or 'signatures' but let's keep it simple and just call them gatherings. If you wrote your book in gatherings made of only four or five stacked sheets (remember, the fold is in the middle and they are written on front and back), then the number of pages in that gathering would be sixteen or twenty. By filling these shorter gatherings, and being able to make a shorter gathering of fewer sheets (even as few as one leaf of two pages), it becomes a lot easier to fit the calligraphy into a book block. Also, the pages stick out to the fore edge with much less overhang, and a new structure for opening the book results.

Another major difference between medieval and modern books is that until paper made its way to Europe during the early Renaissance, a medieval book was made on parchment. Well, being a skin product that has been stretched tight while wet and allowed to dry in that state, parchment is very susceptible to the effects of humidity. If you were to just stick parchment pages under a book

cover, eventually the parchment would absorb moisture from the air and start to swell. It would cockle like waves on the ocean, spreading the fore edge until your book goes from looking like a nice tight rectangular block to resembling a tall, wide wedge. Your book should look like a book, not a slice of birthday cake!



Romanesque style clasp hardware for a miniature book

The way medieval bookbinders got around this was to add a clasp or few onto the book. At first this was simply a reinforced strap of leather nailed to one of the boards and terminating with a ring of bronze or iron. A round ended nail protruded from the fore edge of the opposite book board to be engaged by the ring. This kept the stiff wood boards closed tightly, which in turn kept out air, light, moisture, and whatever else might harm the book. Well, with the exception of bugs, but no system is perfect. At least the book was the right shape.

As time went on, clasping hardware became more and more sophisticated, eventually becoming its own art form. Still being fashioned by hand from iron or copper based alloys, they became decorated with stamping, engraving, and fancy shapes carved into the plates. In the Romanesque period a type evolved where the hasp was cast as a hollow hemisphere that had an eye hole on the front for a decorative cord which one could pull on. In the center of the dome was a hole and that slipped over a thick metal pin which protruded from the face of the book. The end of the dome that attached to the strap might have a hinge attached to a plate that was riveted onto the strap. The other end of the strap might terminate in a fancy fleur or stylized avian shaped anchor plate that held it to the opposite book face. These anchor plates could be recessed into the face of the board and either sit above or beneath the leather covering them.

In the Gothic period the art of the clasp hardware became even more sophisticated. Sometimes the strap would be replaced by longer stylized plates of metal that reached across the whole thickness of the book's fore edge. They were hinged with metal or leather to an anchor plate on one side and caught a bar or hook on a fancy or buried anchor plate attached to the opposite board.

Again, these were usually engraved, stamped, or sometimes tooled with raised designs. This basic style lasted on fine book covers well after the Middle Ages, and centuries beyond when books were being regularly printed on paper.

Let's look back now at the book block. It is going to be made from a stack of gatherings. In a sewn book, those gatherings must somehow be connected. Today we place very thin fabric ribbons called 'tapest' at strategic locations along what will become the spine. They are suspended vertically from a frame, and they become the structure connecting the gatherings to each other. These tapes are called the 'sewing supports'. The creased fold in the middle of the gathering is called the gutter, and it is pierced with holes for a sewing needle to pass through.

In a modern book, the needle comes from the inside and exits the fold on one side of the tape, then passes over it, re-enters a second hole on the fold edge, and travels along the gutter to the next 'sewing station' as we call these locations. When we have sewn over the last tape, the needle goes back inside the edge, travels to one more hole and exits. Then we add another gathering, re-enter the corresponding hole, and work back through the sewing stations to the other end of the book block. By repeating this process, we stack all of the gatherings. It gets tied off, and the tapes are pulled flat and snug against the spine. The book block holds together at this point by friction from the thread passing over the tapes, and from the outside holes where the sewing thread jumps from one gathering to the next. The tapes are glued to cardboard covers to assemble the book.

In the early middle ages a style of bookbinding known as Carolingian introduced the 'sewing support'. But in those days sewing supports were not ribbons. They were usually stout cords made from either linen or hemp. Sometimes, less often, they were made from pliable leather. In Carolingian bindings the binder starts with the first wooden covering board. These were typically planed to a thickness between 5 and 15 mm thick, depending on the size of the book. The boards have holes and channels cut into them by hand so that the sewing support cords can pass into holes at the spine edge, along channels cut at angles across the outside face of the board, and then through a hole to another connecting channel on the inside. On the first board, the cord of each sewing support is centered in the channel and both long ends travel out the spine edge hole to the book block. The gatherings of the book are sewn onto each sewing station's double cords, passing from one sewing station to the next and adding gatherings as one goes. After the last gathering is attached, the sewing support cords pass into a corresponding hole in the remaining board's edge and follow channels and holes until they meet in the middle and are joined. This completes the Carolingian board attachment until the end-bands are added later.

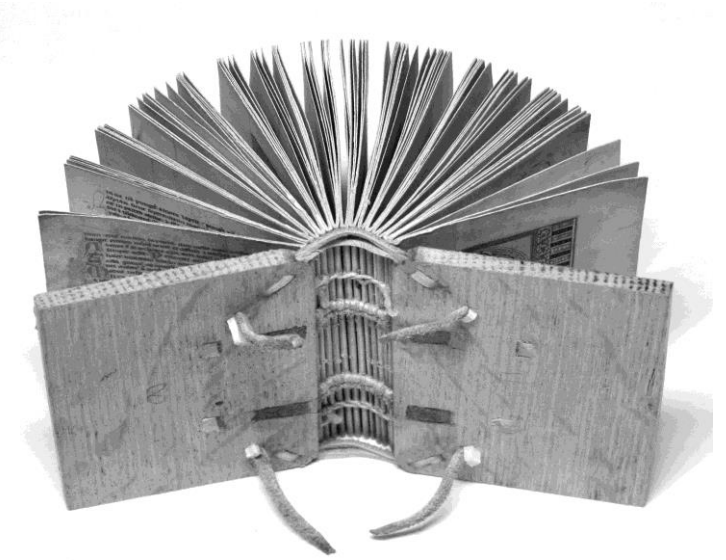
The difference between this and modern binding is that we have two thick cords or leather thongs for each sewing support rather than thin tapes. Instead of just passing along on top of the sewing supports, the sewing actually wraps each cord tightly before returning through the same hole it emerged from. The difference in board attachment is the tunneling instead of just gluing something thin to a sheet of cardboard.

One might also vary the technique by creating a chain stitch as one adds gatherings, wrapping the two cords under the previous gathering's stitching instead. It was possible to stiffen the structure by packing the stitches, so instead of wrapping just once per gathering, you could also wrap the whole distance between gatherings. Now the Carolingian board attachment was finished.

A few centuries later came some changes. In the Romanesque style of binding they introduced the sewing frame. Now the sewing supports need not be started in the first board. They could be suspended (as we do with modern tapes) from a slot in a base board of the frame and rise up to a bar crossing over top. This held the cords or leather thongs in place against where the spine of the

book block was being built. The book block was then sewn to the thongs using any of a number of stitches similar to the methods already described.

The way the cords or thongs entered the book boards also changed. They still pierce the flat back edge of the board at an angle to travel along the face through channels, but now, instead of joining together, the supports travel straight forward a ways, and then end in a hole where they were secured tightly by a wood peg. These substantial sewing supports cross the surface of the spine like ridges. Did you ever wonder why some modern classic style books are made with ridges across their spines? Well the modern book's ridges are trying to represent those sewing support cords. Today they are fake and superfluous, having nothing to do with the real structure. Someone just glues on a strip of cardboard or leather.



Romanesque style miniature book structure showing pegged & trimmed sewing supports & pegged but untrimmed end-band thongs

Nice bindings often contain a colorful end-band at the top and bottom of the spine. It appears like a wrapping of colored threads around a core, and in the middle ages, that is exactly what it was. Usually the book block was trimmed before end-bands were added.

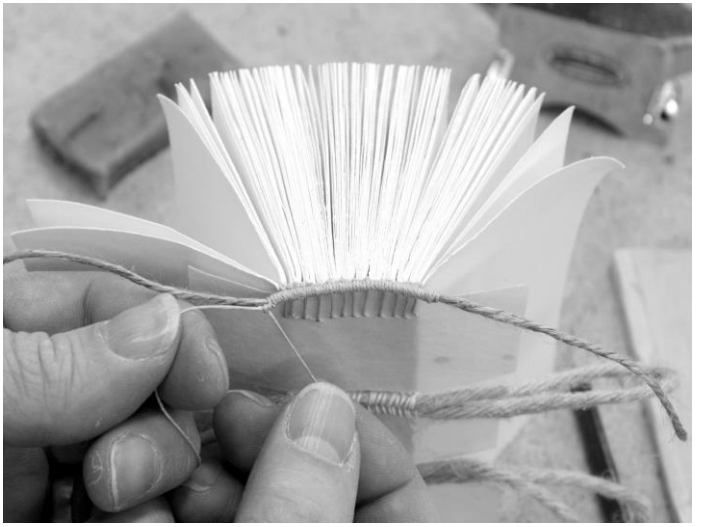
Remember, the inner pages of the gathering stick out further than the ones wrapping the outside. Therefore, the fore edge of the book block is going to look really ragged if it doesn't get trimmed flat. Today, a massive guillotine just chops down through the paper. No such tool existed in the middle ages. They used a drawknife and sliced it by hand. The boards were cut to the same size as the book block. The assembled book was clamped together between two more boards with screws that tightened them together, and then the pages were carved down to meet the covering board's edges. The hand sewing and expansive nature of parchment tends to misalign the top and bottom edges too, so these also had to be trimmed. Since an end-band would be in the way of this trimming, the book block was usually cut before the end-bands were attached.

A Romanesque binding often had a fancy end-band attached at the head and tail (top and bottom). In fact, they were often double! A double end-band takes more space, but that's no problem. The top and bottom corners of the book boards and the book block were beveled off to make room. The end bands were sewn onto the book block with colored silks, or just regular sewing thread like the book was made with. When fancy colors were used, the end bands would be wrapped to fill the space between where the sewing passed down into each gathering's gutter. The two cords of the end-band were then passed through the same kind of holes and channels as the other sewing supports, and like them were secured by wood pegs.

In both Carolingian and Romanesque binding it was common to add a nice end-tab sticking up from the spine. These would be leather, and were often lined in beautiful silk fabric. They would be added before the end-bands were sewn on so the end-band sewing would pass through them, helping ensure that they were well attached

What is an end-band on a modern book? It's pretty much just a decorative reminder of that structural element that once helped hold the book together. Modern end-bands may look pretty, but you buy them in pre-wrapped strips, snip them to size and glue them to the spine. They serve no more purpose than that.

Gothic bindings pretty much pick up where Romanesque leave off, and present some nice tweaks. Instead of having a book board edge that is cut 90 degrees, the edges start having creative bevels or are softly rounded on the outside. These may run the whole outer edge, or be just sections that end and start again after where a clasp might be. The corners of the spine's head and tail are no longer clipped, and the end-bands often stick up a bit. We still see some tabs, but not as often. One big change is that the ends of the sewing supports, which used to enter the middle of the back edge of the book board, now enter a channel on the outer face of the book board, where the channel runs off the spine edge. Then they dive through a hole to the inner face, and travel in and out to terminate in a hole with a wood peg. Since the back edge of the book board is usually beveled or rounded, the sewing supports seem to vanish into this surface.



Sewing the end-band on a small Gothic style book

When you look at a modern book spine you see a shoulder running down the edge along the face of the book. This is where the hinging action of the book takes place. The pages of the book block actually protrude past the boards a bit. However, the book block of most medieval books ended at the boards, so the medieval hinging happens between the board's inner edge and the end of the book block.

In the Renaissance, another new tweak to book structure comes in. It is called 'the square'. The 'square' is really just a name for the part of the book cover that overhangs beyond the book block. Obviously, this means that the covering boards were cut larger than the book block. That can not happen if the book is trimmed after the book has been attached to the boards. So the book block for this type of book had to be trimmed before the sewing supports were mounted through the holes and channels.

When this change happened, it opened the door for a new invention for trimming called the plough. Since the book block had to sit pressed between boards for trimming anyway, some clever person figured out that a blade inserted into a block of wood, and then passed back and

forth along the book block edge, biting perpendicularly to the fore edge, would trim it perfectly flat. Although drawknife trimming remained in use until at least the mid-18th c. as far as I know, the plough became the favorite method for trimming books until heavy machines took that away.

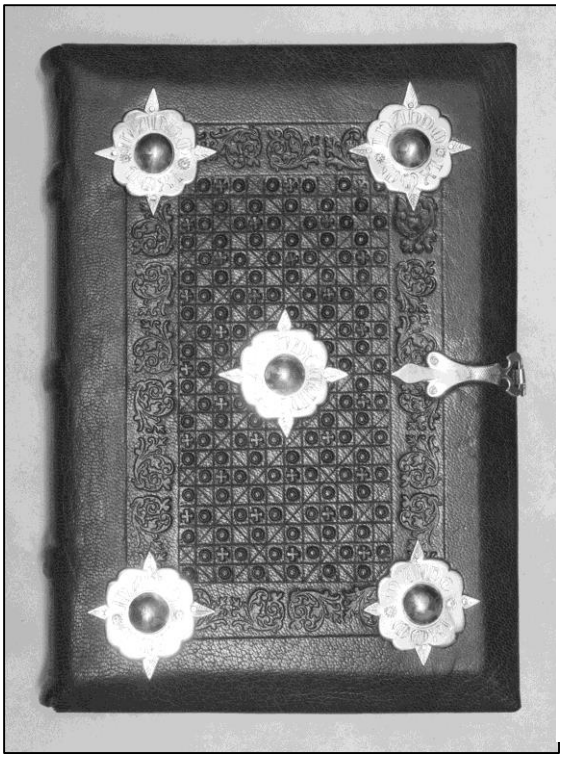
The wooden covers, all pierced with tawed leather thongs and pegs looked like a mess. That was all hidden by a covering of thin leather, usually a bit less than a millimeter thick. The leather was adhered with simple wheat flour paste, and it wrapped around the entire book, with the excess being turned inside the edges of the covers. Along the top and bottom of the spine it folds in and down inside itself, outside of the end-band. It never folds over the end-band because the end-band has stitches attaching it down through the insides of the gatherings. Modern books often fold the covering material over a fake end-band core made of cord for body.

The medieval binder left the leather edges at full thickness rather than paring them down flush as binders do today. The leather could be dyed in brown, black, white, red, green, blue, and even yellow. The pigments used were some of the same ones used on the inside of the book for the artwork.

Although most extant earlier medieval leather coverings were not very decorated (with some notable exceptions like the Gospels of Saint Cuthbert and Treasure bindings), in the later middle ages it was typical to tool the leather with anything from simple lines to fancy stamped designs. There was even a leather tooling technique called cuir ciselé, which involves cutting an outline with a knife part way through the thickness of the leather and then punching in a fill pattern of dots or other textures to make positive and negative space designs. Tooling could be done on dry leather, but impressions hold best when the leather is moist and especially when the tools are hot. It is in the tooling that some of the greatest artistry on book covers has been created. And why stop at that? If there is gold on the inside of the book, why not on the outside? Gilding a book cover is a whole art form in itself. It combines stamping with a technique for fusing the gold onto the leather. The classic method is to stamp in a design, and then brush glair (egg white) into the impression where you want the gold. When this has dried, a layer of oil (I use sweet almond oil) is brushed on so the loose leaf gold will have something to hold it onto the surface.

Then down comes the stamping tool! It is heated to just where water will sizzle on its metal surface. When it presses the gold into the egg glair, the glair cooks and fuses the gold to the leather. Everything that was not heated can now be wiped away.

Treasure bindings were the work of jewelers. Great sheets of silver, ornamented with piercing, or engraving, decked out with precious stones and gold, were nailed onto otherwise completed covers. And they didn't stop there. In the middle one might find fabulous, intricately carved ivory panels depicting scenes from the bible. Sometimes these were even dressed with gilding. I will get around to trying this one at some point. I have managed to acquire a few sheets of mastodon ivory. But is the book finished yet? No, but almost. It's time to get bossy with it. You see, medieval books were so expensive that the really nice ones were owned by the church or nobles. And few of these libraries had very many books in them. Their books were stored on shelves, lying flat with their decorated faces displayed, not upright and tight together like we store them today. To raise them off the surface and prevent damage they were protected by four or five projections on the front and the back called bosses. With one boss in each corner and often another in the center, the boss was commonly in the shape of a dome. Many times this dome was centered on a fancy plate which may be cut in the shape of a disk or quatrefoil.



A 5x7" Gothic style binding in tooled blue leather with engraved brass bosses and clasp

Sometimes the book's corners were also protected by metal pieces that wrapped from the face down onto the edge of the boards. It was typical for the boss to be made with or attached onto that corner piece. These corner protectors could be simple rectangles or large lozenges, or they could get quite fancy with raised fleurs-de-lis or pierced work. Like the clasps they matched, they could be made of copper alloy (bronze was very common) or iron. All of this metalwork was usually allowed to take on its natural patina, but for a really nice book they could be gilt or silvered.

What about titles? How did you know which book was which? Well, since books were expensive, you didn't have many, so you already knew. And opening it would certainly tell you. But as books became more common, sometimes people wrote the title on the fore edge in big letters. Remember how the book was stored. This is the most obvious way to see it. Another way was to add a smaller rectangle of parchment onto the cover and pin it there with a narrow frame of metal. You would not want to do that with an expensive book of prayers though. This was much more appropriate for technical works like *Euclid*, or the philosophical works of Aristotle that might not be inside such a fancy cover.

All of these things were nailed on with shanks that often pierced the wood completely and then made two right angles, to be pounded back into the wood. In this way they would not come loose, but again, with the nails and the channels with the thongs and pegs, the inside of the book was not so handsome as the covered exterior. The solution? Simple. The end leaves of the book block were usually pasted right down onto the inside cover with regular wheat flour paste. However, they did not always paste down the end-leaf . There are some medieval book bindings that have the inner face of the book board hollowed out in the shape of the owner's reading glasses!

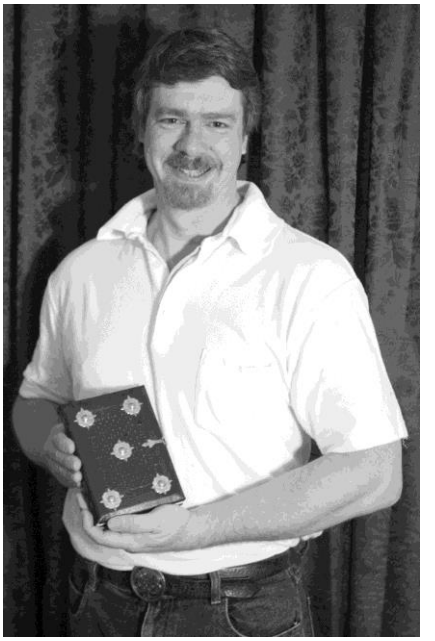
Another interesting medieval innovation was the girdle book. After all, what was the sense of having all of that wealth tied up in a book if you didn't get to show it off? Medieval clothing did not have pockets like we have today, so if you were wealthy enough to have a prayer book to use during the many prayer times throughout the day, you would want a convenient way to carry it around. They added a special over-covering to the book for protection called a chemise. A chemise is a second leather cover or wrap, but in this case the really clever modification was to greatly extend the bottom end of the chemise and gather it into a large knot that is tucked under the belt (aka "girdle"). The chemise then acts like a bag, holding the book shut as it hung from the

belt. They could be very fancy, and even be permanently attached with bosses on the outside. Now you could take your amazing artwork around with you where all could see! Most girdle books I've seen are prayer books, but I know of one that contains a book on Danish law. It was obviously for a more practical use than just showing how rich and cool the owner was.

These are the kinds of books I make today. My clients engage me in very much the same way a medieval patron engaged their artisans, with an agreement specifying the design and materials to be used. The big difference is that I have to do it all myself. In the middle ages, these different aspects of making a book were handled by several different people. There was the parchment maker, the colorist, the stationer (book seller who organized the production), the scribe, the rubricator, the gilder, the illuminator, and the bookbinder. The metal parts might be made by someone else, and the wood boards made by a carpenter. While I do buy parchment and some of my colors, etc. I do also make my parchment and most of my colors and inks. I temper all of my paint and use the medieval methods. In fact, some of my colors cannot be purchased, and I must grow plants, in my garden, as source materials for the colors. Recently I even started splitting and curing my own wood for the book covers. If you visit my web site, www.RandyAsplund.com, you will see pictures of some of these processes and many of the medieval tools I have made in order to do the work the way it was done 'back then'.

I make treasures for modern people who love books. My books are not there to show off wealth or brag about how devoted to religion my clients are. My books are made because the people who want them just really love books in their purest historical and artistic form. My goal is to keep this medieval art form alive, along with as many related aspects of it as possible. To accomplish that I teach it when I can, I put information about it on the web, and I am writing a book called 'Secrets of Forgotten Masters', which tells all about this in much greater detail than this humble snippet in *The Microbibliophile* can possibly address. My book is written from the perspective of a working medieval artist, not a modern scientist, but I cover both the science and the method. Fully illustrated, it is not just a dry treatise. My book tells the story of how I learned my art and the crazy, geeky experiences I had along the way.

In the meantime, if you ever feel like supporting a dying art form, and want a very special custom made book of your own, you know where to find me. I'm right here, living in the current middle ages, - and loving it! 🕮



A finished Gothic style book for a contemporary patron

Contact information: www.RandyAsplund.com.

START THE PRESS:
By Jim Brogan

Next issue (publish date September 1, 2013):

- Famous Miniature Book Person, Norman Forgue, 'Black Cat Press'
- St. Onge: The printers and the binders and more of the 'checklist'
- Caroline Brandt will talk about the 'Wizard of Oz'
- 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.
- A review of *The Witch's Ballad*, a new leather bound book by Pat Sweet
- A review of Volume II of *Pride and Prejudice***,**
- Report from the MBS Conclave, Joan Knoertzer
- Stephen Byrne will have a special article on the David Bryce exhibit at the National Library of Scotland
- More about that special term '**REMBOÎTAGE'**
- More from *New England Fancies*
- A few more favorite St. Onge books
- Hopefully, something by you

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. 🕮

NOTES FROM THE LILLY LIBRARY:
Reported by Jim Brogan

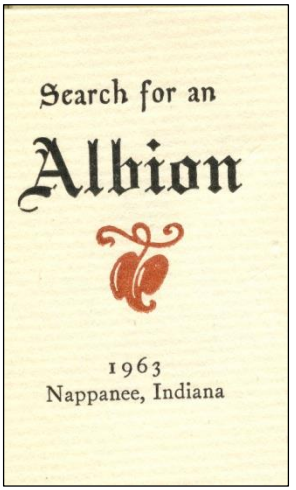
A few issues ago *The Microbibliophile* included an article, *A Moment In Miniature Book History, Famous People: Ruth Adomeit*. One of the source documents that was used to research the article was produced by the Indiana University. At the time I was working from a partial printed document and thought that it would be a great asset to make the source document available for everyone to read via the internet. The list of footnotes is almost a story in itself. As always, Cherry Williams, at the Lilly Library, is an excellent source of information and always available to help with a smile. The entry is via the link to "On-Line Exhibitions---400 years of Miniature Books---Ruth E. Adomeit" ---
Ruth E. Adomeit: An Ambassador for Miniature Books.
http://www.indiana.edu/~liblilly/miniatures/index.shtml .

There you have it. 🕮

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS: James Lamar Weygand, November 28, 1919 – December 8, 1994, By Jim Brogan

James Lamar Weygand was born on November 28, 1919, he was a lifelong resident of Nappanee, Indiana. He spent one year at the University of Notre Dame after graduating from high school. He began work as a printer's apprentice at the Quality Print Shop, in Nappanee, where he worked until his retirement in 1969. He began, in earnest, his involvement in the world of miniature books in 1963. He published 24 miniatures, many additional books, (almost 50 in total) as larger format companion books. Weygand was in fact a master 'book arts' craftsman whose work included writing, illustration, setting type, printing, binding, publishing, and making his own paper. He produced two different 'watermarks': IK 'Inking Ball' watermark and the Grapes watermark. Certainly a completely integrated shop so to say. He was one of the six renaissance miniature book publishers of the 20th century in the United States.

Weygand purchased his first printing press, a 3 x 5 Kelsey Excelsior platen hand press, in 1939, and published his first book, *Booth Tarkington on Dogs*, five years later. He first used the alias "The Indiana Kid" in *Winona Holiday: The Story of the Western Association of Writers* in 1948, and afterwards called his press The Private Press of the Indiana Kid. He preferred to use the term 'personal press printing' rather than 'private press'.



Many of the books produced by Weygand were about the subject of Indiana history as well as various private presses and printing devices and equipment. Weygand was a man who was for the most part inspired to make better books with each turn of his work. His various research projects afforded him the opportunity to experiment and work on new ideas as well as stimulated ideas for additional books on a large variety of subjects. His first miniature *Search For An Albion*, 1963, was just such a journey. Miniature number 2, *Renno's Raider's* drew upon the early history of Indiana and train robbers. *Adventure's with Paper, An Encounter with a Meat Grinder* is a lesson about the processes involved in making paper. Weygand was also well traveled and more often than not his travels certainly involved history and connected to the various printing trade processes along the way. *Tom Blake's Tuesday*, a visit to Stephenson Blake, 1978, is a wonderful story about a 'daytrip' to the type foundry, while on a family visit to England, (see an associated article in *The Microbibliophile*, Issue XXXII, Number 2). *Annie's Pots*, 1995, Weygand's last book, is again drawn from a 'daytrip' to a sort of 'English outdoor market' with his wife Joy and his step-daughter, Annie Parker. The book highlights some 'limeadeish' political sarcasm as well as his imaginative illustrative genus.

Being a man who spent most of his life living and working in a small Indiana town you would expect him to be a bit of an isolationist but nothing could be further from actuality. Weygand throughout his life sought out and wrote extensively about 'private presses', in many articles, published in 'The American Book Collector'. Always the teacher at heart he would use his articles to stimulate interest in the various book art disciplines as well as facilitate and stimulate others to 'reach higher' in their book publishing pursuits. Many many people who became prominent book publishers credit Weygand as their mentor and teacher. Sometimes the messages was carried back

and forth via correspondence and sometime people would actually visit the workshop of the book art giant in the tiny town of Nappanee, (see the corresponding article 'Reflections', by Peter Thomas in this issue of *The Microbibliophile*. Some additional comments from Robert Bradbury's *20th Century U. S. Miniature Books:* Charlotte Smith (Tamazunchal Press) said, "Mr. Weygand is scholarly and witty, and he is never too busy to answer the questions of a novice collector", David Serette, (Yellow Kid Press) praised Weygand's work, " Jim Weygand's new book is great, printed on paper he made himself, It's called *Adventure With Paper* and is one of the best minis I've seen." The list goes on and on, James Lamar Weygand was certainly a 'renaissance man'. 🕮

RECOLLECTIONS of WEYGAND:
By Peter Thomas

This article is going to be riddled with inaccuracies and faulty memories and facts that have been twisted up with imagination, but I hope that even with all that happening it will be a good story nonetheless. It will be a story about James LemarWeygand and me. First off the name: when I asked him what I should call him, James or Jim, he didn't really answer the question. His wife Joy called him James, and his step-daughter referred to him as JLW, according to an article I read in a previous issue of The *Microbibliophile*. Anyways (and I say "anyway" here because I just remembered that is what Weygand always wrote in his letters). I never quite knew what I should be calling him, but what happened was I ended up calling him Weygand. It was a problem because our relationship began as pen pals and I never knew how to start the letter. "Dear Jim" was awkward because he never signed his letters Jim, at least as far as I can remember (and memory will have to do for now because I no longer have the letters - when he died Weygand's wife donated all his papers to the Lilly Library at Indiana University. So I sent all his letters that I had saved to the Lilly to be part of that collection. I may still have copies of all my responses to his letters at home. I will have to look for them. You see, in addition to being one of my papermaking and printing and bookbinding mentors, I was influenced by Weygand in more ways than three. In one letter he mentioned the fact that he kept files of his correspondence with carbon copies of all of his replies stapled to the letter he was responding to. He continued to say that since he was short on typing paper he usually made the carbon copies on whatever scrap paper was around (old paper bags, the backside of junk mail…).

That memory brings up another story about his name. If I understood things right, Weygand was a retired commercial printer. In his retirement, he began his private press, printing books of his own liking. Weygand often wrote the text for his books, and in those stories, he often called himself "the tightwad." I think it was his basic nature to be thrifty. I suppose he was a depression era kid, though right now I do not know when he was born, (I am writing this while on vacation far from internet service). I first learned of Weygand through his books. I was making my own paper and trying to figure out how to do it better and easier and I found a copy of, *The Tightwad Beater*, in a library, well maybe that actually happened at a rare book dealer's shop, ah memory. Anyways, this was a small quarto sized book that Weygand had letterpress printed on his own handmade paper, using type he had set, and he bound the book himself.

Weygand was a self-taught papermaker. He learned by reading and experimenting. Weygand also made miniature books. In the pantheon of miniature book gods his 'Press of the Indiana Kid' stands just below St. Onge, on a tier with Norman Forgue's 'Black Cat Press', 'The Hillside Press'

and the various presses of Ward Schori. One of Weygand's first miniature books, *Adventures in Papermaking or Encounters with a Meat Grinder*, or something like that, chronicled his first attempt to make paper. In that book he told how he had read in a book by Dard Hunter, the father of hand papermaking in America, that the simplest way to reduce rags to pulp was to use a meat grinder, and the rest of the story is about what bad advice that was and how impossible it was to use a meat grinder to make paper pulp. He subsequently learned that the Hollander beater was the device usually used by hand papermakers to grind their pulp. When he learned that a small laboratory sized beater would cost hundreds or thousands of dollars he did what the "tightwad" would naturally do: he made one himself. *The Tightwad Beater* described Weygand's successful attempt to build a Hollander beater, the machine that papermakers use to macerate rags into papermaking pulp. The book was also an instruction manual for building a Hollander beater.

We corresponded for several years. He typed all the letters he sent me. My first letters were handwritten and my last were typed on a computer then printed on a dot matrix printer. We swapped books and he gave me advice. He was interested in books about books, a good solid collectors' field of interest. After one swap he wrote, "I suggest you give up your printing of fairy tales and choose subject matter that will be more marketable, like books about papermaking." Well he may have been more tactful, or less direct. If you want to know more you will have to go to the Lilly and read our correspondence.

I met him once. I imagine I was about 30 at the time. I was a bit late for the 'Summer of Love', but was clearly a child of the 70's, sporting colorful loose fitting clothes, waist length hair and a long straggly beard. It was on my way to a meeting of the 'Friends of Dard Hunter Paper Museum', well maybe it was on the way home. Since the meetings were in Appleton, Wisconsin and I lived in California the *FDHPM* meeting got me into the right part of the country. Weygand had been one of the first in what became a revival of hand papermaking in America. His mentor was Dard Hunter and his peers were Douglass Howell, AJ Laws, John Mason and Henry Morris. I really wanted to meet him in person. I wanted to see his press and type, but mostly I wanted to see his Hollander beater and papermaking equipment.

Weygand lived in Nappanee, Indiana. The town had a sign over the main street saying "Amish Capital of the World". My letters to Weygand had all been sent to a post office box address rather than a street address. He told me that he received packages from all around the world and did not trust the postmen to deliver to his house, so he would rather go to the post office every day to get his mail. I seem to remember going to the post office to ask where he lived and getting dropped off in front of his house with my bags. We hit it off immediately and he spent the next few hours showing me around the house and his printing presses. His papermaking equipment was in the basement. Weygand had not made paper for years. I wanted to see how well his homemade beater worked, so we cut up rags, and beat a load of pulp. That was truly one of the most exciting moments of my life.

I asked if we could make some paper together. He agreed and we began, discussing technique and tricks as we worked. Weygand's paper was always quite distinct; it was quite cockled. Fresh back from the papermaking conference, I had a million theories about how and why. We formed sheets, couched them on army blanket felts, and made a post of paper. When I saw the press he used to squeeze out the water, I knew one of his big problems was that he was not getting enough pressure. His press had very little support and I suggested we try reinforcing it with a beam jacked to the steel beams that supported the roof above. We did it and the house creaked, but the trick worked and he was amazed how much dryer his freshly pressed sheets were. I was pleased that I was able to provide a little help to this man who had been so influential in my life.

Later that evening we sat in his office talking. He showed me his books. He told me about a friend of his, a printer who loved setting type but hated printing so much that he only made one copy of each book he worked on. He showed me the file cabinets filled with his correspondence, and I saw that he had not been exaggerating, he actually used paper bags, the backs of old envelopes, whatever kind of scrap paper he could find for the carbon copies of his letters. As we sat chatting, I felt a sort of warm glow. All seemed right. Weygand gazed up towards the ceiling. There was a big crack in the plaster. He said to me, "I don't remember seeing that crack yesterday." He never blamed me, but I knew. He was a very generous man, for a tightwad. 🕮

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

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #44, a wonderful selection of fine miniature books including: 'books about books', and 'many wonderful books from the great old press names', 103 items in total, well illustrate with color, 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 E - 34, 42 miniatures, some old some not so old, some rare, some not so rare but all gems. Contact information: telephone: 617.247.2818, www.bromer.com

Oak Knoll Press, Spring 2013, 38 pages, large format glossy paper, profusely illustrated with many color pictures. The Oak Knoll Press is a publisher that specializes in 'books about books'. Sometimes the catalogues are almost as interesting as the books. Some of the titles in their current catalogue read like a 'travel guide brochure': *Publishing the Fine and applied Arts, The American Antiquarian Society, 1812 – 2012', Printing in New Jersey, 1754 – 1800, Book Jackets, Their History. Forms, and Use, Dr. Rosenbach and Mr. Lilly, Printing Types, Their History, Forms, and Use*, just to name a few. Is there enough time in one's life to meet all of these new friends?

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.

Dates in 2013 are available for your location, this July and August. September is our 'Maintenance Month' but the exhibit should be ready to go on the road again for October, November, and December. 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. 🕮

HOW TO CRITICIZE BOOKS:
By Jim Brogan

Everyone knows I love to open the little door to Box 5453 and find things that our readers have sent, it is sort of like a bit of a Christmas or a Birthday present that I was not expecting. A few weeks ago I received such a package from the 'Old Farmhouse in Vermont'. Unwrapping the box revealed a jewel from years ago;
How To Criticize A Book, by Llewellyn Jones, who was the Literary Editor of the Chicago Evening Post, the publication date is 1928.

This is not a miniature book but a very related topic, especially for an editor or anyone else interested in the world of bibliophilia. The chapter titles include the following:

- Creative and Critical Writing
- Turning the Sentence
- How and Why Books Are Published
- Criticism and Reviewing
- A Note On Biography
- Aesthetic Criticism
- Fiction, Short Story, and Drama
- How To Collect Facts
- The Critic's Own Mind

All good content, you might think that it could be dated material, but I would say that with the exception of the style of the words used, the book is as relevant today as the day it was printed.

The Bookworm,1850, by Carl Spitzweg

I want to highlight an interesting point that is made by the author, "The difference between criticizing a book and reviewing it may be stated very simply. If you read a book and write a summary of its contents, telling the ground it covers, possibly noting the style, you have written a review of the book. You have that is, informed the possible reader as to what is in the book. And like the reporter you have kept yourself out of the story. If, on the other hand, you talk about the book in terms of your own point of view, if you say whether you think the book is a good one or a bad one, giving your reasons for so stating, you are writing criticism (*good or bad*)."

True then true today. 🕮

TERMS and DEFINITIONS:

Deckle Edges – The rough untrimmed edges of a sheet of hand-made paper (generally) though a deckle edge can be created on machine made paper by modern machinery.

PUBLICATIONS RECEIVED:

Sometime when I am sitting in the gazebo, having a coffee, and reading the Sunday papers (could be Wednesday or Thursday by the time I get through the Sunday Times, something jumps right off of the page with a loud crack.

With the June 23, 2013 issue of the *New York Times* 'Travel Section' was an article about Vancouver, '36 Hours Vancouver, British Columbia'. I thought that since the upcoming MBS Conclave is being held in Vancouver that I might share a bit of the article with you. The '36 Hours' format is part of the weekly Travel section and each week features a particular place in the world with a unique '36 Hour' tour of the city.

Paraphrasing the article, *"Between the jaw-dropping confluence of the mountains and sea, some of the best ethnic food in North America and public transit bliss courtesy of the Canada Line and Skytrain, Vancouver is much more than an erstwhile Olympic site, or place to stop over on your way to some other destination."* The article takes you through 10 different sites across all of Vancouver within the '36 Hour' tour format. Sightseeing vistas, fine restaurants, coffee stops, shopping, and the fine park are all part of the agenda.

A quick visit to the online link will get you to the full article including some great pictures: http://travel.nytimes.com/2013/06/23/travel/36-hours-in-vancouver-british-columbia.html?pagewanted=all&_r=0

'Take a Ride on the Reading', enjoy the view , or even better, get to Vancouver August 9th. 🕮

DID YOU KNOW?

'Small World Department,

(reprinted from *The Miniature Book Collector*, Volume I, No. 3, December 1960, page 9, Ruth E. Adomeit, Editor, Achille J. St. Onge, Publisher)

In our June issue, we described an extremely small Dutch book printed in 1749. We told the story of an antique dealer in Holland who had sold a little tortoise shell box full of tiny books. We often wondered what had happened to that little box, but did not expect to hear of it again. It was a great surprise to receive a letter from one of our readers, Miss Julia Wightman of New York, saying " I have the tortoise shell box!" Thank you Miss Wightman, we are looking forward to hearing from you again as we would like to know more about your collection. How many books do you have in the little tortoise shell box now?

Does any one of our readers know about this little tortoise shell box, where might it be today? It would be interesting to make the connection and close the loop. 🕮

UPCOMING EVENTS:

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

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

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

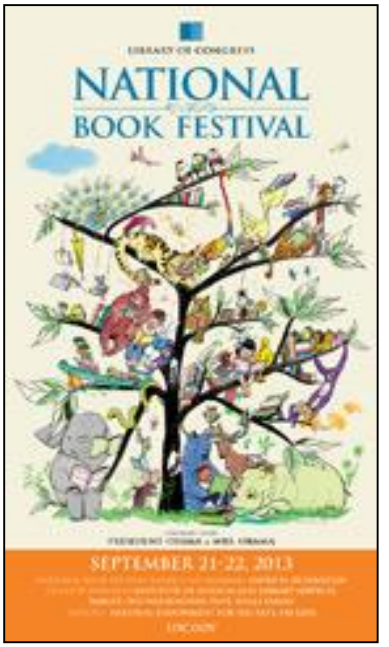
The Vermont Summer Book Fair, Brattelboro, VT, August 11th, 2013, E-mail: mail@austinsbooks.com

2013 Library of Congress National Book Festival, National Mall, Washington, DC, September 21-22, 2013 additional information: http://www.loc.gov/bookfest/

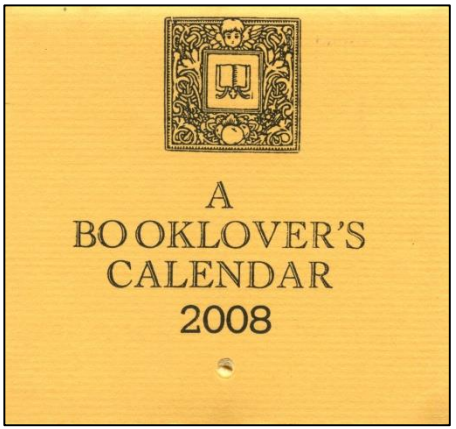
Frankfurt, Germany Book Fair, October 9-13, 2013 Additional information: http://www.buchmesse.de/en/fbf/

Miniature Book Society, Grand Conclave, Vancouver, Canada, August 9th – 11th, www.mbs.org

Edinburgh, Scotland National Library of Scotland, Bryce Exhibit, September 18 – October 18, 2013



RETURN OF THE BOOKLOVER'S CALENDAR 2014:



I am sure that most, if not all of our subscribers have at one time or another seen copies of the wonderful little calendars that were produced at the World Headquarters of the Kitemaug Press, Spartanburg, South Carolina, by one of the most prolific publishers, Frank J. Anderson. I asked Frank if he would consider bringing the calendars back into publication as a 'joint effort' with *The Microbibliophile*. Frank's comment was 'you run with it'.

Thank you Mr. Anderson, that is exactly what I will do for 2014. Stay Tuned. 🕮

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
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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
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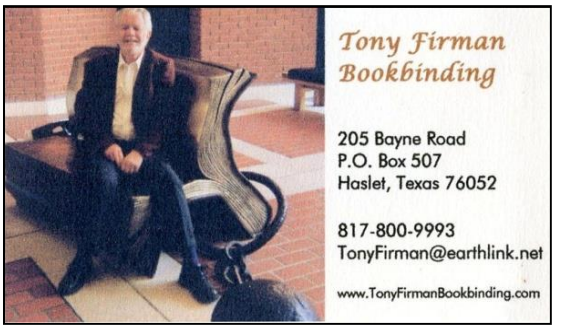

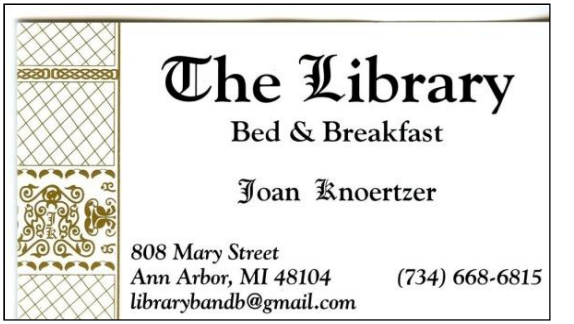

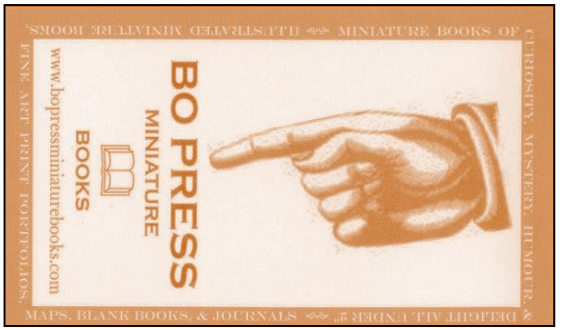

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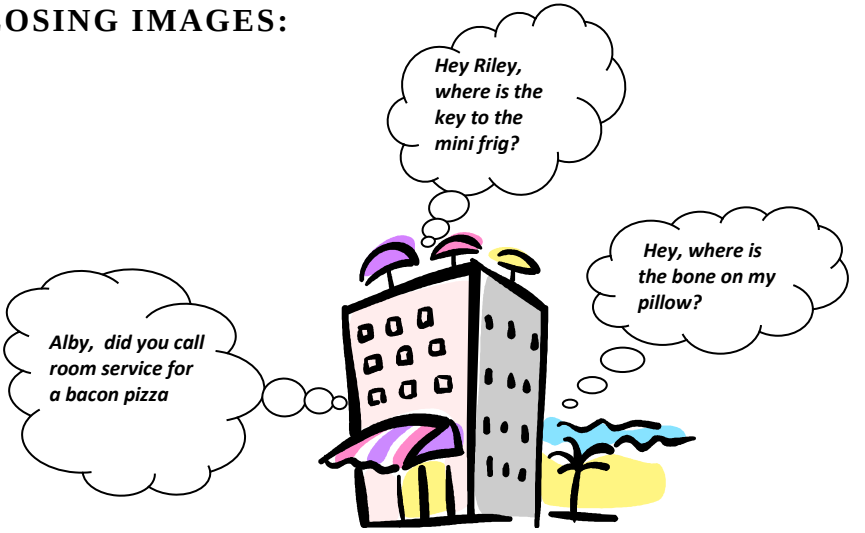

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