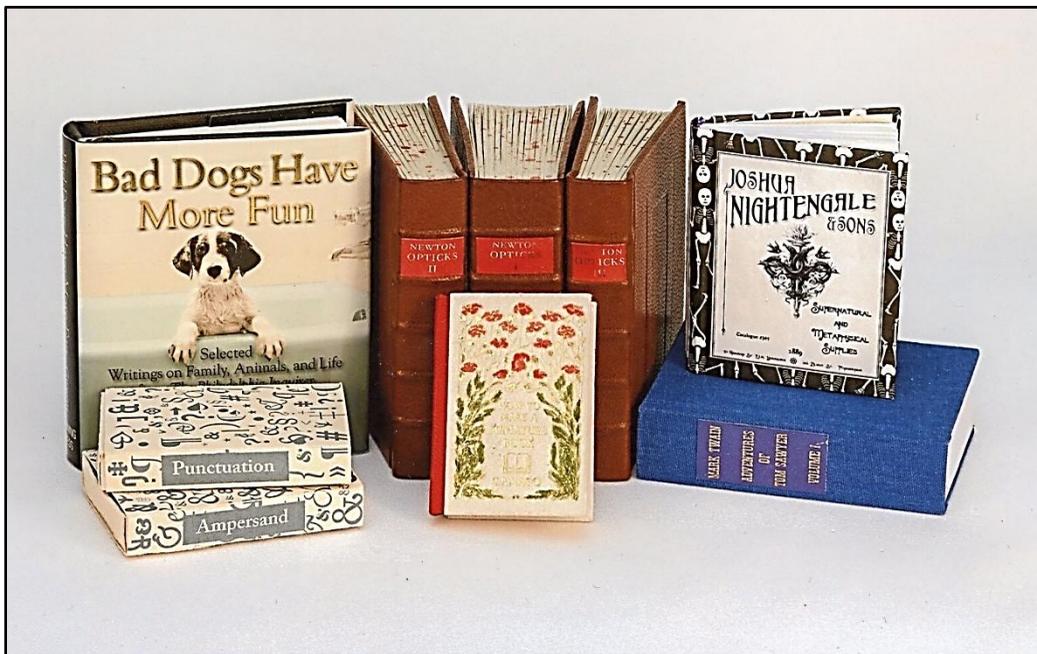


THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXIV, Number 2, Issue 194 March, 2015



Waiting for the flowers of the snow crocus to announce the arrival of Spring, they will need long stems in Boston !

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'One Saturday Morning' by C. Darleen Cordova



Image courtesy of www.iamachild.com, by Anton Pieck

As we left Sanne with our last issue she enjoys going to town with her mother and visiting all the different shops. She has been collecting miniature books for about a year.....

The year is passing swiftly and before I know it, Mother will be taking me to the Miniature Book Society Conclave to be held in Amsterdam this summer. Mr. Biejers, my favorite bookseller, has told us that the Conclave will be held on August 7, 8, and 9 at the Bilderberg Garden Hotel but we will stay with Aunt Tine and my cousins who live nearby to save money. Mother says I cannot take my dog Ruben with us on the trip because my youngest cousin Hilde is afraid of dogs. To make the separation easier on both Ruben and me, Mother suggested we leave Ruben at home on our monthly trips to Amsterdam so he'll get used to my short absences, and she even allowed me bring my hoop to play with.

Mr. Biejers has explained that many of his collector friends and fellow booksellers make keepsakes or small mementos to give at the Conclave. The small keepsakes sound especially nice and I hope to make some to share with other booklovers. At first, I thought I would embroider 75 miniature samplers but decided it would take me forever. My teacher, Mrs. Krijnen, said "Sanne, practice your letters in ink rather than in silk threads."

(continued on page 12)

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

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Volume XXXIV, Number 2, Issue Number 194

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Book Reviews and Criticism:

The Adventures of Tom Sawyer , by Mark Twain, published by Plum Park Press	05
The Third Book of Optics , by Isaac Newton, published by Plum Park Press	06
Joshua Nightengale & Sons, Catalogue 305 , published by Bo Press Miniature Books	07
How To Make A Miniature Book , by Christina Amato, published by CAW	08
Punctuation , by Susan Angebrannt, published by Green Chair Press	09
Ampersand , by Susan Angebrannt, published by Green Chair Press	09

Special Features:

Almost A Miniature	11
One Saturday Morning, by C. Darleen Cordova, continuation of the frontispiece story	12
Reading and Writing Today, Signed or Inscribed, and Provenance	13
Types and Degrees of Association, A Collecting Genre, by Todd Sommerfeld	14
Recreating Newton's Optics, In Miniature	18
Antiquarian Delights, <i>The Little Flirt</i>	20
Books That Are Out of the Box, <i>Dard Hunter Miscellaneous Thoughts and Reflections</i>	22
Bibliophile's Crossword Puzzle, by Todd Sommerfeld	24
The Questions Continue	25
<i>My Favorite Miniature Book</i> , published by Charlotte M. Smith, 'Part 3, The Conclusion'	26
Georgia O'Keffe, An Update, by Robert F. Orr Hanson	30
Just Click to 'Complete Purchase'	31
Famous People In the World of Miniature Books, Kal Levitan	33

Departments:

MBS Exhibit	27
Meet the Collectors, Polly Eaton & Nina Mazzo	28
Terms and Definitions	32
Get the Ink Ready, Start the Presses	36
Catalogues Received	38
Publications Received	38
Upcoming Events	40
Letters To The Editor	40
The Next Frontispiece	41
Classified	42

The Microbibliophile

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Sherry Mayo, Publisher **James M. Brogan**, Editor

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Greetings from the Squeaky Roll Top Desk:

I hope we have seen the end of the cold wind and blowing snow that Mother Nature has shown us this winter here in North America. Good thing I had not planned to visit the St. Onge books at the Goddard Library in Worcester, ~ 48 inches of snow since January 28th, unbelievable. Any snow received in March is generally melted away with the longer days and hopefully we will be able to plant the peas in the garden by the Ides of March. Plans are underway for the MBS Conclave in Amsterdam this August, seems like I remember there being giant fields of bright flowers there as well as many outdoor book stalls. Make your plans early.

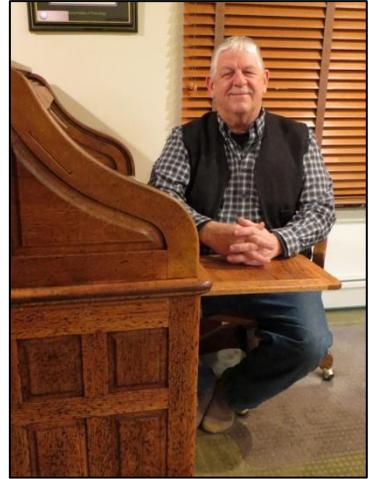
Looks like we are off to a great start for the new year. I received several positive responses to the two new 'features' that were introduced with the January issue. I hope the momentum carries forward and you send in your words and thoughts concerning books for the antiquarian and 'unique format' book features. The features this month are *The Little Flirt*, by A.J. Fisher Company and *Dard Hunter: Miscellaneous Thoughts and Reflections*, by REM. Bob Massmann was certainly a master of unique formats. It would be a nice touch to have an article about some children's antiquarian miniature books. A few years back the MBS Conclave visited the Cotson Children's Library at Princeton University. Certainly, a wealth of information and books in this subject area, maybe some ideas will jump off your shelves.

There are six miniature books reviewed this month, including two additional matchbox books. Included in the review list are two books by Plum Park Press, a catalogue by Bo Press Miniature Books, a 'book about books', by Christine Amato, published by CAW, and the two matchbox books by Green Chair Press. We conclude the short series content review of *My Favorite Miniature Book*, published by Charlotte M. Smith. Additionally, Todd Sommerfeld, has written an article about 'associations' of books. Polly Eaton has contributed a wonderful article about how she got started in miniature book collecting. Nina Mazzo talks about minibibliomania. The frontispiece story continues with the adventures of Sanne, by C. Darleen Cordova. The 'Famous Miniature Book Person' article for this issue is, Kalman Levitan, a driving force in the early years of the Miniature Book Society.

The more eyes, ears, and pens we have, the more *The Microbibliophile* becomes your publication. Think about what you may want to say, 'open a new file' on your PC and click away, you will be surprised at how much fun you can have putting words to your thoughts.

Please share *The Microbibliophile* with a friend and your librarian, if they like what we offer, I can send them a sample issue as well as a subscription form.

If you would like to submit a review of a favorite book, new or old, or an informative article about a miniature books or a related topic, please do so, I can certainly use your help and the offer is always on the table. My eyes will have that extra sparkle when I open the little brass door of Box 5453, and find your article. Thank you for the opportunity to bring *The Microbibliophile* into your life. The days are getting longer now and it will be but a short time until we can sit in the gazebo, read, and enjoy the outdoor life. 📖



FOOD FOR THOUGHT:

“To read is to fly: it is to soar to a point of vantage which gives a view over wide terrains of history, human variety, ideas, shared experience and the fruits of many inquiries.”

A.C. Grayling

MINIATURE BOOK REVIEWS and CRITICISM:

The Adventures of Tom Sawyer, Volume I, by Mark Twain, published by Plum Park Press. Apple pie and Tom Sawyer, Americana at its best. The original classic was published in Hartford, Connecticut in 1876, by the American Publishing Company. The author Samuel Clemens, one of America’s most famous literary icons, who used the pen name Mark Twain, lived in the Hartford area for a number of years. In fact, Twain used different pen names before deciding on ‘Mark Twain’. He signed sketches as ‘Josh’ and ‘Thomas Jefferson Snodgrass’ for a series of humorous letters. There has always been a lot of conversation and discussion regarding Twain’s stories and the characters in his various novels. Needless to say, the author had a vivid imagination and used his life experiences to pen some memorable literature that has certainly endured the span of time.

A quote from the preface of the first edition by the author put things in a unique perspective: “Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try to pleasantly remind adults of what they once were themselves, and how they felt and thought and talked, and what queer enterprises they sometime engaged in.”



I cannot imagine that there is anyone who has not read the story of Tom Sawyer. Tom lives with his Aunt Polly in a small river town. He engages in a host of ‘boy activities’, runs away to visit a deserted river island with his friends Huckleberry Finn and Joe Harper, attends his own funeral, falls in love with Becky Thatcher, goes gold hunting, meets Injun Joe, and returns home somewhat a hero. The pages turn with one exciting adventure after another. Volume 1 contains Chapters 1 – 16 and Volume 2, will complete the work when it is published. The limitations of just how many pages can be included in a miniature book, type size, along with all of the illustrations required that two physical miniature volumes.

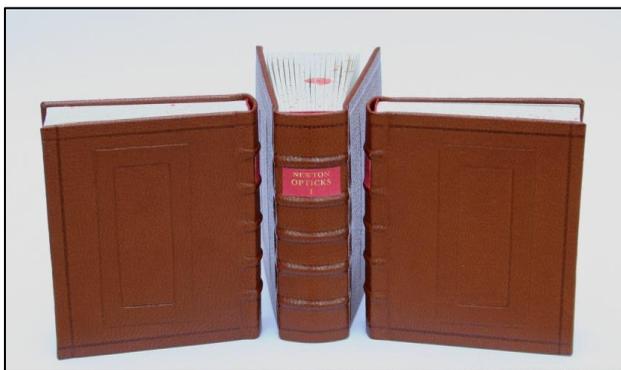
True Williams illustrated the original publication; the Plum Park miniature includes all of the illustrations. The frontispiece shows a barefoot Tom sitting by the edge of the river with his fishing pole. How could such an innocent looking boy get into so much mischief, only Mark Twain could tell us?

Remember the author’s words from the Preface, “what queer enterprises they sometime engaged in.”

The miniature is bound with a blue buckram cloth with a label glued to the spine, and 281 printed pages, 300 actual pages. There is also a list of illustrations provided along with decorative end papers showing illustrations from the novel. A decorative slipcase will be provided with Volume 2. The slipcase will be covered in matching blue buckram with a gold stamped design based on the original publication. The book is $2^{15}/_{16}$ " x $2^{1}/_{8}$ " and is printed on a Navigator Platinum 75 g/m² paper, using a Century Schoolbook 6/7 font. An excellent publication of classic American fiction.

The edition is limited to 20 copies, each numbered, and signed by the publisher. The price of the each volume is \$45 plus shipping and is available directly from the publisher. 📖

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



Three volume set showing the rear – spine – front cover details and tooling

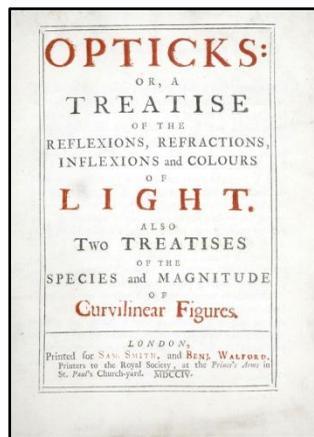
and Book 3 is a summation of what Newton discussed in Book 1 and Book 2. He goes on to define “what remains to be discover’d about Light and its Effects upon the Frame of Nature”. Also at the end of the regular text pages there are several blank pages, which can be used for notes and measurements.

Newton’s ‘Opticks’ was widely read by his contemporaries and the contents debated both in England as well as across Europe. Initially, his work and conclusions were met with resistance; change and new thoughts were just as difficult to present in those days as they are today.

The original title page from the 1704 edition states that the book was “printed for Sam Smith and Benj. Walford, printers to the Royal Society, at the Printer’s Arms in St Paul’s Church-yard.” Two interesting additional facts; there is no mention of the author on the title page and two unrelated papers,

The Third Book of Opticks, by Isaac Newton, originally published by the British Royal Society in 1704 and now as a miniature by Plum Park Press.

As was discussed with our reviews of the ‘First’ and ‘Second’ volumes of this miniature set, the original publication of ‘Opticks’ represented a major contribution to science in 1704. Book 1 contains and explains Newton’s experiments with the light spectrum, Book 2 is devoted to what Newton explains as the ring phenomena dealing with reflections,



title page from the 1703 edition

written by Newton, were included with the original volume. Neither had been previously published so apparently the Royal Society took the opportunity to publish them in 'Opticks'.

This miniature book is bound in a beautiful medium tone brown goatskin with the same style of blind tooling on both the front and rear boards as the original publication was bound. A red title label is affixed to the spine, 'Newton's Opticks III', as was the original publication. Also included are five faux raised bands across the spine. The three edges of the text paper are speckled with a red ink, which completes the eighteenth century image. The typefaces and page layouts of this miniature echo the original publication. There are 133 numbered pages in this volume, the page numbers being printed at the top of the page, defined by a set of 'brackets' as were the originals.

The text of the miniature, with the bound size of 3" x 2 1/2" is printed on antique beige French Parchtone Text Aged paper with a combination of Garmond 7/8 pt. font. This third volume of the set is supplied with a unique 'bookstand', with a triangular prism on one side and a magnifying glass on the opposite side. Another outstanding publication from Tony Firman. A job well done with meticulous attention to historical detail, production techniques, and quality throughout. Presented as in edition of 20, each signed and numbered, \$65 plus shipping, contact Tony Firman for availability. There is in fact a 'back story' that the publisher has written which outlines all of the details and decision points considered in the production of this three volume set, refer to page 18 of this issue. 

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



Joshua Nightengale & Sons, Catalogue 305, Supernatural and Metaphysical Supplies, by Pat Sweet, published by Bo

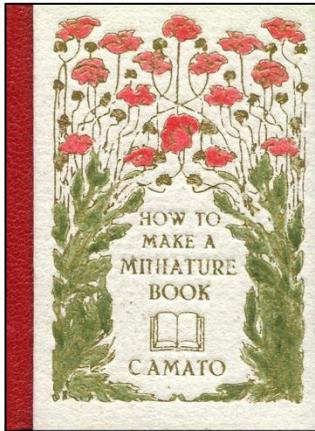
Press Miniature Books in 2014. Just when I thought that I had seen almost one of everything, I popped open the shipping envelope and to my surprise is this incredible catalogue, it is dated 1889. I hope they will still honor the price lists. I for one am a great catalogue reader. It does not need to be a catalogue of anything I need but who knows when something could fill a void. Gardening supplies, tools, bonsai soil, and maybe a 'ghost camera', one of the things from this great new catalogue.

From the Bo Press website description we learn that the Joshua Nightengale Company began operations in the late 16th century, initially providing 'crystal balls' to a wide audience of medical and professional customers. "The company flourished during the European alchemy boom of the late 16th and early 17th century, and expanded into optical tools and occult mathematical devices as alchemy gave way to modern chemistry and the beginnings of Mad Science." In the 19th century, they achieved, if not fame, at least notoriety, as purveyors of a line of monster abatement equipment. They also began courting collectors of antique metaphysical artifacts, and at one point had almost cornered the market in rare editions of C'thuliana. After the turn of the 20th century, Enoch Nightengale, then president of the company, became so concerned about the advent of

modern rationalism that Nightengale's catalogues became difficult to come by, passing from hand to hand among the adept, with 'word-of-mouth' their only advertising. The 1889 catalogue is the last to have achieved a general circulation, and even copies of this edition are increasingly difficult to come by. If in fact you are lucky enough to have purchased a copy of *Welcome To Hell*, or the *Vampire Kit* by Bo Press, you will be familiar with the name Nightengale.

The catalogue is bound in a distinctive 'white-on-black' skeleton paper. There are 80 printed pages depicting 103 hard-to-find and somewhat strange items that you may find useful either for their original purpose or maybe something special from your thoughts, particularly on a dark rainy night, when the wind is blowing against the window shutters. Excellent quality and product detail throughout. Pat Sweet is the undisputed master of these strange and 'different' details that can be pulled together to make an interesting miniature book. There is a label on the front cover as well as the spine. The catalogue is 2½" x 2" and is available as an open edition, each signed by the publisher, priced at \$46.00. 📖

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

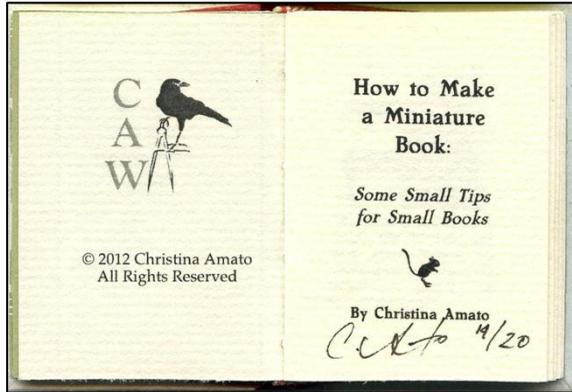


How To Make A Miniature Book, by Christina Amato, published by CAW, 2012, Washington, DC. Christina Amato is a book artist and professional bookbinder and conservator. Christina has interned at some of the most prestigious institutions including: Haverford College, the Boston Athenaeum, John Hopkins University, and the Folger Shakespeare Library. *The Microbibliophile* has previously reviewed two other books published by Christina; *Swells and Spines, or The Man Who Bound At Sea* (January 2013) and *The Tale of Herville and His Inability To Penetrate The Icepacks of Hell's Peninsula* (January 2013). Christina has also published *How To Tame A Miniature Book*, which we have not yet reviewed.

The press name for the publisher is CAW, 'Christina Amato Works'. Christina's explanation is "I always liked crows, and added the 'Works' to my name deliberately to spell out 'CAW', and hence the crow in the logo. And what can I say, I like drafting dividers! As a new bookbinder, I was quite attracted to them as a way to get around measuring with a ruler. And, of course, I like how they look." *How To Make A Miniature Book* is a most beautiful presentation and production of a miniature book.

The cover reminds me of 'looking at a small painting'. The covers are done in a smooth white goatskin leather (supplied by Pergamena, in Montgomery, NY) and are hand tooled with impressions of vines and flowers. The 'tooling' is done with a 'Kwickprint stamping print process' and then painted with acrylics. Cristina adds, "the cover work was one of my favorite parts of the process of making this edition, but so time consuming!" The vines on the front cover begin at the bottom edge and move upward to the red flower blossoms across the top third of the cover. The title is done in gold, circled by the vine images. The rear cover is very similar in design, however the vines and flowers are of a different design, but the colors are the same reds and greens. The spine is a matching red color. The endpapers also carry a vine motif in a matching green color.

The text of the book is contained within 27 numbered pages that divide the book into six sections: ‘Small Things Are Dangerous Things’, ‘What is Small’, ‘Opening and Closing’, ‘Cutting and Pressing’, ‘Other Sundry Topics’, and ‘In Conclusion’. As collectors, binders, and publishers of miniature books can attest, many special circumstances come with miniature books and they require many unique solutions. Topics such as paper selection is discussed as well as the special needs of construction to insure that the book will open, lie flat, and will close correctly. The list of concerns and special instructions does give the reader a lot of insight as to just what may be encountered in the production of a miniature book. There are seven small illustrations included to help sort through the details.



title page, and press symbol

In the ‘conclusion section’ the author sums things up appropriately “Perhaps you are tempted to abandon the notion of miniature book making....Miniature books have a way of working themselves into your bloodstream....they are cute. And they can fit into your pocket.”

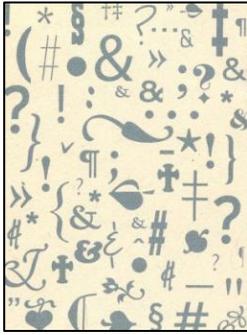
The text is set in Palatino Linotype and printed on Zerkall Ingres paper using an Epson Photo printer. A very well constructed book, that operates perfectly, is easy to read, and visually pleasing beyond a doubt. The book is $2\frac{1}{16}$ " x $1\frac{7}{16}$ " written, illustrated, and bound by Christina Amato, the edition contains 20 copies, \$150; contact Christina for availability and shipping options.

A few additional words about Christina, how she got started in book making and her future endeavors: “I came to bookbinding from an art background, and was initially attracted to the craft through an interest in the materials. Miniature books were a natural interest for me--before I got into bookbinding, I was immersed in micrographology, or making drawings built up from tiny writing. I also have been making and illustrating stories for a long time, and thought they were the perfect vehicle for this. In the future, this year (2015) I am scheduled to speak at the Guild of Bookworkers Standards of Excellence seminar, and hope to have some free time soon to work on more miniature books! I work at the Gladys Brooks Book and Paper Conservation Lab as a books conservator.” 

Contact information: Christina Amato, CAW
E-mail: xamato@yahoo.com or www.christina.birdseyecrafts

Punctuation and Ampersand, published by Green Chair Press. We introduced this publisher to the readers of *The Microbibliophile* with our January issue. We now have two additional matchbox books created by Susan Angebrannt to share with you.

Punctuation, is a matchbox book that was created in the $1\frac{3}{8}$ " x 2" format, the actual matchbox is about $2\frac{1}{4}$ " tall. The matchbox is made with a pale ivory color paper and shows the title printed on the spine edge. The covers of the matchbox are printed with several ‘punctuation symbols and typographical ornaments’ such as the fleuron. When you slide open the matchbox a blue folded



matchbox cover

text sheet; approx. 4" x 5⁷/₁₆" which contains the actual text on '16 page segments' is revealed. The sheet when unfolded contains 'four rows' and 'four columns' of printed information.

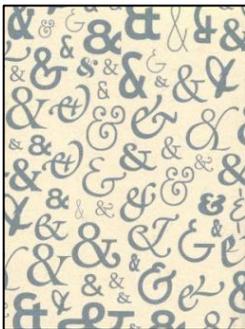
In the bottom of the matchbox is a small wooden question or exclamation mark or more correctly an 'interrobang'. The interrobang, also known as the interabang, is often represented by ?! or !?. It is a nonstandard punctuation mark used in various written languages and intended to combine the functions of the question mark (also called the 'interrogative point') and the exclamation mark or point (known in printers' and programmers' jargon as the 'bang'). The glyph is a superimposition of these two marks. A sentence ending with an interrobang asks a question in an excited manner, expresses



excitement or disbelief in the form of a question, or asks a rhetorical question, i.e. 'Say what ?!' or 'He was here ?!'

The folded sheet contains several interesting tidbits of 'punctuation minutia', not to diminish the importance of the printed words but each description is short, informative, and to the point. In addition to the interrobang, there are a few paragraphs on the development of these punctuation marks as readers moved into the world of printed documents. When someone speaks, they use intonation and pauses to help indicate the meaning of the spoken word. Punctuation performs this same function in the written/printed world. The text moves you through several common punctuation marks that you may or may not identify the correct term. How about the 'pilcrow' ¶ which is used to show a division of paragraphs or the 'double dagger' ‡ which is used to define the 'third' footnote. The reverse side of this 'folded text book' gives the reader several practical examples of punctuation usage that with a slight adjustment to placement will change the entire thought of the printed words.

The digital printing of the illustrations with a bit of background color and detail added are well done. The price is \$24, shipping included, this is an open edition.



matchbox cover

Ampersand is another matchbox book that was created in the 1³/₈" x 2" format. The matchbox is made with a pale ivory color paper and shows the title printed on the spine edge. The covers of the matchbox are printed with several images of the ampersand from many different font sets. When you slide open the matchbox there is a blue folded text sheet. It is approx. 4" x 5⁷/₁₆" very similar to the *Punctuation* book sheet, that contains the actual text on '16 page segments'. Also, included in the bottom of the matchbox 'bottom' is a wooden ampersand symbol.

The text of the book explains that the ampersand can be traced back to the early Roman printed documents. Old Roman cursive, in which the letters E and T were occasionally written together to form a ligature meaning 'and'. Marcus Tullius Tiro, Cicero's secretary is credited with inventing the 'ampersand' in about 63 BC as an abbreviation to speed up writing. The symbol has undergone many different modifications and versions over time, however, you can still see the 'E' and the 'T' present in many symbols used today. Often when designers are creating a new font, they take great time and effort to fashion an appropriate version of the ampersand glyph. Moving from the



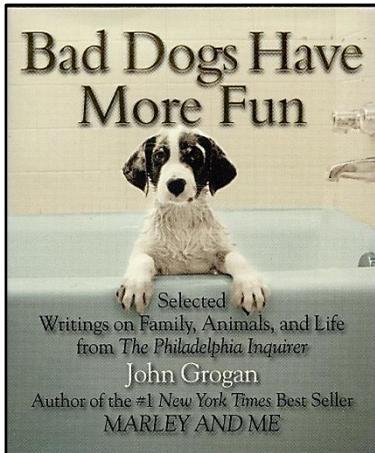
printed words and symbols to the spoken words, we know that in the early 19th century, children recited their ABCs by ending with “X Y, Z and per se and”. The ‘per se’ means ‘by itself’, hence the origin of the word ‘and per se and’. I may have learned that somewhere along the years of schooling but it was news to me when I read this tiny matchbox gem.

The reverse side of the folded text sheet contains an interesting visual evolution of the ampersand beginning with the 63 BC version, up through the Middle Ages and then into the modern period of the 20th century.

Certainly, a lot of information all presented in a small well-constructed matchbox, an open edition, the price is \$24, shipping included. 📖

Contact information: Susan Angebrannt, Green Chair Press, 369 Hadisway Ave., Santa Fe, NM 87501
E-mail: books@greenchairpress.com or <http://www.greenchairpress.com/>

ALMOST A MINIATURE, BUT STILL A GREAT STORY:



In the world of miniature books we have a ‘universal description’, in North America, that the book be within the physical limits of 3” tall and 3” wide. Sometimes you come across books in strange ways, such as the book I received as a gift from a person who knew that I am an admirer of dogs and miniature books. *Bad Dogs Have More Fun*, by John Grogan, and published by Running Press is just such a book. It almost meets the criteria of the ‘universal description’ being 3¹/₄" x 2³/₄", in fact the text pages are 2¹/₂" x 3". I am always amazed at just how many little books Running Press brings to the market, I wish they could just shrink the book a ¹/₄".

John Grogan wrote a book several years ago by the title of *Marley and Me*, such a story, it sold 2.5 million copies, and to think the publishers bought the rights for just \$200,000. Well to make a long story short, it was a ‘first person narrative’ about Grogan’s pet ‘Marley’. *Bad Dogs Have More Fun* is a similar book composed of several articles written by Grogan and published in the newspaper column he wrote for the ‘Philadelphia Inquirer’. Not wanting to spill the beans and tell you the whole story, one short story is about Kunitz, a Siberian Husky who helped his owner, Greenburg, learn to walk in the cold weather and overcome several adversities in his life. Kunitz lived to be 11 years old and when he died, the owner spread some ashes in the park where they often walked. He saved more ashes in a small vial and took them on a dog sled trek to the North Pole a few years later. As he trekked the final miles, he had Kunitz’ collar strapped to his backpack so it jingled as if the dog was with him. When he reached that magical place of 90.0000° N, 0.0000° E, he opened the vial and almost immediately the wind carried the fine ashes off across the ice and snow. Greenburg said “I’m keeping my promise to you, Kunitz.” He whispered, “You were a good boy, you will always be.” He thanked the dog for all he had done for him over so many years and was glad to have saved a small amount of a special dream to bring Kunitz back to the ‘vast ice cap where the spirit of the ‘huskies live forever’.

Bad Dogs Have More Fun is not exactly a miniature book but contains excellent stories about how an animal can enrich and deepen our human experiences of life, ‘often in mysterious and unexpected ways’. One of those \$5.00 treasures for the top bookshelf.

Life is too short not to enjoy it to the fullest and bend the rules, sometimes maybe by just 1/4". 

Editor’s Note: The three Brogan setters; Riley, Kerry, and Albe voted that this was the best book on the shelf.

‘Outside of a dog, a book is man’s best friend. Inside of a dog it’s too dark to read.’

Groucho Marx *(This was also a favorite quote of Jon Mayo, ‘The Microbibliophile’ Editor and dog lover)*

ONE SATURDAY MORNING: C. Darleen Cordova

Continued from the Frontispiece...

I decided to try my hand at making an alphabet book. That sounded much easier and faster, so for my twelfth birthday, Mother and Father purchased some lovely pink paper and vellum for me to make the keepsakes. Each afternoon under Mrs. Krijnen’s careful eye, I practice my letters on a mini hornbook. Once the letter looks satisfactory, Mrs. Krijnen has me draw a simple picture to represent that letter. Although I’d rather play with Ruben, I practice my letters and drawings each day because Mother said that paper is ‘dear’ and I cannot waste any sheets.

I am so excited about seeing all the wonderful books that will be in the exhibits and at the Book Fair that I can hardly sleep at night. Mr. Ronde, the apothecary, is mixing a special tonic for me and is going to show us some special items he has in the back room of his apothecary shop on Agatha Dekenstraat. I often wondered what was kept behind the dark blue curtains and will soon find out.

“What a treasure chest of colors!” I told Mr. Ronde when he showed us all the beautiful inks and paints he had created for his artist wife and a few customers. Now, Mother could purchase a small quantity of inks and paints. I am hoping my keepsakes will brightly display my skill with letters and drawings.

Mr. Biegers and Mr. Ronde have both offered their assistance in making the alphabet books. Mr. Biegers told me it should be easy for me to sew the little pages together and Mr. Ronde will provide some glue for the vellum covers. Mr. Biegers said he will show me how to easily assemble the little books and Mr. Ronde will prepare appropriate glue for the vellum covers. Next month when we visit Amsterdam, I hope to show them a sample of what I have designed so that they can make suggestions before I make the 75 keepsakes. I can hardly wait until our next trip to town. With the help of these kind gentlemen, I’m sure my keepsakes will compare favorably with those prepared by the grownups. 

READING AND WRITING TODAY, Signed or Inscribed and Provenance:

The formats and forms of communication that we use today are very different from those of even 20 years ago and so very very different from that of our parents and grandparents. It seems that the world of communications ‘leapfrogs’ every few years with the advent of things like computers, email, internet sites, and blogs. Yes, we still have books to read and write letters to people, read newspapers and certainly talk to others. However, one of the relatively new forms of communication, the blog, coupled with portable electric media devices and the quest for social media has made a ‘quantum leap-frog’ impact in the last few years.

A **blog** (a truncation of the expression **weblog**) is a discussion or informational site published on the World Wide Web and consisting of entries or ‘posts’ by individuals typically displayed in reverse chronological order, the most recent post appears first. Without going deeper into the technology of a blog or the social media drivers, a blog is an ‘electronic’ bulletin board that people can use to read about a particular subject and post their information or comments as a way to ‘ask questions’ or express their views on the subject. As ‘web publishing’ software became easier to use, the proliferation of blogs grew at an exponential rate. This is generally considered to be a positive thing, as it has become very easy to find specific information quickly and ask questions in an almost ‘real time’ environment. Blogs exist for almost any subject that you can think of and have certainly contributed to the formation of ‘societal newstreams’.

Moving closer to the world of miniature books, there are several booksellers, authors, publishers, and other bibliophiles, who maintain, visit, read, and contribute to any number of blogs. One such blog that I was recently ‘pointed to’ by another bibliophile, is the blog maintained by the Antiquarian Booksellers Association of America (ABAA), their site address is <http://www.abaa.org/blog>.

There was a most interesting ‘article/post’ discussing the value and differences between books that are ‘signed’ and those that are ‘inscribed. This particular blog entry ‘Signed Books vs. Inscribed Books’ was written by Rich Rennicks and posted on February 16th, 2015. The quick definitions of the terms were published several issues ago in *The Microbibliophile*. Simply stated a ‘signed book’ would carry the signature of the author, i.e. [Jim Brogan] and an ‘inscribed book’ would carry the name of the author and a message to the book owner, i.e. [To John Smith, with good luck Jim Brogan]. The prevailing wisdom of time was that a ‘simple signature’ could possibly represent a ‘higher value’ over time than an ‘inscribed book’.

The ABAA blog, <http://www.abaa.org/blog/post/signed-books-vs.-inscribed-books>, explains that; “Antiquarian booksellers look at inscriptions in a different light. The bookseller Ken Lopez writes, “When you buy a signed book you are purchasing a signature, but when you buy an inscribed book you are getting a story.” Part of the skill of the antiquarian bookseller is to be able to decipher and tell that story. ABAA member John Schulman of the Caliban Book Shop explains that one of the issues with plain “signed’ as opposed to ‘inscribed’ books is that they lack provenance. “Inscriptions, even if not to famous people or friends, often have a story behind them that can prove provenance.”

In conclusion, this association of authors, book owners, and bibliophiles is exactly the association that is the subject of the article written by Todd Sommerfeld in the current issue of *The Microbibliophile*. The appreciation of the history associates a particular copy of a book and can show through the inscriptions a history that is rich and interesting. I suggest that you visit the ABAA blog, read Todd’s article, and send me your comments. Hopefully in the near future *The*

Microbibliophile will expand our pen and eyes into the world of ‘societal newstreams’, as a quick way to gather thoughts and ideas and better understand what people want to learn about and share with others. 📖

TYPES AND DEGREES OF ASSOCIATION, A COLLECTING GENRA: By Todd Sommerfeld

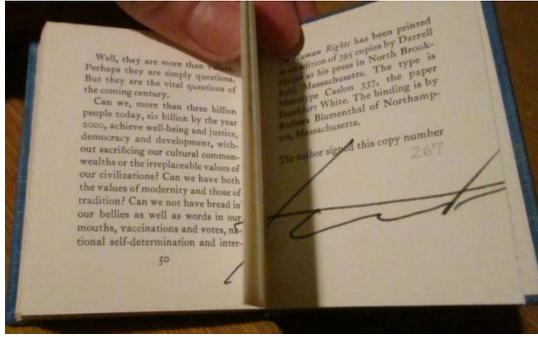
Collecting miniature books is such a broad field that to assemble a truly comprehensive library you would need considerable funds and time. Fortunately, there is a vast array of sub-genres that serve to become fine collections. I've met collectors who specialize in miniature books of poetry or fiction, Christmas, dictionaries or Bibles, fine bindings or a specific author or publisher. While I have a few of each type of book, one area of specialization I have chosen is the ‘association book’. Classically described, an association book is a copy of a book, which has been inscribed by the author to a personal friend, colleague, or person of historical significance. This is most likely what is meant when encountered in a dealer's description. I, however, favor a more broad definition. In his introduction to *Other People's Books, Association Copies and the Stories They Tell*, Thomas Tonselle writes: "It is important to allow extreme breadth to take in every kind of documented association". This gives us a mandate but then provides no description as to what forms these associations might take. Allow me then, gentle reader, to share some of the insights and guidelines that I have developed to grow my collection in this interesting field.

First, why do I collect association books? As you may be able to see from other articles I have written here and elsewhere, to me, collecting is as much about the relationship as it is about books. Whether it is my few encounters with Ruth Adomeit, or her working relationship with Frank Teagle, it fascinates me as to how we interact and support each other in our pursuits of our world of miniature books. That is what my publication *Book People* is about and what this article is about. I cannot think of a better way to document these relationships than through the way the books move from person to person over time.

I have identified ten types of associations that I have collected. Perhaps some could be combined and undoubtedly, there are others I have not experienced just yet. I will list all ten now and then explain each with examples over the coming months within subsequent issues of *The Microbibliophile*:

1. Signed by the author
2. Signed by the publisher/printer/binder
3. Inscribed by the author
4. Inscribed by the publisher/printer/binder
5. Book with a collector's bookplate
6. Books with laid-in notes
7. Autograph books
8. Holographic author's drafts
9. Printer's proofs
10. One-of-a-kind variants

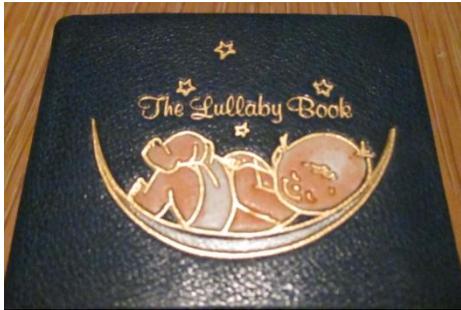
Books Signed by the Author. The most commonly encountered type of association book is a book signed by the author. Oftentimes the books are hand signed at a book signing session or signed before being released by the publisher. This could also be a book where an author's autograph was sought, and received, by the collector. It is not a close association but it does place the book into the hands of the author at one point.



This is *On Human Rights* by Carlos Fuentes and published by Stanley Marcus' Somesuch Press in 1984. I believe Fuentes signed each of the 395 copies of this book before the sheets were folded and bound. In fact, his signature runs under the fold and reappears on the adjoining page of text. I purchased it online from a used bookstore in Texas. It was from the collection of Jeanne Aber who was a charter member of the MBS. Another example from my collection is *Monsignor Francis J. Weber: The Old*

Country Priest written by Darleen Cordova. It is the MBS's publication for 2014. I received this, as a MBS member, at the Conclave XXXII, in Boston and asked Darleen to sign it for me there.

Signed by the Publisher/Printer/Binder. Closely related to the first category is this, signed by someone, other than the author, related to the production the book. In the world of private presses and fine bindings, this is a fairly common practice. Often, the limited edition book will be hand numbered in addition to the publisher's signature.



Here we have *The Lullaby Book* by Eugene Field and published by Schori Press in 1963. It is signed by the publisher/printer, Ward Schori and is numbered copy 101 of 600. It also has the amazing gilt leather with hand painted cover by Josephina Diez, and is number 36 in Robert Bradbury's 'One Hundred Favorite 20th Century U. S. Miniature Books'. I purchased this one online from a dealer who got it out of a storage garage in Manhattan ala 'Storage Wars'.

Another example is *Princess Pipscreech and the Parrot*, written and published by Suzanne Pruchnicki at her Bronte Press. Suzanne did all the work on this book herself except the hand coloring, where she had help from Paul, her husband. My copy is hand signed and numbered 28 of 35 copies. I purchased this one from my friend Barbara Williamson who is currently the editor of the 'Miniature Book Society Newsletter'.

Signed and Inscribed by the Author. The third category I've identified, signed and inscribed by the author, is the traditional sense of the term 'association copy' and is one of my favorites because it illuminates just a little bit the relationships and the transmission of the book from one person to another.

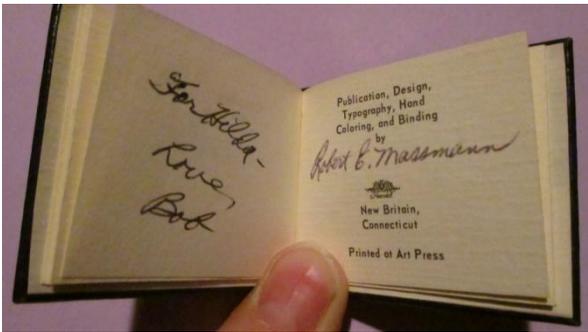
My *Ere E Emé* is number 47 of 59 copies for Robert E. Massmann's 59th birthday in 1983. Published under his REM Miniatures imprint, this one is all Bob except the printing. He signed and inscribed this one "For Hilda- Love Bob", Hilda being Hilda Neiman, another MBS charter member. Although I did not know her, Hilda was a local Cleveland collector and friend of Ruth

Adomeit. I purchased this one from Harriet Logan's Loganberry Books in Shaker Hts., Ohio. Harriet's mother Brenda was another friend of Hilda's and received many of her books after her death.

The Joys of Collecting Children's Books was written by Alla T. Ford and published by her Ford Press in 1968. This one is inscribed with a flower doodle to Frances Dunn by the author and numbered 46 of 500. Frances was an important, early collector of miniature books and was mentioned in the last issue of *The Miniature Book Collector* in 1962 as having one of the seven largest collections in the USA at that time. I purchased it online from a seller who bought many miniature books at a yard sale about 20 years ago in Western Pennsylvania.

REM Acrostics was the subject of a review in the January 2015 'MB' but I wanted to talk about it again because the last book was a gift from Alla Ford to a friend but this one was a gift to

Alla from a friend. It is inscribed 'For Alla Ford with best regards, Bob Massmann' and is numbered 25 of 25. This one was purchased online as well, this time from a dealer in Georgia who purchased many items from Alla's daughter after she passed. The most amazing part of the story though is that I bought both of these items through eBay within two weeks of each other.



Inscribed by the Publisher/Printer/Binder.

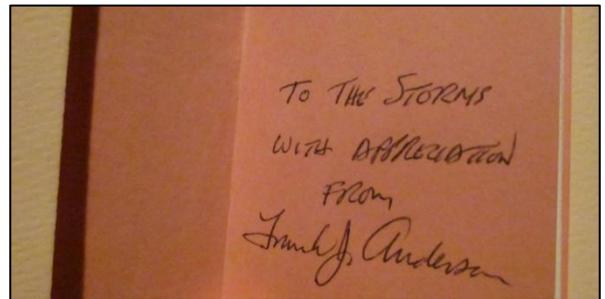
The description for this category is the same as the last one so we can go right to the example.

The Strawberry Story is an old Cherokee tale printed by Frank Anderson at his Kitemaug Press in 1972. Frank signed and inscribed it 'To The Storms with appreciation from Frank Anderson' on the front flyleaf and numbered it 12 of 125 on the colophon.

Colton Storm ran the Storm Bindery in Sedona, Arizona. I believe the slipcase is Colton's but I'm not sure about the binding. I purchased this book online from Colton's son-in-law as he was cleaning out the house.

Elusive Bon Mots another example is a nontraditional book format done by REM.

The 'book' itself is signed and inscribed 'For Alla Ford' and is numbered 14 of 250. The slipcase has the handwritten note 'Try your luck with my Hexa-Hexa-Flexagon!' showing again Bob's playful spirit.



Book with Collector's

Bookplate. My last category for this portion of my article is bookplates. Bookplates do not shed much light on the production or transmission of the books but tells us where they have been in the past.

This is really a genre all to itself, with several books being written about bookplate collecting. I have some books that

came to me through some pretty important collections. Here is a small group of bookplates in my collection.



Plate 1 & 2, (top row starting from the left hand side) Wilbur Macy Stone and James D. Henderson were the two most prominent collectors of miniature books from the turn of the 20th century into the 1920's. I wish I had books from their libraries but these are just examples from books about collectors. The Stone bookplate is in "Lankes His Woodcut Miniatures" and Henderson's is a tipped in example from Bromer's 2014 conclave keepsake 'Remembering Our Past'.

Plate 3, Arthur A. Houghton was the chairman of Corning Glass and the Houghton library at Harvard is named in his honor. The auction of his collection was perhaps the largest sale of miniature books ever. The book is a rare Pairault limited edition, *Fortune* that came to me through the Paige Thornton collection. I will discuss some additional titles from the Thornton in the next segment of this article in coming months.

Plate 4, Stanley Marcus was chairman of Neiman-Marcus Stores and published miniature books under his Somesuch Press imprint. The book is *Pomes de pierre de Ronsard* by the Bronte Press and came to me through the Jeanne Aber collection.

Plates 5 & 6, Robert E. Massmann, well known by all, was a charter member of the MBS and published as REM Miniatures. The middle row plate is in *The Lilliputter Christmas Hymnal*, purchased from Gail Curry and the bottom, Press of Ward Schori's *Roosters*, purchased from the Williamson's collection.

Plate 7, (bottom row, second from left), Kalman Levitan was the first Chairman of the MBS and published as Kaycee Press. The book - the guidebook for the Toppan Micro Bible. I purchased this one from Bromer Booksellers. The smaller bookplate on the bottom is my own.

Plate 8, Grace Broecker was a longtime collector of miniature books. Part of her collection went to the Huntington library. It is in Karoly Andrusko's *Glasgow 1990*. I purchased this book through eBay.

Plate 9, E. P. M. I have no information on this bookplate which is a shame because it is the most beautiful miniature bookplate I have ever seen. If you know whose bookplate this is please let me know. The book is *365 Days*, Black Cat Press. This book came through the Paige Thornton collection.

As you can see from the first five categories, there is a lot of overlap with some authors also being their own publisher or inscribed books with other collector's bookplates. With few exceptions, every book in my library has my bookplate.

As always, comments and corrections are welcomed, nay encouraged. If there are other types of associations that you know of and would like to add to my list, please drop me a note at contratodd@gmail.com and maybe we can strike up a conversation. 📖

THE BACK STORY, RECREATING NEWTON'S 'OPTICKS', IN MINIATURE: Reported by Jim Brogan

Tony Firman, publisher of Plum Park Press produced a miniature three volume set of 'Newton's Opticks' over the last year and has also created a small booklet which reveals the 'back story' of just how much work was involved in creating the publication. The booklet itself is not a miniature but I will provide a brief overview of the contents for your enjoyment. Maybe even for your consideration should you be undertaking a publication of this magnitude.

The original, by Isaac Newton, was published by the British Royal Society in 1704 and the contents were divided into three 'books' yet the original appears to have been produced as a single volume. However, there is also evidence that the printer was either rushed or had not received explicit directions regarding the printing. The original book is numbered in somewhat of a confusing scheme, Book 1 (pages 1-144), Book 2 (pages 1 – 112) and Book 3 (pages 113 – 137). The scheme also adds confusion to the various technical figures/drawings in the book. All of this presented a problem in that a single miniature volume of so many pages would not be very attractive, hence the publisher's decision to 'unravel' the confusion and print three separate volumes. The original font is similar to Garamond but had more than a few ligatures which were somewhat confusing so the decision was made to use the Garamond font on the miniature.

The page layout of the original was a rather wide single column with a generous margin for notes and figures, to be added by the contemporary reader. To get a better distribution of the printed words and to eliminate the need for a smaller size type, the printed column was expanded to fit the size of the 'miniature' paper used. Figures that were originally printed in groups were 'rearranged' to be printed next to the text words that defined the figures, again making the reading of the miniature book possible without a lot of 'page flipping'. As discussed earlier, the numbering of pages and figures also underwent a bit of 'clean-up' to make things more in line with best printing format and practices.

The original of 'Opticks' was sewn on cords that were laced into the cover boards, which was the standard technique in the 18th century, and a very labor intensive process. To keep the price of the miniature version reasonable, a case-binding process was selected; in addition to being a less complex process, the case binding allows a significantly better 'finished operation' for the opening and closing the book.

The next decision point for the miniature version was to decide on the binding material and style. The original was done in leather with a red title label attached to the spine. The miniature volumes are bound in a split goatskin as it is very thin and works well in miniature books. Blind tooling was also applied, as was a red spine label to keep the miniature very close to the appearance of the original including the five raised bands on the spine. Thin cards under the

leather were used to create textural variations in the leather. The original was also bound with red headbands and the page edges were speckled with red ink, both of these features are incorporated into the miniature volumes.

As you can see from this short 'back story' there are a whole host of details to be considered when making a miniature book and the process is compounded when your task is to create a book as close as possible to an antiquarian original. I have to again congratulate the publisher, Tony Firman, on the finished bound book set. It is certainly well made, with a lot of consideration to the original, and the utmost in quality for the final product. 📖

REM ACROSTIC PHRASE CONTEST:

By Todd Sommerfeld

With the last issue of *The Microbibliophile* I did a review of the book *REM Acrostics*. I decided to have a bit of fun with some of my favorite REM phrases and present a bit of a contest for identification of the phrase usages. The rules as stated were 'identify the six books from where the phrase or word came from and a prize would be awarded to the first person to correctly identify the source REM books.

The phrases/word:

1. Colonial Besom
2. Sequentially Sequestered
3. Not A Single Copy For Sale
4. Scots Triple Whammy
5. Hexa-Hexa-Flexagon
6. Osibili

The correct answers for source of phrases:

The Collector's Clean Sweep
A Recipe For Moon Tea
Win, Place, Show
Second Roster of Lilliputia Spewed Out By REM
Elusive Bon Mots
Ere E Eme

There were no winners, so I will try my hand at a crossword puzzle, see page 24 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Oh, 44129
E-mail: Contratodd@gmail.com

LOOKING BACK,

Miniature Books, The Louis Bondy Catalogue 82, 1972

16 Little Russell Street, London, Telephone 01-405 2733:

70 KENNEDY (John F.) Inaugural Address of . . . 35th President of the United States, delivered at the Capitol, Washington, January 20, 1961. *Fine photographic portrait.* Number 49 of 1000 numbered copies. One of the copies printed on vellum, with each page within gilt borders; *Los Angeles, handset, printed and bound by Bela Blau, January 20, 1965.* Original vellum gilt, 47 pp., (2) colophon leaves, 42 × 34 mm., 1 $\frac{11}{16}$ by 1 $\frac{7}{16}$ inch, a lovely edition, £25
A miniature book of exceptional quality. Preserved in the original slipcase.

ANTIQUARIAN DELIGHTS:

The Little Flirt, A.J. Fisher, Publisher, New York, New York

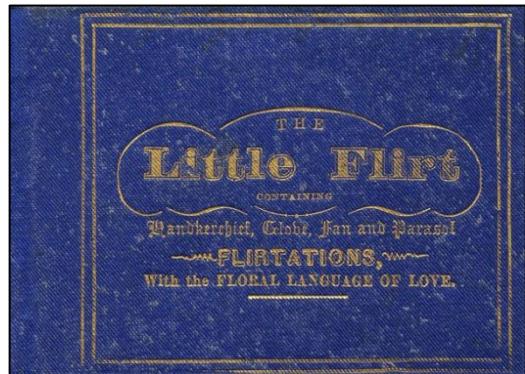
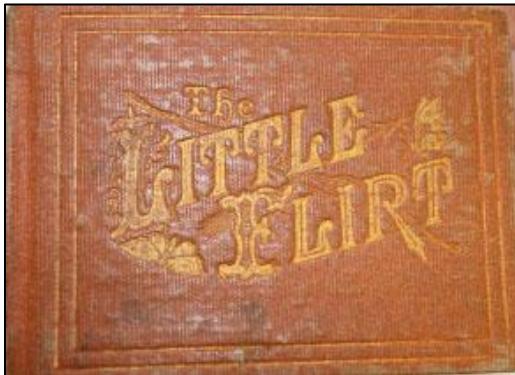


title page, 'for both editions'

The thing that is most interesting to me about many antiquarian books is that they provide us with a very clear and un-edited view back in time, sort of a looking glass into the past. The antiquarian book *The Little Flirt* is just such a looking glass, it provides a contemporary view of how the life and customs or should I say 'flirts' of the late 19th century. 'Flirts' are a universal articulations that have certainly been practiced across the ions of time but again it is interesting to see how they were used in the 1870s. *The Little Flirt* provides tips for executing and decoding flirtatious movements of handkerchiefs, gloves, fans, and parasols.

The Little Flirt was original published by the Alfred J. Fisher publishing company in New York City, in 1871. As you can see from the title page illustration the book was designed as a guide to be sure that the messages of 'flirts' were executed correctly and their intended meanings were deciphered with clear understanding. The book was obviously popular with the readers of the day as it enjoyed a 'reprint' or at least a variant binding, in two different colors, between the years of 1871 and 1882. The book is cloth covered and is 2³/₈" x 3", there are 32 pages printed with 14 silhouette images defining the various 'flirt' types; handkerchief flirtations, glove flirtations, fan flirtations, and parasol flirtations. The A. J. Fisher company was originally located at 98 Nassau St. and was at some time acquired by the William J. A Leider Company, at Number 60 Chatham Street, New York City.

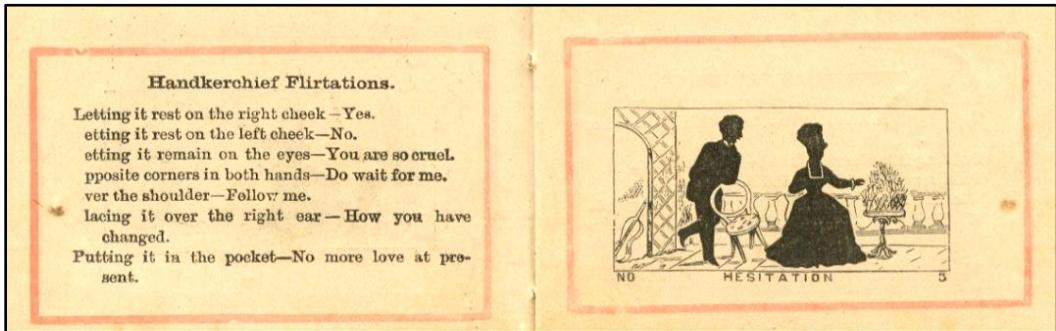
The copy of the book that the Lilly Library has as part of the Ruth Adomeit Collection is done in a 'rust colored' cloth and the copy that is part of my collection is done in a blue cloth. As you can see from the two illustrations (the Lilly copy on the left) the cover printing is also somewhat different as well. Both are done in a 'gilt format' but the actual wording is different and the earlier



copy was produced with an impression pressed into the cover material. The blue copy (on the right) also carries a colophon page with the name of the Leider Company, as the successor of the A. J. Fisher Company however; the 'publication' date is still printed as 1871. It is also interesting

to note that the A.J. Fisher Company was also a large producer of valentine cards during this time period, perhaps as early as 1835. As this series of transactions shows the ‘integration of product silos’, for marketing purposes is not something that was invented in the 20th century. Some of the publishing products of the A.J. Fisher Company were purchased by George C. Whitney, the man behind the ‘Whitney-Made’ valentine card company of Worcester, MA, not exactly sure of the date but certainly after 1871 and before 1882. As the original product line of the A.J. Fisher company included a certain number of comic or ‘vinegar’ products, for which George Whitney did not have any appreciation of or any interest in producing himself, so the remainder of the ‘printing plates’ and equipment were sold, to the ‘Leider Company’. *The Little Flirt* was obviously part of this corporate migration. The history of the ‘Whitney-Made’ card products is an interesting story; again, we bounce back to Worcester.

Within the various components of the ‘floral language of love’, there are various illustrations that highlight intentions, such as with the category of handkerchief flirtations, drawing it across the eyes, ‘*I am sorry*’ or folding the handkerchief, ‘*I wish to speak to you*’. As we move to ‘glove flirtations’ there are various hand movement actions for feelings of ‘agitation, acceptance, and the celebration’.



Overall, a very interesting book that lets the reader of today understand that the intentions of flirtations are not much different today from those of 150 years ago. Gloves or handkerchiefs or ‘LOL’ or ‘ILY’ it is all very similar. *The Little Flirt* is not exactly a common book that is offered for sale everyday but if you follow booksellers inventories and catalog lists you may be able to purchase one of these great windows into the ‘years past’. If you have an edition that was bound in a different color or with different colophon information please let me know as it may prove helpful, Good Hunting. 📖



BOOKS THAT ARE OUT OF THE BOX, Dard Hunter Miscellaneous Thoughts and Reflections, Volume 1 and Volume 2, Robert E. Massmann, Publisher:

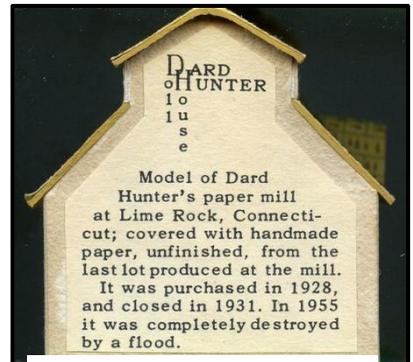
This book set is one of the most unique books on the shelf. The two ‘books’ are in fact both shape books and they are housed in a small slipcase which has included as part of its design and construction, a three dimensional model of the Dard Hunter paper mill that was built in Lime Rock, CT. Massmann created this book set in 1984 as a limited edition of 100 sets.

William Joseph ‘Dard’ Hunter (November 29, 1883 – February 20, 1966) was an American authority on printing, paper, and papermaking, including handmade paper. Hunter produced two hundred copies of his book *Old Papermaking*, preparing every aspect of the book himself: he wrote the text, designed and cast the type, did the typesetting, handmade the paper, and printed and bound the book, an impressive and unique achievement. By the way, the source of the name ‘Dard’ is somewhat of a mystery, I would be interesting in any additional information about his nick-name. Robert Massmann certainly made a few books in his lifetime and as part of his body of work, he published six books about Dard Hunter. The titles of the REM ‘Dard Hunter’ books are:

- *Dard Hunter Keepsake*, ‘Bradbury number 38’, 1971
- *Dard Hunter*, ‘Bradbury number 39’, 1971
- *Dard Hunter on Papyrus*, ‘Bradbury number 40’, 1971
- *Master Papermakers: Dard Hunter and Harrison Elliott*, ‘Bradbury number 59’, 1980
- *Checklist of Dard Hunter Books by REM*, ‘Bradbury number 66’, 1984
- *Dard Hunter: Miscellaneous Thoughts and Reflections*, ‘Bradbury number 67’, 1984

He spent many years developing his skills and based most of his publishing work from his Mountain House Press in Ohio. However, he wanted to be able to create his handmade paper from a water powered mill. Such a location became available in Lime Rock, CT; coincidentally the small town was also a bit of an ‘artist community’ at the time. Hunter converted an old iron foundry to his paper mill and between 1929 and 1932 he worked the mill to produce paper. The mill never realized a financially equitable operation, due in part to the ‘great Financial Depression’. However, Hunter returned to Ohio with enough handmade paper to support his publishing work for several years. The mill was destroyed by a flood after a hurricane in 1955.

The creation of the two shape books for this set was a huge undertaking. It is difficult to imagine the amount of work it took to cut and assemble the miniature mill. In addition, the cardboard mill is covered with a ‘veneer’ of handmade paper from the Hunter mill. The various paper components of the mill were also hand colored to create the stunning representation as shown in the picture. The slipcase is approximately 3½" x 2½" x ¾" tall. The slipcase is designed with a ‘false back’ so that the two miniatures do not slide too far into the slipcase and can be easily removed for viewing. The model of the mill is mounted on the slipcase and as previously mentioned veneered with paper from the Dard Hunter mill. The roof



‘left side end of mill model’

sections are colored to simulate the thatching on the mill roof. On the right side end of the mill, the chimney carries a 'DH' script as well. One rear side of the mill landscape is colored blue to simulate its proximity to the river, which powered the mill, and on the left side end, there is an informative plaque about the model and the mill. I was not able to determine why the plaque reads like a short 'acrostic' with the words; *Dard Hunter Doll House*. Who can help with this?

Volume One is a 'shape book', which follows the general silhouette of the 'end lines' of the mill building, the book measures $2\frac{3}{8}$ " x 2" and is bound with heavy cardboard front and rear boards. There are 40 pages to the volume, the actual text is printed on one sheet of paper, which was cut to the shape and glued to the page which is folded into the signature and the actual bookcase. The reflections are taken from various books authored by Dard Hunter, i.e. *My Life With Paper*, and *Peregrinations and Prospects*. The subjects range from an interesting note about his 'running off to join the army before he was old enough', spiritualism, bookmaking, publicity, and limited editions. All very interesting. There is also a tipped in picture of the actual mill with eight clerestory windows, the same number that are part of the model. One last comment, from the colophon, not seen before by me in a miniature book; 'Publication, design, typography, layout, carpentry, and hand coloring by Robert E. Massmann.' *Carpentry, Well Done!*

Volume Two is another shape book, a circular disc $2\frac{3}{16}$ " in diameter. The front and rear covers are bound in the same heavy cardboard as Volume One and the front cover is hinged to reveal two sets of 'half-moon pages'. The actual paper for the pages is noted as being part of the last 'batch' of paper produced at the Lime Rock Mill. Following the theme of 'Thoughts and Reflections' the message on the pages talks about 'retirement'. According to Dard Hunter, "When most men retire they take up a hobby...But paper is my hobby. If I retired, I would have to give up my hobby and go to work." The opposite half-moon side of Volume Two contains various paper samples that were produced at the mill along with a small paper bundle. In conclusion, this 'book set' is certainly far from a traditional format. Massmann was one of the great masters of creating books that were interesting, unique, and a source of conversation and enjoyment for those fortunate enough to have one in their library. 📖

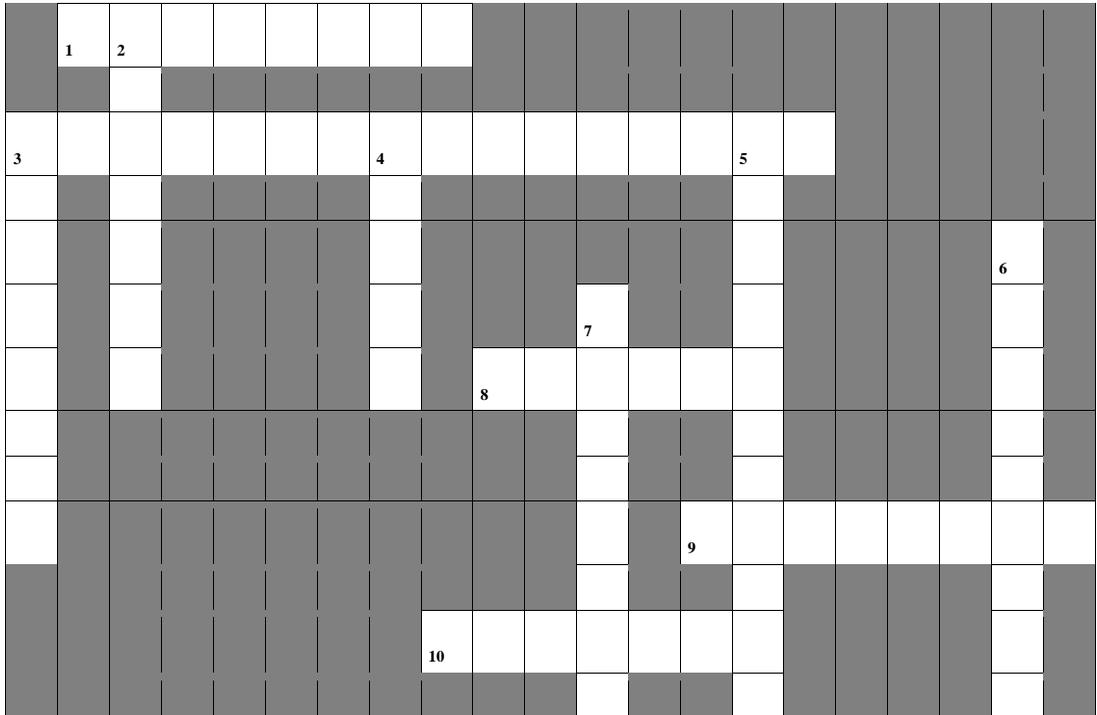


The set includes (L to R) Volume 2, the mill/slipcase, a sample pack of paper, and Volume 1

BIBLIOPHILE'S CROSSWORD PUZZLE:

By Todd Sommerfeld

Editor's Note: Todd is always interested in all things that are related to miniature books, titles, phrases, and bibliographic minutia. What better person to ask to do a crossword puzzle for the readers. This puzzle is 'general' in its word selections, maybe our next puzzle should be more focused on something like publisher press names, book titles, collection genre, books about books, book subjects, or ? We are requesting your feedback. The answers to this puzzle will be published in the next issue (May/June). Give it a try, hope you like it. Even better, if you would like to create a puzzle for the next issue, 'give it a try'.



Down

2. One way to acquire a book
3. Our favorite size
4. England's dean of miniature books
5. A process used to print a book
6. The place to be in 2015
7. Let's all get together

Across

1. Big man and his little books
3. Everybody's favorite miniature book magazine
8. This publisher's books are the 'gold standard'
9. He wrote the book on U.S. miniatures
10. The first periodical dedicated to miniature books

Try It ! 

A.J. ST. ONGE & ROBERT E. MASSMANN, (AJS & REM), The Questions Continue:

In our January issue, I asked two questions of the readers to see if we could get to a valid conclusion for the two questions that have been around for some time.

The first question was **just how many miniature books did AJS publish?** Maybe the better way to have asked the question would have been **how many miniatures had he begun in addition to the 46 that were published?** The optimum word is ‘published’. I believe that the answer is that there were three additional books that St. Onge had begun working on or considered but never finished:

‘**Jewish Religious Holidays**’ or ‘Calendar’, there is correspondence talking about this book going back as far as 1960, however, even though a ‘blank cover book’ was created, the book was never published due to incomplete editing on the part of the author. The blank cover book is part of the Francis J. Weber collection at the Huntington Library in California and carries the title ‘**Jewish Religious Calendar**’.

‘**The Communion Service of the Episcopal Church**’, again there is correspondence from St Onge, talking about his consideration of a book by this subject and title in the early 1960s time frame but no additional information has surfaced about a book by this title.

‘**The Inaugural Address of Jimmy Carter**’, information about this title dated just before St Onge died indicated that he had received publication (printing and binding) quotes from Enschedé of Haarlem, Holland. The date of this correspondence is January 26, 1977 according to notes that Robert C. Bradbury published in *The Microbibliophile* Volume XXVII, Number 2, November 2003. According to Bradbury’s information, this title would have been St. Onge’s 47th title.

The second question concerned the existence of information or the actual copies of a bibliographic listing developed by St. Onge and Robert Massmann outlining the St. Onge publications. The title of this work was reported by Bradbury to be ‘**Forty Years Later, a concise review of the St. Onge Bibliomidgets**’, Worcester, 1976. St. Onge wanted to wait until he had published 50 titles before he published this bibliography. On what bookshelf or what file cabinet does a copy of the bibliographic information reside?

Please keep me informed with any additional information that you may have on these two subjects. Who was it that said, “The fun is in the chase”? 📖

Editor’s Note: *My thanks to David Nicholson, a subscriber from Grafton, MA. for highlighting the above information about the ‘Jimmy Carter book’.*

**MY FAVORITE MINIATURE BOOK,
Nine Essays By Collectors of Miniature Books:
Published by Charlotte M. Smith, 1984**

I started this ongoing article with the November/December 2014 issue of *The Microbibliophile*, talking about the favorite miniature books of a few different collectors; beginning with James De Lancy, Ruth Adomeit, Robert Massmann in the November 2014 issue. I continued with Julia Wightman, Msgr. Weber, and Kalman Levitan in the January issue, and conclude with a look at the essays of Virginia Schoonover, Stanley Marcus, and Charlotte M. Smith and what they considered to be their favorite miniature book.

Virginia Schoonover was a person who was captivated by ‘medieval madness’ and was drawn to the illuminated books that were created during that period, truly works of art, with the hand lettering and illumination that was applied to each book. Virginia explains that it is difficult for a person who has been collecting for any length of time to select just ‘one’ favorite. However, she goes on to explain that the perfect book, the favorite book is one that encompasses all of the things interesting in one’s life, along with the perfection of execution that makes a prominent display of the book a necessity. Virginia was always interested in the medieval period; its music, art, and books. Her favorite was a ‘Book of Hours’, a facsimile edition of the ‘Duc du Berry’ of 15th century France. The facsimile is hand illuminated and ‘a wonder of perfection in each tiny detail’. The book is written in Latin with perfect calligraphy all bound with fine leather following the design of the medieval original.

Stanley Marcus, was a famous ‘storekeeper’ from Dallas. Marcus, being the Chairman of the giant store Neiman-Marcus, was well versed in gift giving but took a special interest to be sure that each gift he selected would pass muster to satisfy the interests, taste, and the needs of the recipient. At some point, he entertained a famous French art dealer at the Marcus home in Dallas. The dinner was simple but elegant and was a typical Texas style fare. After dinner, the conversation gravitated toward the miniature book collection Marcus had built. The art dealer was amazed at the depth and breadth of the books. He mentioned that he had just one miniature book, by Joan Miró, the famous Spanish artist, at his home in Paris. Sometime later, Marcus was visiting Paris and the home of the art dealer. The desert was served ‘sous glace’. Marcus was certainly surprised when he found under the desert dome not a regular desert but the miniature book the art dealer had described months earlier as his one single miniature book. Marcus describes the book as one of the jewels of his collection. He closed with the comment, “As I approach every holiday season, I recall the incident and become renewed in my inspiration to make my gifts carry the qualities of surprise, drama, and fulfillment....no place offers a better starting point to begin the Christmas search than a good bookstore.”

Charlotte Smith was the publisher of *My Favorite Miniature Book*. Her essay about her ‘favorite miniature book’ does not mention a particular book by name. She talks about many different publishers each with a unique contribution the ‘art of the book’ She defines then all as part of the ‘great adventure’. It is fitting that I end this series with the phrase that drives many a collector; ‘The fun is in the chase’. The joys of book collecting, PRICELESS! 📖

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. If you would like to learn about hosting the exhibit, please contact Jim Brogan, E-mail: jbrogan1@verizon.net. The current itinerary is as listed:

January and February 2015
Indiana University, Lilly Library
Bloomington, Indiana
<http://www.indiana.edu/~liblilly/>

March and April 2015
Chapman University, Leatherby Libraries
Orange, CA
<https://www.chapman.edu/academics/libraries/index.aspx>

May and June 2015
German American Heritage Center
712 W. 2nd Street
Davenport, Iowa 52802
<https://www.gahc.org>

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 the traveling exhibit with everyone. We can make this happen! Let's make it a 100% 'on the road year', reservations being accepted for July through December.

Check the MBS website www.mbs.org for additional information. 



HOW I GOT STARTED COLLECTING MINIATURE BOOKS:

By Polly Eaton

Editor's Note: Polly Eaton has been a miniature book collector and member of the Miniature Book Society for a number of years. As is frequently the case with miniature book collectors, we do not have as much opportunity to 'sit and chat' as much as we would like to as there is generally more than a few miles between our geographical locations. Polly's collection was introduced in the last issue. The story continues.

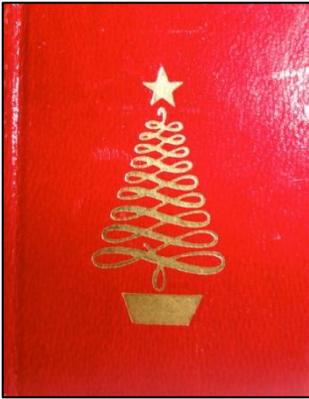
Many years ago a visit to the Art Institute in Chicago and the wonderful Thorne Rooms, inspired my interest in miniatures. Then in the mid-1960s, I started to think seriously about collecting and what fun it would be to design and decorate miniature rooms. I wanted to have period rooms that would be a joy to decorate. During this time I subscribed to 'Nutshell News' and the 'Miniature Collector' and learned a lot about how to get started.

There were a few classes in the Concord, MA area where I lived and it was not long before I was established in a starter group. My husband, Fred, was most helpful and managed to have a mini workshop built in our basement to accommodate my small scale tools. My first room was the library, the same one featured on my 2014 Christmas card [*featured in the January 2015 issue of The Microbibliophile*]. I found a wooden box that was open in the front and was perfect for the size of the furniture I had already started to collect. I worked on the paneled wall and fireplace and laid the floorboards to give it an authentic finish. The small narrow shelves were ready but where could I find the right size books? That is when I began to comb through my miniature magazines to find what I needed. Jane Bernier from Borrower's Press in Winterport, Maine was my first contact by phone. She started to send me a list of what she had available and I was able to begin to fill the shelves. I also found Barbara Raheb in California and we corresponded back and forth as I was buying books. Some of my tiny books had to lie flat making it more realistic. After completing the library, I went on to add a Williamsburg Dining Room, a Chippendale Bedroom, a very early General Store with four shops and post office. There was also a formal dining room, a circa 1700 kitchen and a child's bedroom that was decorated by our daughter, Susan. Each had to be furnished in keeping with the period and style of the house. That was a challenge that took me to dealers throughout the United States and the U.K. Hearing their stories and reminiscences brought a personal link to my collection.

My miniature rooms and five antique doll houses have been shared with many groups and libraries. For several years, they were exhibited at the Concord Museum's 'Olde Concord' Christmas event. I arranged the participation of other collectors in this seasonal program. Girl Scouts have visited our home to view the collection as part of requirements for The American Home Badge.

Of all the rooms I have assembled over the years, and the antique doll houses I have furnished, the library remains my favorite. About 25 years ago, I learned of the Miniature Book Society and promptly became a member. There are many people along the way whose sage advice has influenced my collecting---especially Anne Bromer. My first antique miniature book was purchased from Anne. Barbra Elliott, who was also a Reading Specialist in the Concord Public Schools, and I visited Anne in her home and were captivated by her delightful and varied array of miniature and early children's books. I discovered the fun of collecting sets of books and had much help from Robert Bradbury and his daughter Tracy, Anne Bromer, and Michael Garbett.

It is always difficult for a collector to choose a favorite book but after some thought I have decided that *A Christmas Parable* by Norman Forgue of Black Cat Press has to be my favorite.



The beautiful red leather, stamped with a fancy gold tree on the front cover and the title in gold on the spine, have made it a special book. Bela Blau, an accomplished artist, along with his wife, Mariana, bound it. In addition, there is an Alcott quote in the front that reminds the reader “Christmas Won’t Be Christmas Without Any Presents”. Having lived in Concord, MA for so many years I am always looking for special books about our very famous residents of long ago.

The year after I retired, I signed up for a furniture painting/decorating class that required driving by Helene Sherman’s lovely home. I had met her briefly when a few miniature book collectors met in the Lancaster area. I reconnected with Helene and often stopped for tea and a book tour. She showed me her unique work and introduced me to fore-edge books of

which she had two very large volumes. It was not long after that visit that Fred found one for my birthday. I did learn so much from Helene who was truly a gifted artist.

I am happy to have friends who are collectors, too, and are willing to collaborate on various projects. The 2014 Conclave in Boston was a great success and I was delighted to have found some special books for my collection and to have seen old friends. I was also happy to have met new members. Father Joe and his committee did a wonderful job planning the program.

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MEET THE COLLECTOR:

By Nina Mazzo



Nina’s treasures

Wandering the Walt Disney Family Museum in San Francisco one day, I spotted a unique display on miniature books. I was awed and amazed as I gazed at the exhibit and when I returned home began a search on miniature books. Reading the book by Anne C. Bromer and Julian I. Edison (*Miniature Books – 4000 Years of Tiny Treasures*) provided this “newbie” a great deal of information on the history and context of miniature books.

The book mentioned the Miniature Book Society and that led me to Karen Nyman who has been a wonderful resource for me as I decided to wade into this unique world.

I began collecting Hazeltine and Piso Company almanacs. As a tech and gadget person, they make me smile as I think of those folks who used these as I use my smart phone.

The 2014 Boston Conclave provided me with a marvelous opportunity to meet a variety of people who willingly shared their enthusiasm and knowledge. I marveled at the work of Jarmila Sobota and her work is on my wish list. There is no set plan to collect specific eras; at this time I simply enjoy

collecting those books demonstrating artistic expression or exacting workmanship or ones that fit my other interests. My collection therefore has a wide variety including: *Sun Tzu, Art of War* (Miniaurbuchverlag); *Kadigan* and *Dracula's Guest* (Bo Press); as an amateur astronomer I have acquired *Newton's Opticks* and *The New Heavens* from Tony Firman Bookbinding and recently *Stars* by Jill Timm of Mystical Places Press; *Land of the Inca* and *First Emperor of China* by Carol Cunningham of Sunset Press and finally several finds from Karen Nyman Miniature Books. My husband enjoys photography and surprised me with his miniature book design of flowers on beautiful art watercolour paper.

Isn't life wonderful when one day by chance you happen upon an exhibit and almost overnight you have added a word to your vocabulary – minibibliomania!

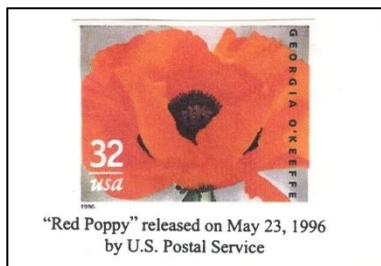
Contact information: Nina Mazzo, E-mail: ninamazzo@me.com

GEORGIA O'KEEFFE, AN UPDATE:

By Robert F. Orr Hanson:

Georgia O'Keeffe was one of America's greatest painters. Moving from New York to New Mexico in 1934 she delighted in painting the outdoors—its flowers, mountains, cliffs, and the like. She first lived in Ghost Ranch located in the northern part of the state and then purchased a home further south in Abiquiu (Ab-e-cue). There she had a glorious view of the mountains she loved. In 1986, she passed away at the grand old age of ninety-eight. This piece will serve to highlight one of her highest achievements...please read on.

In 1998, I edited and published the above title in miniature book form. There are at least ten full size books, one hundred newspaper and magazine articles and one video that I know about, but only one tiny tome commenting on the life and work of this celebrated artist.



Measuring 2 1/2" (wide) x 1 5/16" high, this little book contains 73 numbered pages plus a colophon. The late Don Brady bound the sheets in a clack cloth with white endpapers. He did a magnificent binding of the book, as usual. Gold title lettering graces the front cover and spine. To further enhance its beauty, the frontispiece page carries a red and black, 32-cent, commemorative postage stamp, "Red Poppy", by Georgia O'Keeffe, which was released on May 23, 1996 by the U. S. Postal Service.

The following describes the book's contents: after the "Introduction" there appears these chapter headings: "Georgia O'Keeffe—An Overview", "A Long Life In Short", "Ghost Ranch", "Abiquiu", "The Paintings", "The Georgia O'Keeffe Museum", and "Georgia's Book Room". The numbered and signed edition was completed in July 1998 "under the clear and heavenly blue skies of New Mexico—a painter's paradise".

The Update

The Georgia O'Keeffe Museum, located in downtown Santa Fe, opened to the public on July 17, 1997. The 13,000 square-foot renovated building became a reality through the philanthropic

generosity of John and Anne Marion of Fort Worth, Texas and the Burnett Foundation for which Anne Marion lends a guiding hand.

The memorable moment in O’Keeffe art was reached on November 20, 2014 when a painting by Georgia O’Keeffe titled “Jimson Weed/White Flower No. 1” was sold at Sotheby’s New York auction office for the handsome sum of \$44.405 million!

Painted in 1932, this masterpiece measures 48" x 40" and is a large white flower against large green leaves. There were seven bidders with an anonymous telephone bidder being the happy winner. The auction estimates were between \$10 and \$15 million.

Further, two other O’Keeffe paintings were: “On the Old Santa Fe Road” (1930-31) at \$5.93 million and “Untitled (Skunk Cabbage)” at \$941,000. Both sales exceeded the auction estimates. The three works of art were sold by The Museum to expand its acquisition fund, which now stands at \$50 million.

In conclusion, I find it most gratifying, as a collector and publisher of miniature books, to learn about the many diverse topics covered in them—to wit, Georgia O’Keeffe’s works are only sixty miles north—“as the crow flies”.



Jimson Weed/White Flower No. 1

There you have it!



Contact information: Robert F. Orr Hanson, 12200 Academy Rd. NE #1222, Albuquerque, NM 87111

**JUST CLICK TO ‘COMPLETE PURCHASE’,
Rare Ornithology Book Sells Online for \$191,000:
Reported by Jim Brogan, sourced from ‘ABEBOOKS.COM’**



(February 2015) Online book shopping entered the six-figure era after AbeBooks.com sold a rare ornithology book from 1765 for \$191,000, smashing the record for the most expensive item to sell on the Internet marketplace in its 19-year history. The book was not a miniature book but it does highlight the changing world we live in and how much marketing and retailing has changed in only a few short years.

The book's lengthy Italian title can be translated and shortened to *A Natural History of Birds*. Published in Florence, in Italian, in five volumes, it contains 600 beautiful hand-colored engraved plates of birds. The book's artwork was drawn and etched by Violante Vanni and Lorenzo Lorenzi, while the text was penned by Saverio Manetti - an Italian physician, ornithologist, and director of the botanical garden in Florence from 1749 to 1782. Commissioned by Maria Luisa,

the Grand Duchess of Tuscany, the book took 10 years to complete. This copy's fine condition enhanced its value along with the fact that it is a scarce book - only 10 complete copies have been offered at auction in the past 40 years.

“We're thrilled to have sold such a valuable book for one of our booksellers,” said Richard Davies, merchandising manager at AbeBooks. “We have been expecting a sale of this magnitude for some time. In 2013, we sold a book worth \$60,000 and last year we had two sales of books priced over \$40,000. A small number of people are comfortable spending large amounts of money online.”

In the last issue of *The Microbibliophile* we presented two booksellers that operate their business plan from an almost 100% online model. That is not to say that there is not a place for ‘bricks and mortar’. The message is that online selling and purchasing are a major component of our world today. There are many safeguards that are in place today to insure that the ‘seller’ correctly defines the product and the buyer ‘receives’ what was purchased. Accurate descriptions and illustrations, in both printed and online catalogues are a key to a satisfying transaction.

What are your thoughts and experiences, both the good, the bad, and the ugly? 

TERMS and DEFINITIONS, Imposition:

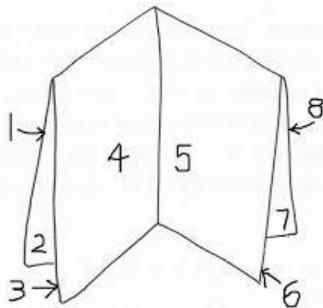
Imposition is one of the fundamental steps in the prepress book printing process. It consists of the arrangement of the printed product’s pages on the printer’s sheet, in order to obtain faster printing, simplify binding and reduce paper waste.

Correct imposition minimizes printing time by maximizing the number of pages per impression/image, reducing cost of press time and materials. To achieve this, the printed sheet should be filled as ‘fully’ as possible. As a simple example, if your paper sheet size were 14" x 14" you would normally not want to just print one 3" x 3" page on the front of the printer’s sheet. You could possibly print four rows of four pages on each side of the sheet, (4 images x 4 rows = 16 images) x 2 (using the reverse side of the sheet) could yield as many as 32 page images.

The arrangement of pages on the printer’s sheet is affected by various other parameters that must also be considered:

- **Format:** The size of the final product/image, the size of the finished page determines how many pages can be printed on a single sheet.
- **Number of pages:** The final/total printed product obviously a ‘book’ of 4 pages requires a simple solution while a finished ‘book’ of 60 pages requires a far more complex solution and planning effort.
- **Stitching/binding method:** How will the sheets be placed to form the signatures that compose the finished book, again a small number of pages is a far more simple solution than a book of many signatures and many pages
- **Paper fiber direction:** Many papers have a ‘grain’, which define the alignment of the paper fibers. These fibers must run lengthwise along the fold, which influences the alignment, hence the position, of the page images on the printed sheet.

To understand how the pages are related to each other, an imposition dummy may be created. This is made by folding several sheets of paper in the way the product will be printed and folded. A sample copy is then created, and this can help the printer with the final pagination of the product. As you can determine, this process can get very complex very quickly. Imagine how much work it would be to arrange the sheets using a traditional printing press with trays of movable type etc. You will certainly appreciate the work and effort that someone like William



page positions on a folded sheet

Lewis Washburn, Norman Forgue, or James Weygand spent on their miniature creations. Today, in the modern world of digital printing there are various software products that will determine the various options that are available to a printer and allow them to create a draft in a relatively short time frame.

I hope this brief explanation of the term ‘imposition’ has provided you with a bit of information that you may find informative and useful. There are certainly many books that explain the process in much more detail and with a greater explanation of the many considerations to be thought through. The simple diagram to the left should serve to ignite your creative interests, make a model, and ‘fold the sheet for yourself’. 📖

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS, Rabbi Kalman L. Levitan, (KLL) (1917 – 2002): By Jim Brogan

Kalman L. Levitan, (KLL) is a name many miniature book collectors are familiar with as the name appears on the bookplate affixed to many miniatures, certainly a record of their provenance. The rabbi had assembled a large collection (over 2000 volumes) of miniatures through the years and chose to share his books with other collectors, hence the wide distribution of his books with the bookplate. KLL spent 30 years in the U.S. Navy and Air Force attaining the rank of Colonel, as a Chaplain. He was an active teacher of Judaism. He received his BA from Yeshiva University, Master of Hebrew Letters from the Jewish Institute of Religion and Doctor of Divinity from Hebrew Union College. He did graduate study at Harvard Law School and Columbia University.

In addition to his military and religious duties, KLL found time to be an avid collector of miniature books, author books, and contribute a significant amount of time to the formation of the Miniature Book Society. Working within the timeframe of the first ‘Grand Conclave’ which was organized by Miriam Irwin in 1983, KLL organized a meeting of miniature book collectors in Ohio to coincide with Miriam’s conclave of miniature book collectors. The two groups held a joint meeting on September 4, 1983, actually a picnic, hosted by Miriam Irwin and agreed to form the Miniature Book Society, as documented in the first issue of the *Mini Bits*, Volume 1 Number 1; this was predecessor of the current *MBS Newsletter*. Given that KLL was a military officer it seems that he was in possession of the ‘take charge training’ that set things in motion. He was elected as the first ‘Chairman’ of the MBS, this title preceded the title of President in those early years. KLL wore many hats in the initial years according to a short recap published in the October 2003 issue of the *MBS Newsletter*; Chairman, Secretary, Treasurer, group communications author

with the *Mini Bits*, keeper of the member lists, and general organizer. There were a lot of things to get done to move the organization past ‘first base’ in the formative years, and KLL was one of the driving forces who pushed the process and the organization along. One item of interest that I did read in his ‘obituary notice’ printed in the October 2002 MBS Newsletter about KLL, written by Dean Gattone, “he was always proud of how self-sustaining and professional the Society had become”.

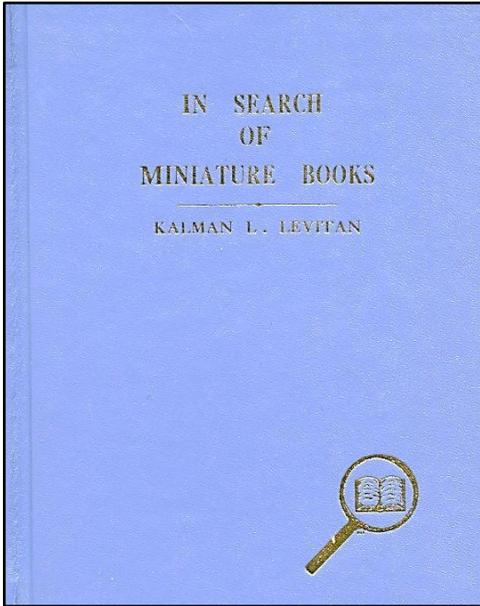
Beginning many years earlier, when he was a child, Rabbi Levitan's father gave him a pocket-sized Hebrew prayer book, printed in Warsaw in 1903. That was the beginning of a miniature book collection that grew to more than 2,000 volumes, some so small they came with a magnifying glass. The collection spanned five centuries and includes many rare and precious volumes. His wife remembered the smallest volume she handled. “I was holding it with tweezers and the doorbell rang. I dropped it,” she said, laughing. “We never did find that book.” KLL published his own miniature books as well as wrote and edited various volumes about miniature books. KLL was a man who wanted to share his good fortune with other collectors both from the perspective of his knowledge about miniature books as well as his book collection.

I think it is fitting to share with you a story that was provided to me about KLL by Neale Albert, Past President of the MBS;

“ It is a very long time ago. I had commissioned the Cliveden Library room. It needs books. I am buying fake books, with no text, when almost by accident I learn of real doll house books. I begin to purchase them for the shelves in the library. Then one day I am reading the latest edition of *Nutshell News*, the then best doll house magazine. There is an article about Kal Levitan having sold some beautiful miniature books. So I write to him, asking him to let me know if he ever wants to sell any more. Several years go by without word from him. Then one day I get a call from him from Florida I believe. He tells me that he has decided to sell his entire collection of miniature books at auction. He is about to go home to finish packing them up. He invites me to fly to his city, I can't recall which one. He meets me at the airport. He drives me to his home. He shows me to a bedroom, which is adjacent to the room in which all of his books are in packages, not yet closed. He says I can select anything I want to purchase. And that he will not argue about prices. Whatever he paid to buy the book that is what I have to pay to buy it from him. I'm in heaven. I carefully search out those doll house size books which I don't already have. When I'm finished he takes me aside. He says that soon I will start collecting the larger miniature books. He says that he will show me which to purchase. The first thing he shows me is his complete collection of the St Onge books. He says I should buy it because I will never be able to assemble a complete set. So I buy it. He is right. I start searching through the boxes again. Eventually I have purchased perhaps 500 books from him. Now my library is company and I am started on a collecting frenzy which ends with me having more than four thousand books. All because Kal was such a nice man.”

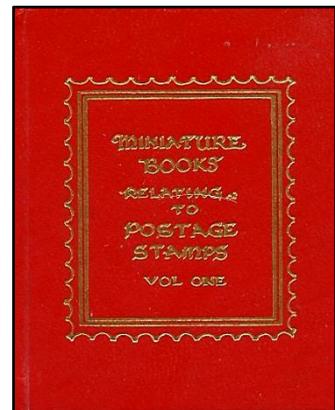
KLL was a very organized man for sure, a discipline derived from his military training and religious service. I spoke with Caroline Brandt who also worked closely with KLL over the years. She mentioned that on one occasion, she visited his home to see his book collection and was very impressed as to how the collection was organized and documented, even in the days before computers. As time went on, KLL contributed several articles to the *MBS Newsletter* to again share his experiences with the many members. One article in particular that I want to point out was published in the January 1990 issue and titled ‘To Catalogue or Not To Catalogue’. It certainly ties in very well with the series that ran in *The Microbibliophile* during 2014 about book collecting. This was the dawn of the computer age for miniature book collectors, as KLL talks about the first thing he does when he receives a new book is ‘boot up his Macintosh’ and begin entering the details about the book. The process reads like an ‘MBA course’ in book cataloguing with designations for title, publication dates, keys for appearance, publisher’s codes, etc. etc. Always room for more information that may or may not be needed but good to have in any case. I

have to agree with KLL that all of that effort may seem like a lot of work; however, 'It is a major part of the pleasure of collecting and enhancing the joy of the hobby'. Julian Edison recalls, in the *Miniature Book News*, Number 67, December 1990, that he wanted to know how many miniature books had been published between 1987 and 1990. KLL had the answer with a few 'clicks' on that Macintosh, as he kept outstanding records regarding all publications and ephemera about miniature books.



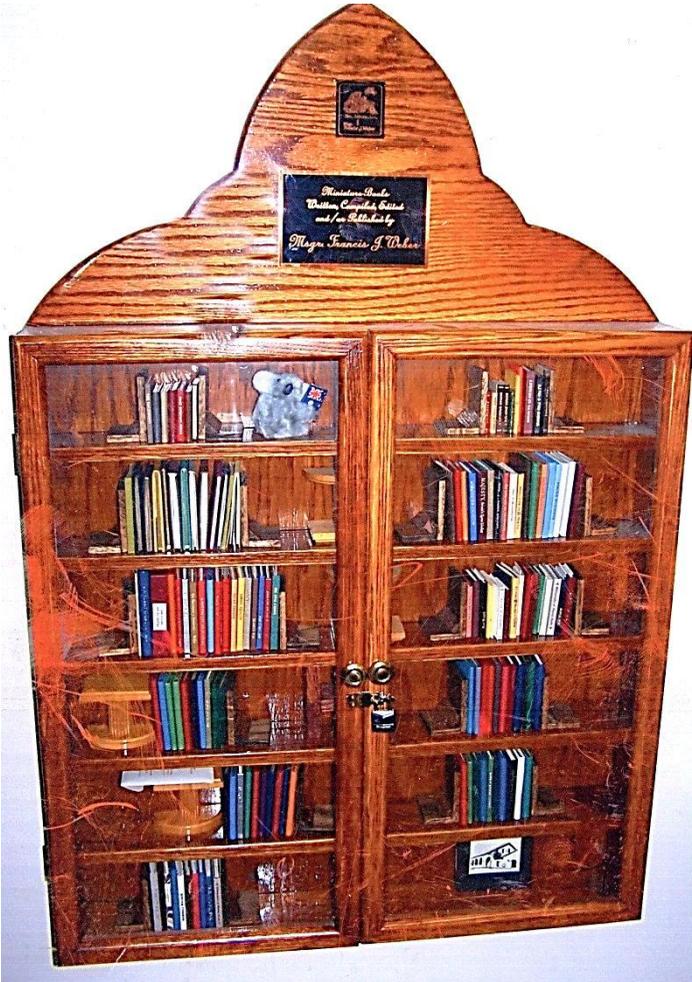
KLL wrote and compiled several books, some research books and more than a few miniature books. His compiled, standard size, research opus is titled: *A Collection of References Pertaining to Miniature Books Annotated Bibliographic Citations of Books, Bibliographies, Catalogues, pamphlets, Periodicals articles, Newsletters, Book Lists with prices, Foreign Language References & Miscellaneous Newspaper Clippings*, published by (Kaycee Press), (Palm Beach Gardens, Florida) (1985). Kaycee Press was the name of the publishing press that KLL created. Within this volume there are more than 400 entries defined across the title category. Additional sections pertain to an index of authors, newspaper articles, and various notes all pertaining to miniature books. How about this for some distant information; an article titled 'Meet Worcester's Publisher of Miniature Books', by John Guy Laplante, writing for the *Worcester Sunday Telegram*, dated December 18, 1960. This is enough interesting

information to keep you busy for a long long time. Along the lines of miniature books, he created a beautiful hard bound two volume set titled *Miniature Books Relating To Postage Stamps*, published by the Black Cat Press, 1983, coincidentally, Robert E. Massmann wrote the Forward to this book. Also during 1983 KLL authored a small pamphlet format book titled *The People of the Little Book*, this was printed by the Black Cat Press under the press name of Kaycee Press. The colophon defines this as a 'keepsake'. Additional information is provided to describe the book at a "Memento of the first Miniature Book Collectors meeting held in Englewood, Ohio, over the Labor Day week-end, September 3-5 1983, concurrently with the first Miniature Book Publishers Conclave and Miniature Book Fair held at Tipp City Ohio." There you have it the two groups together prior to the forming of the Miniature Book Society. *In Search of Miniature Books* followed in 1985, again from Kaycee Press, a standard size collection of references pertaining to miniature books with annotated *bibliographic citations of books, bibliographies, catalogues, pamphlets, periodicals, articles, newsletters, book lists with prices, foreign language references*, and miscellaneous newspaper clippings. There were two additional miniature books



ASUSA PACIFIC UNIVERSITY, The Weber Collection:

I received an interesting press release from the Archdiocese of Los Angeles a few weeks ago:



“Msgr. Francis J. Weber has given his personal collection of Weber miniatures to the Library at Azusa Pacific College. More miniature books have been written, edited, and/or compiled by Msgr. Weber than any other person, 130 by the latest count. Several more are in preparation, including one on the famous Sister Corita and her ‘love’ stamp issued by the United States Postal Service.”

The release arrived with a glossy picture of this fine custom made cabinet to house the miniature books. Congratulations to Msgr. Weber on his many many achievements and his contributions to the world of miniature books over the years and this most recent contribution to the Azusa Pacific University. I am sure that the collection is a well appreciated addition to their Special Collections and will serve students well for all the years in the future. 📖

PUBLICATIONS RECEIVED:

Fine Books and Collections Magazine, Winter 2015, a large format, full color, glossy magazine devoted to fine books, collections, and printing. The current issue includes a cover feature about 'Hemingway's Havana'. Also a very informative article about 'Bibliographies of Bibliographies', by Joel Silver, plus an excellent article about 'young illuminators'. The BLOG that is associated with this magazine is a 'five star production' loaded with additional information for the bibliophile, like a new issue of the magazine each day. The ongoing features of 'Bright Young Librarians' and 'Bright Young Collectors' are of particular interest to me and will provide you with some special insights. One additional feature of interest is the BLOGROLL, which is a 'section of the BLOG' which provides you links to many additional book related blogs; booksellers, rare book libraries, schools, some U.S. based, some international. Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine.com

Das Miniaturbuch, a German publication, written in German, but full of interesting miniature book activities and notifications of new books etc. The publication is a full color booklet measuring 8" x 5⁵/₈" this issue is 32 pages plus the covers.

Miniaturbuch Journal, a German language quarterly publication, 32 pages, edited by Dr. Horst-Dieter Branser of Lupzig. A full size glossy full color publication that is loaded with interesting articles and notices of activities etc. In the current issue there is a multi-page article about the MBS Conclave in Boston. I hope that we will be able to provide you with a translation of various articles from this venue in the near future.

Mix it up a bit with new subjects...diversity is the spice of life...add some 'hot sauce' to the chicken soup. Be careful, you may like it. 📖

CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 54, 96 items with color illustrations, organized by publisher within size, less than 1 1/4" tall and then up to 3", another great catalogue. Contact info: 702 Rosecrans Street, San Diego, CA 92106-3013; phone 619-226-4441; website: www.KarenNymanMiniatureBooks.com. E-mail: karennyman2@cox.net

Catalogues and the booksellers are wonderful friends and great resources. 📖



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UPCOMING EVENTS:

34th Annual Florida Antiquarian Book Fair,

March 13th -15th, 2015, St. Petersburg Coliseum,
Additional Information <http://floridabookfair.blogspot.com>

The Chicago International Vintage Poster, Print & Photography Fair

March 27th -29th, 2015, Chicago Cultural Center, 77 East Randolph Street, Chicago
Additional Information: <http://www.flamingoeventz.com/show-calendar/44-the-chicago-international-vintage-poster-print-photography-fair.html>

Manhattan Vintage Book & Ephemera Fair and Fine Press Book Fair

April 11th, 2015 869 Lexington Ave. (66 St.)
Additional Information: <http://www.flamingoeventz.com/show-calendar/15-the-manhattan-vintage-book-ephemera-fair-the-fine-press-book-fair-the-shadow-shows.html>

The Caxton Club / The Bibliographical Society of America / The Newberry Library 2015 Symposium on the Book,

April 18th, The Newberry Library, 60 Walton Street, Chicago, IL
Additional Information: <http://www.caxtonclub.org/events/2015-symposium-on-the-book/>

Take a day off, see what is going on, say hello and talk about miniature books with someone you do not know and make a new friend. 

LETTERS TO THE EDITOR, Notes from the Readers:

*I will start by simply saying –WOW- on the January issue. Packed with fabulous tidbits and trivia and loaded with fascinating facts. My favorites - reviews are so helpful for those of us who are always on the lookout for an addition to our library ; must admit I have seen the Caldecott and Newbery stickers but did not give much thought to them as I assumed it was some publishing marketing tool; top favorite this month was the article about Girdle books - amazing and thanks for the addendum so we can check on further information; moving along - intrigued by the acrostics; news from across the pond - I would really enjoy learning about the European vendors of miniature books and finally today I received my first issue of Fine Books and Collections (learned about through your ad)
Bravo on a job well done and much appreciated! Nina Mazzo 01/25/2015*

Another great issue, they just get better all the time. I like the new features for the antiquarian and non-traditional books. The antiquarians are not something that you think about all the time but provide an interesting look at how things were done in the 'old days'. Eric Clayton, 02/02/15

Wonderful article on E. Helene Sherman, a talented woman and contributor to the world of art and miniature books. JES, 01/20/15

THE MICROBIBLIOPHILE MARCH 2015 FRONTISPIECE, 'Write the Story for the May/June Issue':

Here is your opportunity to become an accomplished and published 'master of the pen'. The image will be used as the frontispiece for the May 2015 issue of *The Microbibliophile*.

'Senne visits the print shop'



Image original created by Anton Pieck

There are no particular rules regarding the length of the story, the choice is yours.

When I look at the image, I see this as a continuation of the journey of a young microbibliophile, Sanne whom we met in the January 2015 issue. From our current frontispiece we learned that she is a collector of miniature books and she is excited that a Conclave that will be held in Amsterdam and is making some 'keepsakes'. Her favorite bookshop owner Mr. Biejers, has promised to introduce her to some of the collectors and publishers. During this month's trip to town, Sanne and her mother have to shop at the apothecary. Are Sanne and her mother going to Mr. Biejers' shop next or maybe another book dealer or the book printer? What do you see? Gather your thoughts and weave the tale to share with the readers. Fact or fiction, your choice.

The deadline for submitting articles for the March issue will be April 15, electronic or paper submissions, either way, the choice is yours, Email: editor@microbibliophile77.com or *The Microbibliophile*, P. O. Box 5453 North Branch, NJ 08876. 📖

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.



Darleen Cordova is looking for (Hazeltine) Piso Pocket Book Almanac for 1918 to complete her set and two books written by Francis J. Weber: the 1997 regular edition of *Dogs at the California Missions*, (REM Miniatures) and the 1969 vellum bound edition of *What Happened to Junipero Serra?* (Bela Blau).
Contact information: E-mail: c.cordova@sbcglobal.net or call (714) 808-9648.

Melinda Brown is seeking, Takebayashi, Tetsu and Zensaku Toyohara. Volumes 3 and 4 of the four volume set entitled *Kitō Shōno*. Osaka: Aoki Kozaburo, 1880.
Contact information: E-mail: Minibks1@verizon.net

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

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, MAR.'85, JUN.'85, FEB.'86, MAR.'88 and #36, #45, #60, #63, #65, and #69, 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: karennnyman2@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

Stephen Byrne is looking for a Gleniffer Press; *3 Point Gill Titling Catalogue*.
Contact information: E-mail: sb@finalscore.demon.co.uk

Jim Brogan is looking for a volume from REM publications; *REM Miniatures, A Record and A Sampler, Part III*, a 'miniature scroll' with decorative wrapper and tie ribbon, 1^{15/16}" x 6" and *Chapel of the Holy Cross*, by Msgr. Francis Weber, published by Hagus Alley, 1981
Contact information:
E-mail: jbrogan1@verizon.net

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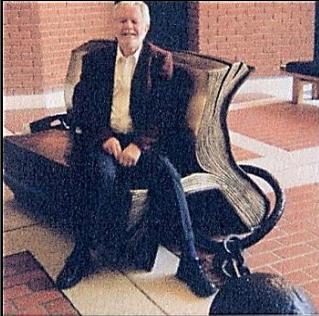


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Email: editor@microbibliophile77.com (**Deadline for May issue is April 15, 2014**).

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