

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

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*Warm Days and Cool Summer Nights,
One of the Joys of Life!*

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'Sanne Is Ready For the Conclave' by Jim Brogan



Image courtesy of www.iamachild.com by Anton Pieck

Editor's Note: With the last issue, Sanne was visiting Beyma's Print Shop as part of her preparations for making her Conclave keepsakes. As the Conclave is scheduled to begin in a few short weeks she has finished her keepsakes and is visiting Amsterdam with her mother and Ruben one last time before the Conclave. The city is alive with so many shops and activities and so many people. Sanne wanted to make a list of the book shops that the attendees might want to visit.

“Ruben and I are visiting some of the book shops along Dijssehofplantsoen street. There are so many shops and so many sights to see. There are bookshops for new books and old books, some expensive and some not so expensive, it could take a long time to visit them all. Many of the shops put their books on the sidewalks so it is easy to see what is available. I am glad that I finished my keepsake book a few weeks ago so that I now have some extra time. Did I tell you that I decided to title my keepsake *WELKOM!* I have to meet Mother back at the hotel by 4:00 PM so we can have an early dinner and then ride bicycles along the canals as the sun sets in the evening. I am sure you will love your visit to Amsterdam.”

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

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Greetings from the Squeaky Roll Top Desk:

This is one of the finest times of the year in my estimation. The sun is high in the sky but there is plenty of shade while sitting in the gazebo. The chair cushions seem to wrap around you and you can just sitback, hear the small tones of the chime rods mounted in the maple tree as well as listen to the water splashing into the japenese water ern. The breese blows up from the large field out back and can provide you with some gentle cooling as you sit and read a book or maybe just flip the pages of one of the endless supply of catalogues which somehow make their way to the door. A few days ago my grandson came to sit for a few minuites and have some sherbert. His comment was “this is good because you can taste each of the three flavours, much better than even the chocolate and vanilla ice cream, because it is colder”. Well to be that young again , but who would get the sherbert? It’s off to First Grade for him in the Fall, a new book bag and a big yellow bus.

Speaking of traveling, we are all ready for the MBS Conclave in Amsterdam beginning on August 7th. We are going to arrive a few days early so we can be sure to find the right hotel and maybe see some sights ahead of the Conclave. It should be a great time for all. Joan Knoertzer has promised to write the ‘Conclave Recap’ again and it will be published in the September issue of *The Microbibliophile*.

I received a few notes and corrections about the Bradbury 100 List that was published in the last issue. I have noted these in a short correction for your ongoing record. Thanks to Caroline Brandt for the additional information. The mystery of the 1928 Kingsport Press miniature book goes on. Many of the readers enjoyed the details of the article about the ‘salesman’s sample’ but no one had any new information about the 1928 book. Sometimes patience is indeed a virtue and perhaps a new tidbit of information will ‘pop-up’ and lead to a door which when opened allows you to enter a bright room filled with new information, bibliographic trivial gold. Thoughts, information, and questions, at your convenience please. A single thread may help complete the rug.

The current issue contains six new miniature book reviews. Included are a micro-miniature book from Barbara Brear, two books from the Plum Park Press, one title with two editions of a book from Bo Press, an accordion book from a new press name; Cider Press, and an outstanding bibliography by The Final Score. I need some suggestions from the readers as to whom should be included in future articles about famous miniature book people. We have covered a lot of ground over the last three years so I request your feedback and suggestions.

I am still looking for your input regarding our monthly features: Antiquarian Delights and Books That Are Out of the Box. I am sure that you have some special items in your collection that everyone would like to hear about. If you need help with the story line just give me a shout. The more eggs there are in the pan the better the omelet.

Please share *The Microbibliophile* with a friend and your librarian, if they like what we offer, I can send them a post-paid 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 book 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. Enjoy life for all it has to offer.



FOOD FOR THOUGHT:

“Far and away the best prize that life has to offer is the chance to work hard at work worth doing.”

Theodore Roosevelt



MINIATURE BOOK REVIEWS and CRITICISM:



Examples of the deluxe editions and their associated slipcases

The Orchard of Chance, by Prue Batten, published by Bo Press Miniature Books in 2015. Another miniature book creation forged with the story by Prue Batten and the visual imagination of Pat Sweet. As the reader turns the pages, we learn that the location of the adventure is the fairy tale land of

Eirie. The unnamed heroine fell asleep in the afternoon and then opens her eyes and finds herself in a very large and mysterious house, part of an estate named ‘Carricklow’, filled with ‘dwellers’ in the ‘Other World’. The heroine jumps up and begins a rapid run to try to find an escape path from where she is. Some of the ‘Others’ hunt her, some help her, and some seem to be neither friend or foe. The story is filled with vivid descriptions of elaborate clothing and colors.

From the publisher’s website we learn, “When Prue sent me this story, I was struck with her lovely descriptions, especially of the color and texture of clothing. I wanted so much to design the costumes for this story that I turned this idea into the illustrations for the book. Since embroidery plays such an important role, I’ve bound the ten copies of the deluxe edition in cloth, beads and thread that evoke the wonders of the writer’s descriptions.” There is also a reference to Adelina, the embroiderer, from *The Stumpwork Robe*.

As the story winds through the estate garden the heroine explains, “I began to run as the Faren reached the clearing, my feet skimming across the dew-wet grass. I came to the wicker gate but it was locked.” “She’s a beauty, I see her, she’s mine!” shouted one strong thrilling voice. “No!” I

screamed. The latch clicked, the gate swung open, and I fell through into the yump trees stamping over fallen petals.... “The Orchard of Chance was just that and I wouldn’t be visiting again”... The End... or is it?

The book is published in two editions; a deluxe edition, (10 copies) priced at \$185 and a trade edition, (100 copies) priced at \$42. Each edition is 2⁷/₈" x 1⁷/₈" and both contain 80 pages, 6 illustrations, and one fold out map. How could you ever know where you were without the map of this estate of adventure? The deluxe edition is supplied with a slipcase which measures 3¹/₁₆" x 1⁷/₈". The deluxe copy is bound in a pale butter colored paper with gold and gray dandelions and a fabric of queen Anne’s lace. The spine and the slipcase are decorated with layers of semi-transparent silk chiffon and metallic iridescent tulle, done in shades of beige, pink, or gray. There is a line of tiny beads attached and embroidery running across the beads. Each of the ten copies is similar but not exactly the same as the colors of the fabric and stitches are all hand applied. The slip case is decorated in this fine style as well. The trade edition book is bound with the same cover paper but does not include the elaborate cloth and embroidery work. The seven illustrations and the folded two-page map are identical in both editions. The end papers also are printed with a decorated fan which would certainly have been an enhancement to any of the gowns, capes, and robes as defined in the story. The printed fonts are Adobe Caslon Pro and YourInvited, printed on Monarch Superfine paper. Each copy signed and numbered by the publisher. 📖

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E-mail: bopress@charter.net or www.bopressminiaturebooks.com



Frontispiece

themselves, and how they felt and thought and talked, and what queer enterprises they sometime engaged in.”

The Adventures of Tom Sawyer, Volume II, by Mark Twain, published by Plum Park Press, 2015. Plum Park Press published Volume I of this classic earlier in the year and it was reviewed in the March issue of *The Microbibliophile*. The American Publishing Company published the original classic in Hartford, Connecticut in 1876. The author Samuel Clemens, one of America’s most famous literary icons, who has over the years held his position as a great American storyteller. Conversation and discussion continue to this day about Twain and his literary characters. Twain had a vivid imagination and used his long list of life experiences to pen some memorable literature.

As I mentioned in my review of Volume I, it is important to understand just how Twain thought about writing and his delivery of the story to the reader. 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

Volume II begins with Chapter XVII and Tom returning home under the cover of darkness from his river rafting adventure. Tom hides under his bed and hears his Aunt Polly and Mrs. Harper talking about how much they miss the boys and the fact that the search party has found the raft downstream, assuming the boys to have drowned. He decides against revealing himself and returns to the river island. From here, the adventures continue in the best tradition and skill of the author. The author's conclusion notes that the story is about the 'history of a boy' and must end where it ends or it would then be defined as the history of a man. He assures the readers that "most of the characters in the book 'still live' and are prosperous and happy".

True Williams illustrated the original publication; the Plum Park miniature includes all of the original illustrations. The 50 illustrations give the reader an excellent visual reflection into the story. The frontispiece shows a barefoot Tom sitting by the edge of the river with his fishing pole. Is this the image of Tom that Aunt Polly knows or the boy who is about to raft down the river of adventure? It is always enjoyable to revisit a book like 'Tom Sawyer' that may have been read so many years ago. Just writing the review brought back to me many memories of my early school days and some of my own adventures as a boy. An interesting point of thought is the use of the various symbols by the author; the cave, the treasure, or the village that the boys lived in. As a reader, you can interpret the river village of St. Petersburg as a magnified image of any American village at the time. All of the major institutions of life are present even if on a small scale. These are the things that Twain highlights with his pen to provide comic relief for the reader. The challenges and joys that young Tom experiences are no different than any reader would have experienced in a contemporary village when the story was written or even today.



Front endpaper illustration

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

The Recent Revolution in Organ Building, by

George Laing Miller, this miniature published by Plum Park Press, 2015 was originally published in the early 20th century.

This miniature is a representation of the second edition that was published in 1913 by the Charles Francis Press, New York, NY.

As you can see the words ‘recent revolution’ takes us back in time, over 100 years ago. The pipe organ is a complex musical instrument that produces



Book laid flat to show rear (l) and front (r) covers

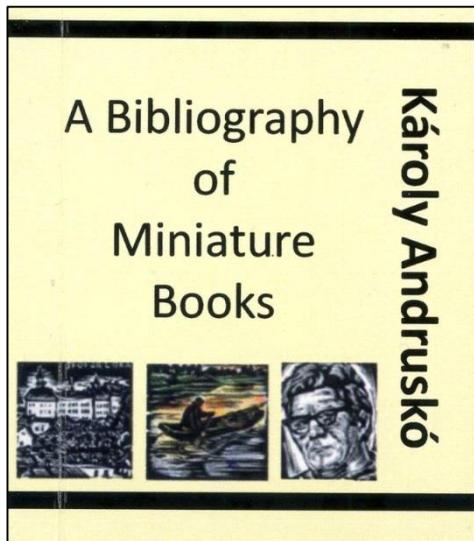
sounds by driving pressurized air through a series of pipes. The selection of the pipes via a keyboard allows the instrument to create the various sounds and volumes that are so familiar to the listener. The first pipe organs were introduced during the third century BC. They evolved continuously until the 17th century and had become extremely complex devices. During the late 19th and early 20th century, the instrument moved into a new era of refinement with the use of electricity to control switching and the generation of wind.

The book that was written by Miller recapped the early development of the instrument as well as explaining many of the new refinements including the use of electricity. The first twelve chapters are devoted to this history and the various enhancements. The Plum Park miniature follows the original publication so that all of the chapters are included. The final chapters are dedicated to the major contributors to the revolution, where the state of the instrument was, and where he thought it might go. Men and their accomplishments such as Charles Barker, Aristide Cavaille-Coll, Henry Willis, and Robert Hope-Jones are also outlined.

The Recent Revolution in Organ building has 270 numbered pages printed on a white paper with a clear font that makes reading the detailed book very easy. The book is bound in paper-covered boards; the design of the paper covering resembles the images of a mortar and stonewall. The paper design is also carried through to the endpapers. The book is 2¹⁵/₁₆" x 2¹/₈". The title of the book is printed directly on the board papers across the spine. The unique feature of the book design is that the front cover carries a representation of organ pipes, fabricated out of small wooden dowels and painted to resemble the brass finish of so many organs.

The miniature is created in an edition of 20 copies, each signed and numbered by the publisher. The price of the book is \$50, plus \$5 for shipping and handling. Another well-done miniature based on a previously published technical publication. 📖

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



A Bibliography of Miniature Books,
Károly Andruskó, by Martin Žnideršič and Teja Zorko, published by The Final Score, 2015. Károly Andruskó was one of if not the most prolific miniature book artist and publisher of all time. Between 1971 and 1997, the artist created 271 individual miniature book titles.

You can imagine just how difficult a task it is to document such a large body of work not to mention actually assemble the collection to include a copy of each book. Martin Žnideršič, a well-respected book collector and publishing expert from Slovenia has done just that, assembled the full breadth of the Andruskó miniature book publishing, the entire 271 volumes into an exhibition for the Ljubljana City Library. The 271 miniature were part of the collection of more than 3000 miniature that Martin

Žnideršič donated to the library. The librarian Pablo Juan Fajdiga fastidiously compiled the details of the collection into a bibliography. That part of the bibliography that addressed the miniatures by Károly Andruskó are included as this special bibliography published by Martin Žnideršič and Teja Zorko, (editor).

The book is 2³/₄" x 2¹/₄" is printed as a soft cover book, with a glossy pale yellow cover with black text. There are 107 numbered pages to the volume. The first few pages provides an overview of the Ljubljana City Library with the next several pages focus on the timeline of Andruskó's work and how it relates to the world of miniature books. The black text of the miniature is printed clearly on a white paper with a clear font that is easy to read. The spine also carries the printed title and the soft cover is pre-folded, at the spine so that the book opens well and is easy to read and to use as a reference document.

The organization of the details of the 271 miniature is by title within the years published beginning in 1971. There are 34 illustrations included with the bibliography, some in full color, some black and white, and some in an artistic monochromatic color scheme. The descriptions include the titles of the books, the authors, and the publication date as well as the size of the book in metric dimensions. Also included in most entries is the number of leaves included in the book as well as the number of copies that were published. Many of the 271 books were printed in editions of 100 - 500 copies; however, some were printed with the number in the edition exceeding 5,000 copies.



Károly Andruskó

The bibliography is a tremendous body of work, which will prove priceless for a serious collector of Andruskó's work.

True to all of the work produced by The Final Score, the quality is flawless. The bibliography will provide years of service as a reference work for the collector. The bibliography is available directly from the Ljubljana Library. Their address is Mestna knjižnica Ljubljana, Kersnikova ulica 2, 1000 Ljubljana, Slovenia, E-mail: info@mklj.si. The price has not been finalized just yet but is expected to be set in the next weeks. 📖

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'WORDS', by Nina Mazzo and Ken Silverman, 2015. This is book number two for Nina and Ken and they have added a press name to their work; Cider Press. In the May issue of *The Microbibliophile* I reviewed their first book, *Watercolor*, which was an outstanding tome. *Words* takes the next step for Nina and Ken, it includes more text and the text that was selected takes the reader on a thought provoking exercise. The accordion format page images contain 9 outstanding photographs, taken by Ken at various scenic locations; Ketchikan, Alaska, Egypt's Valley of the Kings, Banff, Canada, and Costa Rica. One unique picture is of the towers of the Golden Gate Bridge photographed through the trees from Fort Point. There is even a picture of a 'book tower' accompanied by a quote from Frank Anderson; "Now I lay me down to sleep, a bunch of books at my feet. If I die before I wake, attribute it to a biblioache."

The typeface Lucinda Grande 6pt blends perfectly with the Art Linen paper and creates a very soft image which is delightful to read, or maybe I should say 'sort of daydream' as you look at the pictures in detail. The front cover is done in a crisp white leatherette material and there is a collage image of words, in the Yiggivoo font printed directly on the cover binding material. The

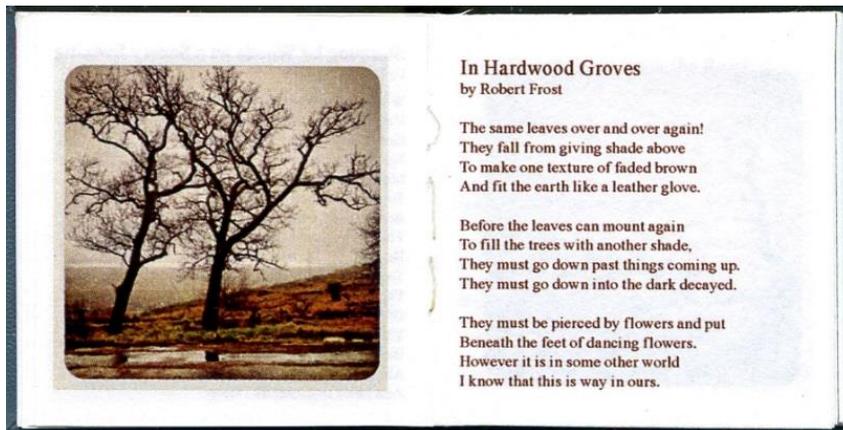


rear cover shows images of the earth's moon moving thru various phase of an eclipse. As Nina is an amateur astronomer, this image was captured thru her telescope. The page images are 3" x 2³/₄" and the total dimension of the binding is just over 3". An added interesting feature is that the front and back covers are magnetized and close with a gentle 'pull' keeping the pages all aligned and neatly in place. One additional closing remark about the origin of the press name; Cider Press was the name of an early Apple Computer User Group that Ken started many years ago, since he

does his photography work with a current Apple, the name takes on a new life with the miniature book work. There are 30 copies in this private edition. 📖

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E-mail: ninamazzo@me.com

Spirits of Trees, published by Barbara Brear, B. B. Miniatures, 2013. It has been a few years since we have had the opportunity to review a book by the very talented Barbara Brear of South Africa. *Spirits of Trees* is a wonderful miniature poetry



book featuring poems by Robert Frost, e e cummings, Edmund Spencer, and John Wright. The poems, whose themes are all related to trees are

'The Hardwood Grove', by Robert Frost

complemented by some outstanding miniature photographs which were created by Clare and Ryan Brear. Helene van Aswegen created the design of the book. The pictures of the trees complement each poem and are presented as framed images; the color of the text is adjusted to also complement the tonal representation of each picture. There is a two-page centerfold picture of the 'fork in the road', which allows you to take a rest from the words of the poems and think about where to go next.

The book is bound in a gray green leather with a stamped image of a tree applied to the front cover in a bright red color. The front free endpaper also done in a red tone and contains a 'cut-out' silhouette of a tree, the tonal image of the tree bark is brought into your vision from the marbled paper sheet (created by Jemma Marbling of the UK) which follows. The title page follows with two colors of ink.

The book is a limited edition of 36 books. The book by itself is \$75 and a deluxe version is also available with a perfectly constructed presentation box for \$100. The presentation box is covered with the same marbled paper as is included with the book.

The size of the book is 1 1/2" tall and 1 1/2" wide. The text is printed on Munken 90 g/m² paper, which has a slight tone toward beige, the text, is set in Microsoft Himalaya 6pt. font. My complements to Barbara on a job well done. 📖

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BOOKMARKS: MORE THAN PLACE SAVERS,

By Paula Jarvis:

Editor's Note: The following article is reprinted with the permission of the author, Paula Jarvis. Paula is a member of the Book Club of Detroit and the Editor of their 10/2014 newsletter: 'Printed and Bound'. The following article is reprinted in the font Californian FB, do you like the font as a possible replacement for the Times New Roman which is currently used in 'The Microbibliophile'?

Since the dawn of *printing*, readers have needed a way to mark their place in a book. Enter the bookmark or, as the British refer to it, the bookmarker.

In medieval times, books were rare and costly. Clearly, something was needed to mark one's place in a book without damaging it. Before long, many books included ribbons or cords attached to the spine of the book. Later, detachable bookmarks made of vellum, engraved leather, carved wood, pierced ivory, silver (and other metals), and woven silks provided a handy way for readers to mark their places while protecting the pages of their books. Some bookmarks, such as the two silver bookmarks shown top left, clipped onto the page, much like a modern paper clip. Others, like the 19th century Wm. J. Bryan bookmark above, were simply narrow rectangles designed to lie flat between the pages of the book. Still others included a ribbon or cord extending from one end (such as the 20th century Jackie Coogan bookmark, above right). Less frequently, bookmarks were shaped into triangles that fit over a corner of the page.

In 1584, Queen Elizabeth received a fringed silk bookmark from Christopher Barker who, as Queen's Printer, had the sole right to print the Bible in England. (Barker was also a draper, hence the silk.) By the mid-19th century, silk bookmarks were being widely produced in England, mainly in Coventry, the center of England's silk-ribbon industry. In 1862, Thomas Stevens produced his first silk bookmarks, called Stevengraphs, now highly collectible. Eventually Stevens claimed to have 900 different designs, with something suitable for every imaginable celebration or occasion. By the 1880s, the market for silk bookmarks was declining, and bookmarks made of stiffened paper began to take their place.



Many paper bookmarks bore designs similar to those made from silk, but the cheaper material soon meant that bookmarks could also be used for advertising. Manufacturers hawked their wares, politicians made campaign promises, and publishers announced upcoming books on the now ubiquitous paper bookmark. Today many bookstores include free bookmarks with each purchase, organizations (even non-book-related organizations) print commemorative bookmarks for their members, and librarians use bookmarks to promote special events throughout the year.

COLLECTING BOOKMARKS

Not surprisingly, bookmarks are popular collectibles. They are small, easy to store, often inexpensive, and readily available. A novice bookmark collector can start by collecting free bookmarks, including not only promotional items from bookstores but also bookmarks found in used books, which are a wonderful source for vintage bookmarks and other ephemera. Collectors who choose to make their own bookmarks to trade with other aficionados can vastly expand their collections for nothing more than the cost of paper and a few art supplies. The late Bob Booth (longtime Book Club of Detroit member and collector of bookmarks and Andrew Lang first editions) always carried some of his own “bookmarkers” (his preferred term) to trade or give away.

Many newcomers to bookmark collecting start their collections with one of the hundreds of bookmarks sold at major bookstores. Everything from slim rectangles of metal engraved with quotations to miniature Oriental-style “rugs” can be found in racks near the checkout lines. Even antique bookmarks can be in the reach of budget-conscious collectors, who will find hundreds of choices online through Etsy and eBay. (However, beware of reproductions!) Old bookmarks can also be found in many antique shops along with other ephemera.

AN ADDICTING HOBBY

Like so many collections, bookmarks can become addictive. Howard Schecter, who collects mainly antique silver bookmarks, has posted his entire collection online (<http://www.silverbookmarks.com/>), with details about each bookmark. He bought his first two silver bookmarks in 1995 at the Rose Bowl antique flea market and has since amassed more than 1,000. For the story of his introduction to this hobby, go to <http://www.ascasonline.org/windowGIUGN49.html>.

However, it is Frank Divendal (shown below), a resident of Alkmaar in the Netherlands, who holds the record for the largest collection of bookmarks in the world. In 2006, when his name was included in the *Guinness Book of World Records*, he owned 71,235 bookmarks. By 2012, his collection had grown to more than 120,000. To learn more about his collection, go to <http://www.miragebookmark.ch/wb/frank-divendal.htm>.



Unfortunately, there are no major book collecting [bookmark] societies in the United States. However, the Ephemera Society of America is a wonderful organization that provides information for collectors of every imaginable kind of ephemera, including bookmarks.

To date, no one has published a definitive guide to bookmarks in the United States. A recently issued book, *Forgotten Bookmarks: A Bookseller's Collection of Odd Things Lost Between the Pages* by Michael Popek, describes the many odd and not-so-odd items that Popek has found in old books. However, old tickets, photos, paper napkins, and recipes don't qualify as bookmarks to a true collector. For those willing to make a serious investment in a fine reference book, *Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator and Historian* by Maurice Rickards (list price \$110) is a good choice. Published in 2000 and still in print, it includes information on bookmarks, as well as other book-related ephemera. (Given that bookmark collectors often find themselves collecting other ephemera as well, this book can serve as a resource for many different collections.)

The Internet has many articles on bookmarks and bookmark collecting. However, finding what you want can be a bit difficult now that the digital generation has taken over the term "bookmark" to mean the recording of a web address for later use. Try putting "antique" in front of "bookmark" to narrow your Internet search.

You do not need to search the Internet or read massive reference books before starting your collection. Chances are you already have at least a few bookmarks around the house. Gather them together, pick up a few new ones at your local bookstore, and do a little shopping online for some inexpensive additions to your budding collection. And don't forget that bookmarks make inexpensive but thoughtful gifts to include in a thank-you note or birthday card for a fellow booklover.



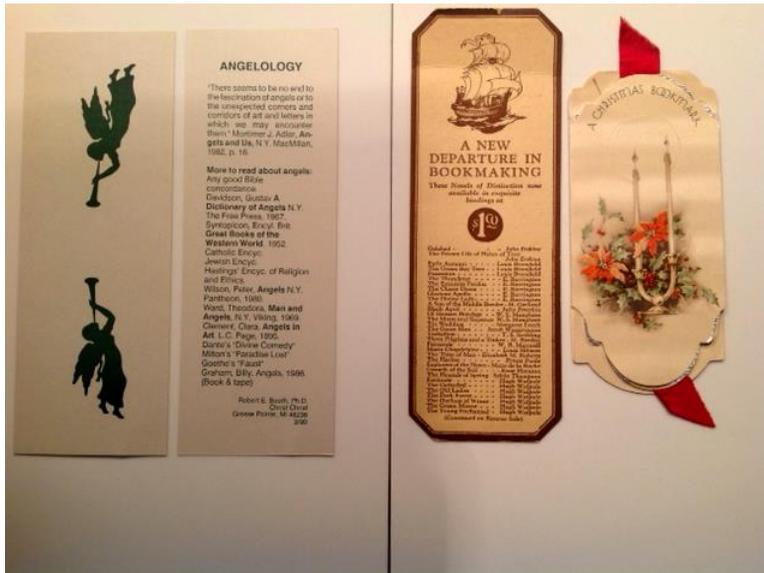
Bookmarks were often used to advertise products and services. Above is a bookmark advertising Sheffield's Crème Dentifrice for Teeth. ("Removes and prevents tartar.") Bookmark collectors often specialize in specific kinds of bookmarks. Advertising bookmarks are especially popular and are still produced by many companies and organizations (most often bookstores, publishers, and libraries).

AN ALBUM OF BOOKMARKS:



At near left, a Stevengraph created for Queen Victoria's Jubilee in 1887.





Left and below:
A few selections
from
the author's
bookmark
collection.

Left to right: "Angel" bookmark made by the late Bob Booth (long-time member of The Book Club of Detroit), with list of books about angels on reverse; and two bookmarks found in old books: Grosset & Dunlap's announcement of upcoming books (additional books listed on reverse, all for just \$1 each) and a Christmas bookmark. (Inside: "A Bookmark with good wishes for You/This brings Merry Christmas wishes/And it is marking, too/My wishes for a Happy Year with happy days for you.")



Left to right: Cross-stitched bookmark presented to the author as a Christmas gift; a bookmark commemorating the life of Grosse Pointe (Michigan) library supporter Perry L. TeWalt and given to attendees at his memorial service; two bookstore bookmarks, including one from Arnolds of Michigan; and a bookmark promoting the film "Stevie," with Glenda Jackson as the poet Stevie Smith. On the reverse is Ogden Nash's 1964 poem, "Stevie."

Well Done! 📖

BOOKS THAT ARE OUT OF THE BOX:

Fairy's Pie,

Published by Ford Press, 1969



Front cover view

Alla T. Ford published miniature books with the imprint of her Ford Press. According to 20th Century U.S. Miniature Books, Ford published 13 miniatures between 1968 and 1979. Some were printed and assembled in the United States and several were outsourced to a contracted organization in Hong Kong, however Ford designed each of the books.

One book in particular is certainly a different book. *Fairy's Pie* is a reproduction of an antique advertisement for the New England Mince Meat brand, which was produced by the T.E. Dougherty Company of Chicago. It appears that the original ad was created about 1895. The book itself was published in the shape of a pie, a 3¹/₈" representation with the title embossed into the front cover. There are 18 printed pages along with the front and rear covers, all produced on the same glossy cardboard stock. The pages and covers are assembled with one staple.

The relatively simple book has a certain flare created by the printing process that was used to recreate the original art material. The colors and the font are all well done and easy to read.



Sample of text and imprint label

The book was originally published in 1969 in an edition of 500. You should be able to locate a copy in the after-market book world. Good hunting, and remember, the fun is in the chase! 📖

A NEW CROSSWORD PUZZLE, TEST YOURSELF:
'American Authors' By Karen Nyman

1	2	3	4		5	6	7	8		9	10	11	12	13
14					15					16				
17					18					19				
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31							32					33	34	35
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41					42					43	44			
			45	46					47					
48	49	50						51						
52						53		54				55	56	57
58						59	60				61			
62						63					64			
65						66					67			

Puzzle Questions: 'American Authors'

Across

- 1 Horse hair
- 5 Uncommon
- 9 Chair part
- 14 City near Provo
- 15 Part of Q.E.D.
- 16 Donovan of "Clueless"
- 17 Land measure
- 18 Admin
- 19 Japanese storage chest
- 20 Author of "Walden Pond", Henry David ____
- 22 Immunity trigger
- 24 Rice wine
- 25 Author of "Little Women", Louisa May ____
- 26 Author of "In Cold Blood", Truman ____
- 29 Game show host
- 31 By oneself
- 32 Colorful fish
- 33 Small child
- 36 Brooch
- 37 24/7
- 40 United
- 41 Summer abroad
- 42 Plains Indian
- 43 Draw out
- 45 Soup utensil
- 47 Author of "All the King's Men", Robert Penn ____
- 48 Author of "Long Day's Journey Into Night", Eugene ____
- 51 Bit of merchandise
- 52 Biased
- 54 Author of "Invisible Man", Ralph ____
- 58 Rewrites
- 59 Author of "Out of Africa" ____ Dineson
- 61 Chinese: prefix
- 62 White and basmati, e.g.
- 63 Relocate
- 64 Charles Lamb
- 65 "What ____ mood I'm in ..."
- 66 Decorative pitcher
- 67 Author of "Portnoy's Complaint", Philip ____

Down

- 1 Castle protector
- 2 St. Louis landmark
- 3 Roman emperor
- 4 Author of "Self-Reliance", Ralph Waldo ____
- 5 New version of an old film
- 6 Quarrel
- 7 Male sheep
- 8 Kett of the comics
- 9 Resolve
- 10 Food fish
- 11 Jargon
- 12 Plus
- 13 Deride
- 21 Consumed
- 23 Acapulco appetizer
- 26 Superhero accessory
- 27 Dismounted
- 28 Corn bread
- 29 Printer manufacturer
- 30 Partner
- 32 Hold ____ your hat!
- 33 Excursion
- 34 ____ is not enough
- 35 Adolescent
- 38 Alley Oop's girl friend
- 39 Rock's ____ Jam
- 44 Author of "An American Tragedy", Theodore ____
- 45 Kid watcher
- 46 Puckered fabric
- 47 Author of "The Color Purple", Alice ____
- 48 Musical drama
- 49 Rock bottom
- 50 Author of "Fear of Flying" ____ Jong
- 51 Interlace
- 53 Shade of green
- 55 Fodder holder
- 56 Getting the job done
- 57 Ark builder
- 60 Scatter seeds

(If you need to peek, the solution is on page 29)

Give It A Try, It Is Addictive! 

BOOKSHELVES , THE CLEVELAND LIBRARY:
Historic Main Library, 325 Superior Ave. Cleveland, OH 44114
<http://cpl.org/>,
By Todd Sommerfeld



Main entrance foyer

The Cleveland Public Library(CPL), established in 1869, is now the 54th largest library in the U. S., with some 4,273,000 items. The main branch is located in downtown Cleveland and is part of the Group Plan, the civic center of classically designed government buildings grouped along a grassy mall. The campus consists of the main building, designed by local firm Walker and Weeks in 1925, and the Stokes wing, an eleven-story book tower. The two are connected by a walkway that passes under the Eastman Reading Garden, a tranquil spot to enjoy your lunch or favorite book amid the hustle & bustle of the city. CPL is historically significant as the first major library to have an open shelf policy, where patrons can browse the bookshelves instead of making a book request and waiting for a librarian to retrieve it for them. The main building is also home to several large scale US government Works Progress Administration, (WPA) murals.

Besides the lending library, CPL has some significant special collections. The special collections department was started in 1899 by John Griswold White, a prominent Cleveland attorney and library board member, with a copy of *A Thousand and One Arabian Nights*. By the time of his death in 1928, he had amassed nearly 60,000 volumes relating to the Orient and folklore. The crowning glory of the J. G. White collection however is the chess collection. White had begun

his personal collection of chess texts in 1870 and continued collecting until his death, when he bequeathed it to the library he loved. Spanning the gamut from medieval manuscripts to early 20th century miniature copies of the ‘Rubaiyat’ (because it contains two verses that mentions chess) and chess sets, it was and still is the largest collection of chess material in the world. As amazing as the White collection is, there are many other smaller collections in the department. They are equally as interesting and especially interesting to the microbibliophile. Specifically, the John Puskas collection of miniature



‘Card catalogue’ cabinets and ‘chess sets’

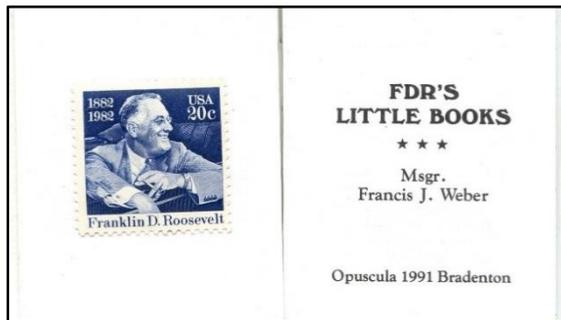
books, a small but fine collection of ancient clay tablets and cones, several miniatures, and a newer but growing collection of art books by Jan Sobota, with a dozen or so of them in miniature. Beside these, there are many other miniature books spread out through the collections, but as there is no special designation for miniature books, they are hard to locate right now. There is, however, a good deal of interest in these tiny treasures among the librarians and it has been suggested that cataloging them would make an interesting research project.

This is just a brief overview of the history and collections of CPL. In the next issue of *The Microbibliophile* I will write in some detail about the Puskas and Sobota collections and hopefully uncover some surprises.

As always; questions, comments, and criticisms to E-mail: contratodd@gmail.com. 📖

THE DUTCH CONNECTION: A Letter to the Editor By Melinda Brown

Editor's Note: Sometimes interesting pieces of information come in the form of a telephone call, maybe an envelope to PO Box 5453, and sometimes via an email message. In mid June I received just such an e-mail message from Melinda Brown. I thought it so interesting and coincidental that I decided to include it with the issue and share with all of our readers.



Frontispiece and title page

According to Msgr. Francis J. Weber in his *FDR's Little Books*, the President did not seek out rarities but he does go on to describe the collection as above average and that “FDR was the first international celebrity to recognize the value and enjoyment of miniature books”.

Food for thought of a rainy day? I am looking forward to the Conclave and to seeing you and Elaine once again.”

If you are a student of genealogy, it may also be interesting to know that Claes Maartenszen van Rosenvelt, the immigrant ancestor of the Roosevelt family, arrived in Nieuw Amsterdam (present day New York City) about 1649. His son Nicholas (1658 -1742) was the first to use the family name with the spelling of Roosevelt. It is fun to know that people think about miniature books even on a rainy day, priceless!

Thank you Melinda. 📖

“It is a rather dreary, rainy day here in the Boston area and a good time for the perusal of one’s miniature books. While doing just so, I was reminded of the coincidence, so to speak, of the upcoming Miniature Book Society Conclave, in Amsterdam, and the fact that the 32nd President of the United States, Franklin D. Roosevelt, whose family emigrated from The Netherlands to the U. S., was a collector of miniature books. Although most members of the MBS are probably aware of this Dutch connection, I thought it somewhat significant a propos our August meeting.

LONDON BOOKFAIR WEEK:

By Michael Garbett

Years ago, when I first started book selling I signed up to do a book fair on New Year's Day. It was held in a large shed on Bristol's harbour side, and Billy Smart's Circus had closed the evening before. It was quickly obvious that the cleaning staff had partied hard because when I arrived to set up my stand, I was directed to the area where the elephants had been kept. Straw was not the only evidence of their attendance.

The participants at the London Antiquarian Book Fair do not have that problem. Bookcases, glass, cabinets, tables, and lighting are set up and ready for their arrival so that the 183 stands look amazing. Not an elephant in sight!

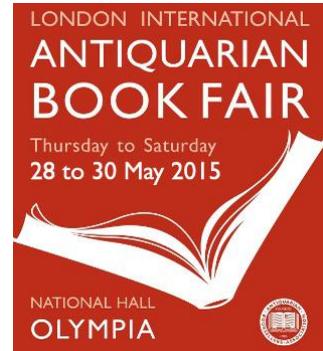
The queue was encouragingly long as opening time drew near and there was a distinct buzz in the air. This year the Antiquarian Booksellers Association and the Provincial Booksellers Association joined forces to present Rare Books London, with a free taxi shuttle service between their two events.

There were other interesting features, such as the guided tour on Saturday to make it easier to meet and talk to book dealers that specialize in your own interests. The "live" area allows exhibitors to give demonstrations and introduce hands on activities such as calligraphy, letter press hand setting, printing on an Adana Press, book binding of course and even the opportunity to create one's own miniature book.

There was of course the expected array of books presented by this gathering of international dealers; Travel, Topography, Science, Incunabula, Maps, Posters, Photography, Natural History, Children's Books, and even some miniature books. I found the two volume Pickering Diamond Classic *Homer*, nicely bound in one; the two volume Pickering *Tasso* very nicely bound in red morocco and gilt, and three nineteenth century French classics.

If you are thinking of planning a visit to London next year for this cornucopia, then 26th, May 2016 is the date to remember. However, we have another treat coming up. See you in Amsterdam in August. 📖

Editor's note: Michael Garbett is and antiquarian book dealer living in the UK and a long time member of the Miniature Book Society.



SUMMER TIME ROADTRIP:

Everyone loves a road trip, or at least remembers the road trip. Sweep out the car, clean the windows, fill the cooler, get the maps, and go. Maybe these are a thing of the past but the subject does bring back many memories for me.

I received an email message from ABEBOOKS.COM about their summer road trip. The article was written by Paula Lane and Dasha Minyukova highlighting 66 bookstores along the most famous road in the world, Route 66. The road takes you from Chicago to Santa Monica, CA, a short spin of about 2,000 miles and highlighting 66 bookstores along the way. Quoting from the article; "It's a booklover's paradise - and worth the trip for that alone. Some folks travel for

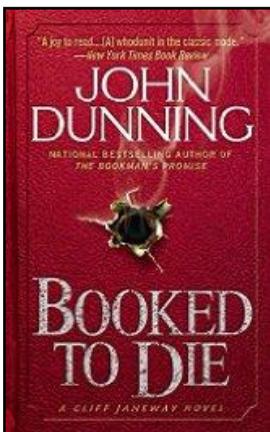
culinary adventures, some travel for landmarks and museums, but bibliophiles travel for the finest in literary offerings. It's called Bookstore Tourism, and yes - there's a book about it.

Bookstore Tourism: The Book Addict's Guide to Planning & Promoting Bookstore Road Trips for Bibliophiles & Other Bookshop Junkies, by Larry Portzline

The actual list of the bookstores is included on the ABEBOOKS.COM site. What a way to spend a few weeks, thousands of books; some new some old, some miniature, lots of bibliophiles to meet along the way. Get the keys, start the engine, and begin the adventure. 📖

BOOKS ABOUT BOOK PEOPLE:

Sometimes information tickles into the Editor's Desk and sometimes it is a diluvian event. One of my many conversations with Karen Nyman, a subscriber, MBS Member, and book dealer brought up the subject of 'books about books' and 'books about book people'. The May issue of *The Microbibliophile* had an article written by Robert Hanson, who reviewed a book; *First Impressions* by Charlie Lovett, a 'book about book people'. Karen mentioned a series of books she has read by John Dunning, called the 'Cliff Janeway' series.



John Dunning was born in Brooklyn, New York in 1942. At an early age, his family moved to Charleston, and in 1964, he himself moved to Denver. He worked as a stable hand, then the Denver Post newspaper. In 1970, he left the newspaper world and began to write novels, while pursuing a variety of jobs. Partly because of trouble with his publishers, in 1984 he stopped writing and opened a store specializing in second-hand and rare books called the 'Old Algonquin Bookstore'. The shop sold used and antiquarian books and was named after the Algonquin Hotel in NYC where authors and wits gathered in the 1920s and 1930s. At the urging of fellow authors, he returned to the world of novels in 1992 with his first 'Cliff Janeway' novel, *Booked to Die*. The books are all mysteries and take you on the adventures of a bookman 'Cliff Janeway'. After ten fun years, the shop was closed and it became an internet and mail order business. The owners, John and Helen, are

still active in the Rocky Mountain Antiquarian Booksellers Association. The books that are part of the series are:

1. *Booked to Die* (1992)
2. *The Bookman's Wake* (1995)
3. *The Bookman's Promise* (2004)
4. *The Sign of the Book* (2005)
5. *The Bookwoman's Last Fling* (2006)

The books appear to all be available in the used book market in hardback, paperback, audio, or electronic format. A good summer reading list for sure. The web address of the shop is:

<http://oldalgonquin.com/> 📖

TASMANIAN AUTHORS, THE REAL GEMS OF AUSTRALIA:

by Mandy Jackson-Beverly

[www.huffingtonpost.com/posted: 05/28/2015](http://www.huffingtonpost.com/posted:05/28/2015)

Editor's Note: The following appeared on the Internet and caught my eye as the beginning of the article spoke about Prue Batten, the author of several miniature books published by Pat Sweet of Bo Press Miniature Books. The most current Prue Batten/Bo Press miniature book 'The Orchard of Chance' is reviewed in this issue of The Microbibliophile, refer to page 5. I only reprinted that portion of the posting that dealt with Batten. Should you wish to read the full posting you can do the Internet search on the article title at your convenience.

Prior to departing on a trip home to Australia to visit family, I fell into the web (or should I say tapestry), of Indie author, Prue Batten. Prue resides on a farm in eastern Tasmania with her husband. She writes historical fiction and fantasy. In a comment on Amazon regarding one of Prue's novels, a fan suggested that Prue could make her own version of the phone book or a dictionary and make it intensely readable. After reading Prue's historical fantasy novel, *The Stumpwork Robe*, I have to agree. Prue is to storytelling what chocolate is to truffles. At first, I was taken in by the flavor, then, as it melted onto my tongue, I became captivated, and as the last remaining droplets slid down my throat I craved more. Book two in the series has been delivered to my Kindle.

Intrigued by the quality, freshness and allure of the written word that flows onto the pages of so many of the writers residing in Tasmania, I contacted Prue Batten to see if she could spread some light on this small heart-shaped state of Australia and its abundance of creativity. I want to know how, and if, she feels the east coast of Tasmania influences her writing.

"Definitely. There are many beautiful places in the world but this area has the key to my soul. I'm not a city person, never have been. Café culture and crowds make me uncomfortable. Put me in the outdoors and I am happy. Put me by the sea or on the sea and I am content and when I'm content, I can write. When I am on the east coast, I can see over the top of the computer and beyond a bed of agapanthus (blue flowerheads in summer, green strappy leaves in winter), to a view of the bay, a headland beyond that and then my heart place, Maria Island."

I asked Prue where most of her creating takes place?

"This is a little embarrassing although I believe Lord Archer was reported doing the same thing. My thinking is done in the bath! At night. Then I go to bed and often write until the wee small hours."

Prue chose to go the independent publishing route and it has served her well. Her books have a strong following in the UK, where her list has ranked unbroken in Amazon's Top 100 in various categories. Some for up to two years. Her website [<http://pruebatten.com>] is attractive and easy to navigate around -- it's how I originally found her. I wondered if there is anything she would like to see change about the self-publishing/indie world.

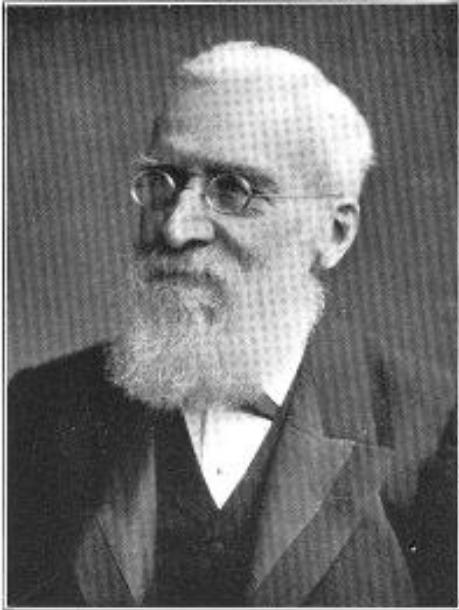
“It's an organic, ever-changing and exciting beast and I just want the mental and physical acuity to keep up. My only request would be that ACX open up to record independent Australian writers' books as soon as possible.”

Being curious about education, I asked Prue if she felt her university degree (majored in history and politics) had been in anyway pertinent to her writing, and if so how?

“Interesting question. On the one hand, yes. I formed a great love for medieval history at university that is the basis of my historical fiction and my fantasy novels. It also taught me to research. But on the other hand, I have always written, even in primary school. I loved it. So university or not, I suspect I would have written anyway as it was a compulsion. In terms of perfecting the art-form, I did a short creative writing course in my 50s, but one of the best teachers I had was Cornerstones' Literacy Consultancy in London. I consider everything I learned from them to be pure gold. The other "best teacher" is my editor, John Hudspith whose ability to understand the word and the method is innate.”

Interesting sidebar. 📖

FAMOUS MINIATURE BOOK PEOPLE: Henry Frowde, 1841 – 1927



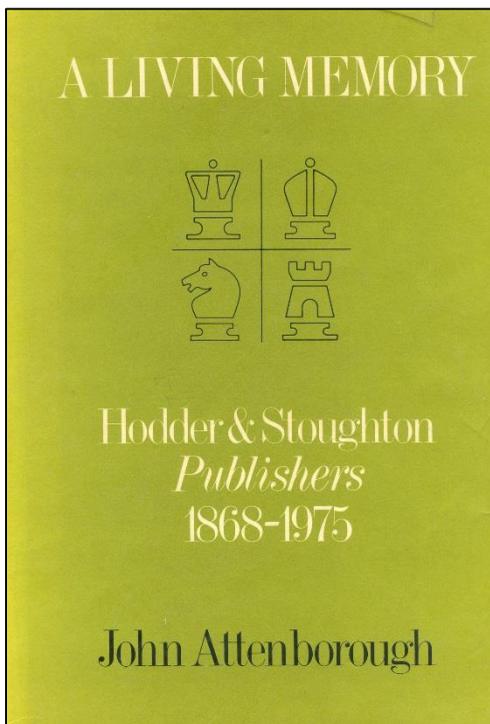
HENRY FROWDE, M.A.

Henry Frowde was a man that was involved in the book-publishing world from an early age. At the age of 16, he entered his formal work experience with the Religious Tract Society and soon thereafter became the manager of the London Bible Warehouse, in Paternoster Row, which had become the center of the book publishing trade early in the 19th century. In 1874, Henry Frowde was appointed to manage the London Office of the Oxford University Press (OUP). A considerable portion of their publishing efforts at this time was centered on bibles and educational books. Since the resources to print large numbers of bibles required a considerable amount of paper Frowde saw the opportunity to increase profits thru the use of a special paper that would become known as India paper. He facilitated the research that perfected the creation of this very thin paper that could be used to create books with a considerable number of pages with a reasonably sized book. This was his first connection with the world of miniature books, at this early stage the books

were mostly miniature bibles but the key was the paper. Frowde was a marketing and production wizard and was able to anticipate public taste for a particular product. The finger prayer book he created with the new India paper sold over 100,000 copies with a few weeks of its release.

Mr. Frowde was appointed Publisher to the University, largely on his successes with the Bibles. He was a fine judge of printing and binding and a superb businessperson. Rather unique to his position at the OUP, he was not a scholar nor an author /publisher per se. The university did confer an honorary degree to Frowde in 1897 as a Master of Arts. By this time he had expanded the work of the OUP and opened branches in Glasgow, Edinburgh, and New York. With these expansion offices the breadth and scope of the work of the OUP was also expanded. Working in tandem with Humphrey Sumner Milford they greatly expanded the publishing programs of the OUP with various joint ventures and agreements with various other publishing companies. One of these companies was Hodder and Stoughton a publisher of educational texts, children's books, and various other fictional work. One of these Hodder and Stoughton endeavors was a particular line of children's miniature books that were very successful. The initial publication runs carried the Frowde name and as time progressed, the name of Humphrey Sumner Milford appeared as well.

Corporate work relationships were no different in the early 20th century than they are today. Even though Frowde was very much the man in charge he knew that Milford would be his successor. Frowde remained as an advisor for OUP until 1913 when he retired at the age of 72. There is an interesting book that outlines the history of Hodder and Stoughton as a publishing company. *A Living Memory*, by John Attenborough, Hodder and Stoughton, 1975 London.



Hodder & Stoughton Limited

PJA/GB

19th March 1992

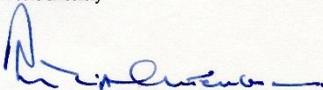
Michael Smale Esq
21 Westwood Road
Beverley
N Humberside
HU17 8EN

Dear Mr Smale

Thank you so much for your letter and cheque. (And thank you, too, for bolting £2.00 onto the latter to cover postage!)

Here, as promised, is a copy of A LIVING MEMORY for your mother. Please don't have her try to thank me for it herself. But do tell her that we hope she will enjoy having it and that she will be happily reminded of her time with Hodder & Stoughton when she was Miss Watts. Whether she (or Sir Ernest Hodder-Williams, come to that!) would recognise the firm today, it is nice to preserve links with the past. We try not to forget that, without that past, we would not be what we are today.

Yours sincerely



Philip Attenborough

Mill Road
Dunton Green
Sevenoaks
Kent TN13 2VA
Telephone: 0732 450111
Cables: Expositor Sevenoaks
Telex: 95122
FAX 0732 460134

In summary, we can see that Frowde made two very large contributions to the world of miniature books. The first being the advancement of the commercial development of India paper and the second the joint relationships with partners outside of the regular OUP structure to expand the types of books and subjects that were being made available to the customers. Even though all of their work was done from a purely commercial strategy of publishing for profit, many of these books have become collectable books over time. The benefits were two directional, as Hodder and Stoughton became more successful over time and is still a publishing entity after more than 175 years. An in depth study of Hodder and Stoughton as well as Humphrey Milford may be entertained as future work in *The Microbibliophile*. 

Editor's Request: I would like to request from the readers the names of some people in our mind who have made the world of miniature books more of what it is for everyone. The names of Károly Andruskó, David Bryce, Francis Sangorski and George Sutcliffe, Miriam Owen Irwin, and Ian and Helen MacDonald are a few names that come to mind. What are your thoughts and ideas. I would love to hear your comments and suggestions.

MY FAVORITE MINIATURE BOOKS: **By Caroline Brandt**

Editor's Note: The May/June issue of The Microbibliophile carried a list known as the 'Bradbury 100', which was those books that Robert Bradbury expressed as his most favorite miniatures. His closing message was 'Where is your list'? Caroline has supplied her list and we are pleased to be able to provide that special information to you.

As a lifelong collector of miniature books, I look for certain qualities when I add a book to my collection. The book should be visually appealing in an attractive and well-made binding that coordinates with the contents. The book should open well so that the pages are not constricted. The print, while necessarily small, should be legible, and if illustrated, the plates should add to the text. An added attraction is if the subject is appealing to me. Therefore, while it is hard to choose, here are five of my personal favorites:

'Five Favorite Books in the Collection of Caroline Y. Brandt'

BOOK 1. It is rare to find all these qualities in one book, but one in particular stands out for me. This is *Portmeirion* by Robert Llywelyn with images by Leslie Gerry. It was published in 2009 by the Whittington Press in Risbury, Herefordshire, England in an edition of 200 copies, all numbered and slip cased. My copy is signed by the illustrator. It is letterpress printed in red and black in 5 1/2 - point Adobe Caslon type on Somerset mold-made paper under the supervision of John Randle. The book measures 2 5/8" x 1 5/8" and tells the story of the building of this north Wales resort village in the 1920's by the author's grandfather, architect Clough Williams-Ellis. The book has great appeal for me. I find the story of how this village came into being extremely interesting, and I think the illustrations are very beautiful. It has all the qualities I look for in a miniature book. Most of my collection is in the Albert and Shirley Small Special Collections Library at the University of Virginia, but this book was of such a special interest to me that I purchased a second copy to keep. It will be included in the fall 2015 Grolier Club Collects II exhibition.

BOOK 2. Another book I purchased to keep because I think it is so special is *Tide Pool*. Susan Bonthron of Otter Pond Bindery in Guilford, Vermont wrote, designed, illustrated, printed, and bound it in 2012 in an edition of ten copies. The book measures 2¹/₂" square and opens beautifully, so it would be easy to display. The drum leaf binding is of gold stamped green and tan Duo "Barley" book cloth over boards. The rhymed text and foil stamped title are in Centaur. The enchanting illustrations include ten double page color prints of the aquatic life found in tide pools, five with text and five with hand cut pop-ups and all printed with an Epson Workforce 1100. It is a very special miniature book.

BOOK 3. The classics published by William Pickering in the early 19th century are familiar to many of us, but to find one with a fore-edge painting is rare. It was my great good fortune to acquire a copy of the 1822 *Le Gerusalemme Liberta* two volumes bound as one, and with not one but two fore-edge paintings. When the gold edges are fanned first one way and then the other, they reveal two finely painted and different views of Jerusalem.

The book measures 3⁵/₁₆" x 2 inches making it a "folio" of a miniature. It is almost 3/4" thick with 408 pages. It is handsomely bound in black leather with five raised spine bands, gold stamped spine title, elaborate gold stamped inside dentelles, and all edges gilt. There is a purple silk marker. A contemporary engraved book plate, *La Libris Gwendoline*, is attached inside the front cover.

BOOK 4. My fourth favorite miniature book is *A Gaudi*, entirely produced by Maria Victoris Garrido Bianchini (Marivi) in Vic, Spain, in 2008. Measuring 3 x 2¹¹/₁₆", it is in a pebbled orange paper board carousel-style binding with a cutout of Sagrada Familia Cathedral. The book has white satin ribbon ties and was issued in a red cloth drawstring pouch. The text includes a brief biography of Marivi and has five pop-up illustrations die cut from and mounted on green Canson Me teintes paper. Even the titles of the buildings are die-cut. The book was included in the 2009 Miniature Book Exhibition of the Miniature Book Society with a second award-winning book by Marivi, *Illustrated Architecture Glossary*, with hand cut illustrations. They are both wonderful books. My stepdaughter Martha Brandt purchased this from Marivi while in Spain.

BOOK 5. My fifth selection is *Miniature Finger Paintings* by Mary Ann Brandt. This may seem self-serving because it is my own publication, but this book has special meaning for me, not only because it is my favorite of the three books I have published, but also because during the course of publishing it I met my husband Paul Edwin Brandt.

This is how it came about. Leaving a meeting at the Virginia Museum of Fine Arts in Richmond in 2006 I happened upon an exhibition of miniature finger paintings by an artist named Mary Ann Brandt. I wondered how she could have produced, with just her fingers, such tiny and beautiful pictures, and I immediately decided to publish a miniature book about them. However, life intervened, and then Mary Ann died in March 2007. Through a printer friend who knew the Brandts, I contacted her widower, Paul, who was interested in my plans and agreed to write the forward. The book was published in Richmond by my Cyclone Press in 2008. Eileen B. Mott wrote the text that tells the story of how this Richmond artist brought the ancient art of finger painting into the modern fine arts world. David Clinger letterpress printed it from computer set 9-point Times Roman on Mohawk Superfine paper. The book includes sixteen full color illustrations digitally printed in their original size by the Dietz Press in Richmond. They are very true to the originals. The 3 x 2¹/₂"

binding was done by my friend John M. Field of Monterey, Virginia in a portfolio format with ribbon ties. 📖

AMERICAN AUTHORS CROSSWORD PUZZLE SOLUTION:

1	M	A	N	E		5	R	A	R	E		9	S	P	L	A	T
14	O	R	E	M		15	E	R	A	T		16	E	L	I	S	A
17	A	C	R	E		18	M	G	M	T		19	T	A	N	S	U
20	T	H	O	R	E	21	A	U		22	A	N	T	I	G	E	N
					24	S	A	K	E			25	A	L	C	O	T
26	C	A	P	O	T	E		29	E	M	C	E	E				
31	A	L	O	N	E		32	O	P	A	H			33	T	O	T
36	P	I	N			37	N	O	N	S	T	O	P		40	O	N
41	E	T	E			42	O	T	O	E		43	E	D	U	C	E
					45	S	P	O	O	N		47	W	A	R	R	E
48	O	N	E	I	L	L				51	W	A	R	E			
52	P	A	R	T	I	A		53	L		54	E	L	L	I	S	O
58	E	D	I	T	S			59	I	S	A	K		61	S	I	N
62	R	I	C	E	S			63	M	O	V	E		64	E	L	I
65	A	R	A	R	E			66	E	W	E	R		67	R	O	T

Hope you had some fun with this! 📖

ANTIQUARIAN DELIGHTS: *A Collection of Children's Books,* **Henry Frowde, Humphrey Milford, & Hodder and Stoughton**

My search into the world of antiquarian books has once again pointed me into the genre of children's books. It is just so interesting to look at and enjoy these miniature-learning examples of days gone by. I introduced you to Henry Frowde with my short discourse about Frowde on page 25 of this issue. There are not too many confirmed details of just how this group of books was published both initially and over time with various reprints and printers. This was a pure business activity to bring many books to many readers and generate many profits. As we will explain, many production efficiencies were employed such as simple binding procedures, a common printing format, and common endpapers. The subjects fall in line with various nursery rhymes and children's tales contemporary to England in the late 19th and early 20th century. Without going too far into the meaning of the nursery rhymes and their origins it is safe to say that all of these titles originated in one way or another in the history and lore of England. I must also say that there is a certain amount of gray void concerning the group of books; the titles, printers, and other interesting details. The publishing houses did not concern themselves with the greatest level of formal record keeping and those few records that may have been helpful for collectors today were for the most part lost in the 'bombings' of WWII. Part of my journey is to see if I can put together a complete list of these outstanding tomes. It is also interesting to note that there is some discussion on various internet channels that the books are part of a series known as 'A Pocket Full of Rye'. This information has even filtered across into various antiquarian book dealer descriptions, however, I have not been able to confirm the connection between the nursery rhyme/early childhood poem 'Sing a Song of Sixpence' and a possible series name for these miniatures.

As we know, Frowde and Milford were both employed as senior managers at the Oxford University Press (OUP). They wanted to expand the product line offered by the OUP and thereby increase their profits. To that end, since the OUP was not really the correct channel for children's books, Frowde formed an alliance, an actual partnership, with Hodder and Stoughton to print children's books. We are not able to understand just how these books increased the profit line but they are delightful to read and enjoy.

Each of these tomes is captivating. They were designed to fit into the hands of children. The stories are very easy to read and they are visual books as well. Some have a frontispiece illustration and some do not. The books, *Little Pink Petticoat* and *Hazel and Willow* note the illustrator as Lilian Amy Govey who was an English artist and children's illustrator specializing in fairy subjects. It is interesting to note that Lilian Amy Govey was born in 1886 and died in 1974. Considering that most of these books were published in the very early 1900s Govey would have been maybe 20 years old when this work was done. Another book, *Betty Blue* notes the British illustrator as Rosa C. Petherick (1871-1931). All of the books have the same endpaper design, a delicate design of green vines and purple flowers and are printed with a same green ink that was used to print the text pages. *The Brownies Ball* was also translated and printed as a German language edition.

There is not too much authenticated information about the 'who, what, when, where, and how many' of the books were printed. Many are done with a 'string binding' that is to say the pages and covers are bound together loosely with a thread, almost like a piece of fine knitting thread or twine. Different colors of twine were used. One suggestion is that the binding style, with the

simple twine, was selected to keep the production process simple so that the books could be assembled as part of a cottage industry, to keep the production costs low. The down side of this binding style is that in some cases as the books were read and reread the pages became detached from the binding twine as the paper ripped easily.

I have compiled a table of book titles and some of their important details. Some of the information is from my personal collection as well as from information provided by fellow collectors; Caroline Brandt, Karen Nyman, and Stephan Byrne. Please let me know of any additions or changes that are required to make the list more accurate:

Imprint Key;

1. Henry Frowde and Hodder & Stoughton (London)
2. Humphrey Milford / Oxford University Press (London)
3. Hodder & Stoughton (New York)
4. Humphrey Milford

Number of Pages Note; the books are for the most part paginated with the actual story text beginning on numbered page 3 and continuing thru to the end with a page number of 31/32 (or other number as printed in by the actual volume. Additional blank pages may follow the paginated pages.

Endpapers; it appears that all of the books have the same endpapers, a delicate design of green vines and purple flowers.

Frontispiece; some books have a colored illustration as a frontispiece and the title pages generally include a simple line drawing.

Text; all of the text in every book reviewed is printed with a green ink.

Rear Endpaper Images; there are several different designs applied to the rear free endpaper, from one book to another, however, they all are printed in the same green ink as the text.

Size of binding; the size of the bindings does seem to vary ever so slightly from 2 1/2" x 2 1/4" with a variation of 1/16" to 1/8", is not uncommon within the same title and imprint, this may add to the idea that these books were assembled as part of a 'cottage industry'.

Binding material; in each case the books are all bound with a pastel paper over cardboard. Sometime the cover paper color changes with the imprint identification. In all cases a color paper pictorial label is applied to the front cover, the rear covers are just the binding paper with no decoration.

Publication Dates; for the most part the books do not carry a publish date; however, it appears that most were created between 1906 and 1925 or so.

TITLE TABLE:

TITLE (alphabetical)	PUB'D DATE	IMPRINT	NUMBER OF PAGES	SLIPCASE PROVIDED	BINDING TYPE	SIZE (see notes)
Betty Blue		1	61	yes	Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		4		yes	Traditional	
Billy Quack		1	67	yes	Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		4			Traditional	
Blue Peter		2	31	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
Bluebell In the Wood		4			Traditional	2 ⁷ / ₈ " x 2 ¹ / ₄ "
Brownies Ball, The		1	31	yes	Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		3				
		4			Traditional	
Doll in Dimity, The		1	63	yes	Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		4				
Golden Door, The		1	31		Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		3	31	yes	Traditional	
		4	31	yes	Twine	
Happy Flower, The		1	32	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
Hazel and Willow		1	32	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
		3				
		4				
Hideaway House		1	31		Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		3				
		4			Traditional	
Little Old Woman of X, The		1	29	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
		3				
		4				
Little Pink Petticoat		3	32	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
		4		yes	Twine	
Old Gray Witch and the Twelve Little Geese		2		yes	Twine	2 ⁹ / ₁₆ " x 2 ³ / ₁₆ "
Puss in the Palace	1914	1	31		Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		4			Twine	
Robin Crusoe		1	64	yes	Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		4	31	yes	Traditional	
Scrappety-Hop and Pearly-Top		1	31	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
		3				
		4				
Spick and Span	1913	1	64	yes	Twine	2 ¹ / ₂ " x 2 ¹ / ₄ "
		3				
	1919 R	4		yes	Traditional	
Ugly Princess, The		1	31	no	Twine	2 ⁵ / ₈ " x 2 ³ / ₈ "
		3				
Esmeralda (Note 1)		4	31		Traditional	3 ¹ / ₈ " x 2 ³ / ₄ "
Goody Wooden Shoes (Note 1)		4	31		Traditional	3 ¹ / ₈ " x 2 ³ / ₄ "
Tinker Tailor (Note 1)	Printed by Thos. Forman,	2	31		Traditional	3 ¹ / ₈ " x 2 ³ / ₄ "

Note 1, these three titles are printed with the same design as all of the others but they are of a different size and they are only done in the traditional binding style

COVER PICTURE GALLERY



Above photo images courtesy of Stephen Byrne



Above photo images courtesy of Karen Nyman



Above photo images, J. Brogan, photo images below courtesy of Stephen Byrne, please note these three books (below) are slightly larger than the others and have a traditional binding style

Comments and questions at your convenience, good hunting! 📖

UNIVERSITY OF PENNSYLVANIA, RARE BOOK COLLECTION: By Joan Knoertzer

A THIRTY MINUTE REVIEW, JUNE 4, 2015, FABS BOOK TOUR, PHILADELPHIA

A very special thanks to David N. McKnight, Director of the Rare Books and Manuscript Library, the Van Pelt-Dietrich Library Center, in the Kislak Center at the University of Pennsylvania. During the Fellowship of American Bibliophilic Societies (FABS) 2015 Book Tour in Philadelphia, we were especially honored to visit the Rare Book Library. Jim Brogan, editor of *The Microbibliophile* had asked me to discover if there were any miniature books in his library, and could I possibly be able to look at them. So after David has spent his afternoon entertaining us with tours, cocktails and dinner, he agreed and showed me to his office where he had two archival shoeboxes filled with a little gem of a collection. I wrote furiously for 30 minutes, documenting as much as possible --the 30-minute-review! (To quote Benjamin Franklin in 'Worlds of Learning in the Age of Franklin': "You need not be concerned in writing to me about your bad spelling; for, in my opinion, as our alphabet now stands. The bad spelling, or what is called so, is generally the best, as conforming to the sound of the letters and of the word." (This small broadside can be purchased from the U. of Penn Library)

I started with a small collection of Italian language books, which had been donated from the Frances Campbell Macaulay Italian Library at Penn. There were two copies of *Il Petrarca*, brown leather covers, one copy from 1624 smaller than the 1874 copy; two copies of *Divina Commedia*, Dante, hard covered boards decorated in gold, 1878, and 182?; *Le Roma dei Patrokca, Toms Tons, di Torquato Tasso*; also by Torquato Tasso, two copies of *Gerusalemme Liberata; Para la Muerte*, 1659, with a vellum cover and *Cinque Canti* by Camilli, Venetia, 1620.

There were also three Spanish Books, in Spanish: *Pistra del Paragon Folitico* per Giorgio Teler; Ricardo Palma's *Las Mejores Tradiciones Agular*, and Luis Velez de Guevara's *Di Diabolo Cojuelo*, Agular, 1922. Lastly, *Chinese Binding No. 131* which I could not decipher as I do not read Chinese.

The American and English books were easier to document. *The Puzzlin Cap - A Riddle Book in English* published in Albany, NY, 16pp, 1822, hardbound in red, and *T. B. Holy P.* 1900, which I had never seen before. With no additional clues, I carried on to an unusual oblong, brown leather binding, titled *Rub* by Rosemary Pu, published by the Oriental Society at its 129th meeting (no date). A copy of Erasmus, 1629, rebound in green hard cover, and *The Psalms of David Imitated* by Isaac Watts, 1826, Concord, were slightly over three inches. One book by Buff, Breed, Butler and Company, *Irving Gems* of Washington Irving by JHB, published in 1861, and *The Aeolian Harp or Songsters Cabinet* was published by S. Hart and Sons, 1829, were in good condition. A fine copy of the *New England Primer* by James Loring, Boston, 1815, and the 1900 the *Little Webster's 18,000 Words Dictionary* by Tiny Book and Novelty Company were very familiar as I have ten copies in my library. A newer publication, boxed, in English but published in Leipzig, Germany by *Deutscher Verlag fur Musik*, 1989, is part of beautifully presented series of musicians at reasonable prices. I also enjoyed seeing the 1962 *Book Gluttons and Book Gourmets With A Digression on Hungry Authors* by Walter Hart Blumenthal, published in Chicago, by Black Cat Press, as there are so few miniature cook books.

The surprise find were five books by Achille J. St. Onge, Worcester, Mass., all in excellent condition, and represent fine binding in the US. The books are 1950, *Abraham Lincoln, Selections from His Writings*; 1955, *From A Writer's Notebook*; by Van Wyck Brooks (The U of

Penn as all the Brooks papers.); 1959, *Abraham Lincoln, 1809-1959, The Address by Carl Sandburg Before The United States Congress* by Carl Sandburg; 1964, *Thomas Jefferson on Science and Freedom* by Thomas Jefferson; 1969, and *Notes From Four Cities, 1927-1953* by David McCord. All a wonderful part of anyone's library.

I saved a smallest for last; a 5 mm copy in a glass tube (You would not want to inhale this!) was a copy of Lincoln's *Gettysburg Address*, a micro-miniature.

This was quite a wonderful thirty-minute review! David revealed that he uses some of these books when he lectures. Perhaps we have tweaked his interest, and he will fill another archival box with such little gems as the ones I have just barely reviewed. Better yet, any University of Pennsylvania graduates out there who might like to make a 'small' donation. Any miniature bibliophile who would like David to use his book(s) in a lecture, please contact him. dmcknigh@pobox.upenn.edu.

I would like to add my thanks to David for lending me 30 minutes in this tiny library of history to review for you. Actually, it is a very big THANKS!

Joan Knoertzer, Book Club of Detroit, Florida Bibliophile Society, Miniature Book Society, Clements Library of Americana University of Michigan. 📖

TAKE YOUR CHILDREN TO WORK DAY:



Let us not forget the joy that miniature books bring to children. 📖

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:

August, and September WAITING FOR YOUR RESERVATION

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

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 all of 2016.

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

PRINTED PAGES: By Robert F. Orr Hanson

In 2009, I published my memoirs about miniature books. This 8½" x 11" soft cover book with a front cover illustration, 'Three Sizes of Books', covered twelve sections in 44 pages on the topic. It began in 1973 when I opened a bookstore called 'Printed Pages'. The other parts of the book included the founding of *The Microbibliophile*, publishing miniature books, Opuscula Press, books, newsletters, big books, periodical contributions, and 'Book Collecting 101'. Color illustrations included a four-page spread showing the thirty little books from Opuscula Press plus books from several other publishers.

This article reproduced one-half of the section titled '*Selected Contributions from The Microbibliophile*'. It summarizes seven articles from five subscribers and two from a memoirist. I hope to bring you the second half of this journey in the September issue of *The Microbibliophile*.

'Selected Contributions from the Microbibliophile'

As a way of giving a flavor of what other collectors have discovered about miniature books, I have decided to include selected contributions from various correspondents. No specific criteria were

used in this selection save those that I thought provided educational and entertainment value—to be found in any hobby collectible.

Little Book Make Big Friends by Barbara Morris, May 1908. During the 1970's, Mrs. Morris and her family moved from the Chicago area to Boston for business reasons. In this letter-turned-article, she tells how she began to collect miniature books and the friendships she made with: Sam Murray, Achille J. St. Onge, Ward Schori, Norman Forge, Robert Massmann and Miriam Irwin, not to mention collector friends. In short, Barbara found (as we all have) that the friendships made through collecting tiny books are just as important as the books themselves.

Little Book, Big Price by Robert F Hanson, March 1984. Sporting books are another specialty in book collecting circles. Early in 1984, Isaac Oelgart visited Helen and brought his new miniature sporting (fly-fishing) two-volume set with him. Because of his experience in buying, selling and writing about this genre of book collecting, Ike thought *A Book of Small Flies* would be of interest to collectors of little books. The books measured 3 x 2½" and were bound in a Nigerian goatskin dyed brown. The first volume (105 pages), consisted of chapters on fly patterns, tying instructions and stream tactics for trout flies size twenty and smaller. Each chapter was written by a different and well-known trout fisherman. Volume II was a display binding featuring eight, tiny, mounted flies perched on miniscule posts in a bound frame of cut and layered artist's mats. To sum up, there were only sixty sets published of which only forty-seven sets were for sale—at seven hundred fifty dollars per set!

The Infants Library by Msgr. Francis J Weber, March 1984. One of the cornerstones in the hobby of collecting miniature books is John Marshall's sixteen-volume set of *The Infants Library*, published around 1800. Each volume measures about 2¼" x 1⅞" and is bound in boards of various pastel shades. There are sixty-three pages in each book including thirteen full-page illustrations. The whole is housed in a wooden bookcase, divided into four compartments. The books and the bookcase are very hard to find. The subject matter is mostly history, town, and country life and youthful sports, all set in England. Also, in 1801, Pinter Marshall published a sequel titled *The Infants Cabinet of Various Objects*.

Publishing My Own Miniature Book, by Katherine I Rickard, January 1985. This delightful story was about the birth of a little book titled, *The Dolls That Were Never Mine*. A true story of some elusive dolls that were never added to a vast doll collection that numbered five hundred. The book was designed, printed, bound, and advertised by Editions Du Parnesse, which is owned by Roger Huet of Montreal, Canada. In the book, Mrs. Rickard explains the steps taken from contracting, layout, binding materials, mock-up of the book, correcting the galley proofs, selecting the cover decorations and signing five hundred autograph pages. Katherine Rickard was also responsible for publishing Doris Welsh's large size bibliography of miniature books—a valuable reference work.

A Remembrance by Robert F Hanson, November 1985. The 1985 Grand Conclave III of the Miniature Book Society was held in Burbank, California under the sponsorship of Msgr. Francis J. Weber. This nine-page report, covering the Labor Day weekend, began with the arrival at the airport hotel, preceded through registration, and on to the Saturday visit to the Huntington Library Art Gallery and Botanical Gardens. Luncheon was at Lawry's California Center in Los Angeles followed by a tour of the bookbinding studio of Bela Blau and then a stop at Dawson's Book Shop, the premier retailer of miniature books in California. A return to the conference hotel was followed by dinner and the presentation of the First Annual Awards to Glenn Dawson and Robert F. Hanson for their "outstanding contributions to the World of Miniature Books". The noted London bookseller, Louis W. Bondy, gave the keynote speech. Sunday was inspired by religious

services at the San Fernando Mission. A visit to the Richard Hoffman home provided a luncheon and tour of Richard's printing facility. The evening was spent at the hotel where a slide show on the making of a miniature book was given by the women of the Splendid Press. Labor Day Monday was devoted to the book fair and auction of miniature books donated by the members of the Society. I venture to add that all the attendees enjoyed the entire Conclave celebration.

The Artistic Eye by Dick Fleming, March 1988. This was a most descriptive word picture about a miniature book, calligraphed and illustrated, by England's Gordon Murray in 1987. The book's title was *The Innocent Eye As Seen By Thomas Love and Robert Louis Stevenson*. It included two watercolor paintings: the first of a young girl pensively staring out, while the other is of three young children relaxing at the beach. Textually the first part was an essay by Thomas Love and the next part is a poem, *Travel*, by RLS. Dick Fleming went on to explain the calligraphic hand making of the books as well as to delve into the artistic paths taken by Gordon Murray.

Miniature Fore-Edge Paintings by Msgr. Francis J. Weber, July 1988. The writer gives us a very informative and valuable bit of information on a little seen artistic complement to the written word. A fore-edge painting is a painted scene, which appears only when the book's fore-edge has been fanned. Most of these paintings are seen on larger books and it would take a Sherlock Holmes to locate miniature books painted thusly. Msgr. Weber offers six reasons for collecting these rarities and provides a checklist of nineteen miniature books with fore-edge paintings in his collection.

There you have it!



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

CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 56, 98 miniature 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; telephone 619-226-4441; website: www.KarenNymanMiniatureBooks.com. E-mail: karennyman2@cox.net

Oak Knoll Books, Special Catalogue Number 27, another great catalogue, 8 1/2" x 11", 38 glossy pages dedicated to artists' and private press books. Contact info: 310 Deleware Street, New Castle, Delaware, 19720; telephone 800-996-2556; website: www.oakknoll.com, E-mail: orders@oakknoll.com.

Catalogues and the booksellers are wonderful friends and great resources. This set of catalogues is very well done from the perspectives of the quality of the printing, the pictures included, layouts, and the diversity of offerings and each is a joy to read and view. Keep them in an old basket next to your reading chair, always fun to revisit a catalogue. A small icon of an open book, centered at the end of the paragraph.

UPCOMING EVENTS:

Tennessee Antiquarian Book Fair, Sewanee, TN, July 18–19, 2015,

Additional information: <http://tennaba.org/>

Searles Castle Antiquarian Book Fair, Great Barrington, MA, July 25, 2015,

Additional information: <http://literarytourist.com>

Rocky Mountain Antiquarian Book Fair, Denver, CO, July 31–August 1, 2015. Additional information: <http://www.rmaba.org>

Vintage Paper Fair, San Francisco, CA, August 1–2, 2015.

Additional information: <http://www.vintagepaperfair.com/sanfran.htm>

PulpFest 2015, Columbus, OH, August 14–16, 2015.

Additional information: <http://www.pulpfest.com/>

Baltimore Antiquarian Book Fair, Baltimore, MD, August 20–23, 2015.

Additional information: <http://literarytourist.com>

Papermania. Hartford, CT, August 22–23, 2015.

Additional information: <http://www.papermaniaplus.com>

Sacramento Antiquarian Book Fair, Sacramento, CA, September 12, 2015. Additional information: <http://www.sacbookfair.com>

Boxborough Paper Town, Boxborough, MA, September 19, 2015,

Additional information: <http://www.flamingoeventz.com/show-calendar.html>

Biblio-Jeopardy: ‘What year was the first English language book printed?’

Around 1474 in Belgium something never seen in print before rolled off the press—the English language. William Caxton (ca. 1422–1491/1492), an English merchant and diplomat, had recently learned of the new technology of print invented by Johannes Gutenberg twenty years before, and he capitalized on the commercial opportunity offered by this revolutionary invention. William Caxton and the Birth of English Printing, on view at the Morgan Library & Museum from May 29 through September 20, celebrates this foundational moment in the history of the English language and literature. Caxton would go on to publish such notable early works as Geoffrey Chaucer’s *Canterbury Tales* and Thomas Malory’s *Le Morte D’Arthur*, thereby stabilizing the English language for future generations.

Additional information: <http://www.themorgan.org/exhibitions/william-caxton>

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TERMS AND DEFINITIONS:

Dentelle



A binder's term, from the French, meaning a border with a lacy pattern on the inner edge, usually gilt. Dentelle decoration was used, especially in France and in the 18th century, on the outside of the covers; since then, apart from the elegant late 19th-century pastiches of the style, it has been more often used, in a somewhat emasculated form, on the inside – usually described as inside dentelles. The designs most always resembles a lacy pattern.

GET THE INK READY, START THE PRESSES:

Next issue, Volume XXXIV, Number 5, Issue 197, (expected publish date; September 1, 2015):

- *The Waldseemüller Map from Bo Press*
- *Character Trapped In A Book*, by Barbara Brear
- *The Lost books, from Bo Press*
- *The Mysterious Affair At Styles*, by Agatha Christie, from Plum Park Press
- A review of another ‘matchbox’ by Green Chair Press; *Perception (Monet water lilies)*
- Books that Are out of the Box, *Legendary History of the Cross*, by REM
- An Antiquarian Delight
- The Amsterdam Conclave Review by Joan Knoertzer
- A review of the ‘book about books’; *Book –Jackets, Their History, Forms, and Use*
- Social media and *The Microbibliophile*
- Revisiting an older miniature book, your choice, please let me know your favorites...

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

LETTERS TO THE EDITOR:

It is always good to receive feedback. The May/June issue contained an article about the Bradbury 100 List of favorite miniature books. Listed below are a few additions and corrections to the published list. My thanks to Caroline Brandt for making our vision clearer and as accurate as possible.

- #19, 22, and 42 each has two volumes
- #22, 46, 75, and 99 each has a standard and a deluxe edition
- #53, the correct title is *Maxims of Pi Ching*
- #60, the complete title is *Rudolph the Red-Nosed Reindeer*
- #61, More Tales for the Bibliophile is a three-volume set, *Bookbinder of Hort, Books Interchanged and The Elzevir*
- #79, the correct title is *A Rainbow from the Earth*
- #81, The Sun: Full Circle is a 4 volume boxed set with four authors:
EAST by Susan Acker, *North* by Maryline Poole Adams, *West* by Carol Cunningham, and *South* by Dianne Weiss
- #84, *The Rose Garden of Omar Khayyam*, (boxed set)
- #91, Bernhardt Wall published *Lincoln's Gettysburg Speech*

Thank you Caroline. 

MORE RESEARCH MATERIALS: 'BIBLIO MAGAZINE'

Some number of weeks ago I was asked if I had ever seen a copy of the 'Biblio Magazine'. I will be the first to admit that no one knows everything and I had never even heard of the magazine. Well with a little internet research, I was able to learn that the magazine was published between July 1996 (Volume 1, Number 1) and 1999. The publication was a large 8 1/2" x 11" glossy format.

I was able to gather almost a complete collection of the issues on the second hand market. It is always interesting to me to go through these publications and get a feel for the information presented as well as also understand the feedback that was provided by readers to the publication editor. The preface to the first issue stated that 'Biblio' is designed and edited for both the novice and experienced book, manuscript, and ephemera collectors.' It was also mentioned that the publication is meant to be a resource and reference guide; as such, articles will weigh heavily on the practical side. Sounds like a great plan to me.

The scope and breath of the many articles is really quite well done. Two articles from the first issue talk about 'How to Start a Book Collection' and 'Protecting your Collection from Thieves', certainly two subjects that are of interest to all collectors including microbibliophiles. Another issue has a very good article about the 'ABC's of Collecting Children's Books'. Subsequent issues look at such subjects as famous library visitations and detailed studies of various authors.

I have not reviewed each issue with a fine toothcomb, just yet, but I have not found any specific articles addressing miniature books. However, one item of particular interest was reported in the May 1997 issue; 'A Dutch Salute to the Book, a visit to the Meermanno Museum'. What a coincidence, in relation to the MBS Conclave in Amsterdam during August of this year. The Meermanno Museum is a haven for exploring the art of the book. The article explains that some literary museums exude an exclusive or haughty aura; this one welcomes visitors as if into the baron's home. How refreshing. The Conclave itinerary includes a visit to the Meermanno, which is located in The Hague, at Princessegracht 30. The emphasis of the museum rests squarely on printing, with authors receiving less attention than printers, according to the article author, Anne S. Cunningham.

Even though that article does not mention the collection specifically (due to the date of the article), the museum is also the home of the Bibliotheca Thurkowiana Minor, a collection of more than 1500 miniature books, originally created by Guus and Luce Thurkow. Surely something to keep on your list of 'must see' things. Cunningham also makes note that language should pose little or no problem as members of the staff speak several languages fluently.

The publication also published an ongoing series of articles about the Internet and the use of this media in the book acquisition and sale channels. It is interesting to see just how people thought the Internet could and would affect the world of book collecting. We certainly have come a long way in a few short years with this subject. The publication folded after doing four issues in 1999. I am not exactly sure why it ceased publishing, as it seemed to be a robust publication, with plenty of advertisers. Maybe it was a case of high production costs or? I guess I will have to get a copy of the last issue and look for clues. 📖

THE MICROBIBLIOPHILE September 2015 FRONTISPIECE, 'Write the Story for the September/October 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 September 2015 issue of *The Microbibliophile*.

'The MBS 2015 Conclave Concludes'



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. From our current frontispiece, we learned that Sanne is a young collector of miniature books and she has made keepsakes for the Amsterdam Conclave. After the Conclave, there will be a great opportunity to visit many of the sights in Amsterdam as well as The Netherlands before going home. Amsterdam is a big and busy city with many canals and bridges museums and venues. What do you see in the picture? 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 August 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 2 volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Jacob the Fisherman*, etc., and *Julia and the Dog*, etc. Contact information: E-mail: karennyman2@cox.net or call 619-226-4441.

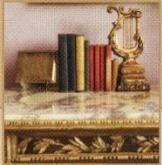
Pat Pistner is looking for 28 Raheb books (*Mudlark Miniatures* and *Littlest Library*) published in 1976 and 1977, and only 19 published through 2000
Contact information: E-mail: Pistner@me.com

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
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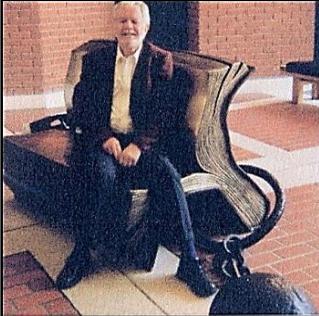


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Email: editor@microbibliophile77.com (**Deadline for September issue is August 15**)

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