

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Volume XXXVII, Number 4, Issue 214, JULY 2018



'Summertime Is For catching Fireflies'

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Treasuring the Moments
By Sherry Mayo



Life as a child was often spent outdoors wandering the neighborhood seeking adventure and friends to share the time. Yet, childhood, at least mine, was not without responsibilities that came in the form of daily chores. The garden needed weeding and fruits picked, the picked peas needed shelling (save a few of the perfect pods to make boats later), the chicken coops stood begging to be cleaned and fresh water laid down, while the two Jersey cows called from the paddock to be milked and fed.

Farming was what my grandparents loved. Hence, long before I entered their lives, they had exchanged the bustle of city life with its hectic hubbub, crowded streets, and endless noise, for 150 acres of blissful green pastured beauty just one hour south of the “big” city. On this land, with its Victoria style farmhouse and faded grey two-stall barn, they built their dream. Three new long chicken “coops”, an icehouse, a butcher shop, two cabins near the 15 ponds across the road, some hogs, ducks, and cattle, plus five thousand chickens soon dotted

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Robert F. Hanson, Founder, 1977

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July, 2018

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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:

Summer is a good time to sit and reflect on what one has accomplished during the first half of the year and maybe evaluate what one hopes to do in the remaining months. As the summer solstice, the day with the most daylight in the Northern Hemisphere, slips away, there is still ample time to get outdoors and enjoy our natural surroundings. Take time to listen to the birds sing, maybe hear a distant clap of thunder, or catch a fragrance as it passes while you move through the heat of the day. Nature is a universal gift, teeming with life, and one should savor and respected it throughout the seasons.

We all know the saying ‘tempus fugit’ and soon enough the days of extended daylight will become visibly shorter and it will be time to think about that necessary invention known as the ‘snow shovel’.

However, before we leap ahead into thoughts of firewood and snow shovels, why not simply enjoy the long days by partaking of your outdoor passions whether it is a vegetable garden, biking, or tubing down a lazy river. Still, don’t forget to check your bookshelf now to make certain that you will have plenty of books for your reading pleasure though those wintery days when the snows blows against the window panes and a fire is crackling below the mantel. To help one prepare, the editor, who sits at the squeaky roll top, has a full complement of book reviews and reader submitted articles for one to peruse in this issue. The June issue is packed with reviews on seven new miniatures; there is another FDR miniature, and a very special article about Jane Conneen.

Summer time weather provides an excellent opportunity for travel around the local countryside. Maybe for a bit of antiquing or book sleuthing. One could visit a book fair, a library sale, or discover a “new” old bookstore hidden along the way. Unless one ventures down that “less traveled path” one will never know what might be found outside the customary points of travel.

Please consider joining the written part of the “Microbib” journal by sharing your books, your adventures, and your passion. We are not all Steinbecks or Twains, but we can each tell our story. What matters is the shared experience with readers who share similar passions. Lastly, thank you for the opportunity to bring *The Microbibliophile* into your life. 📖



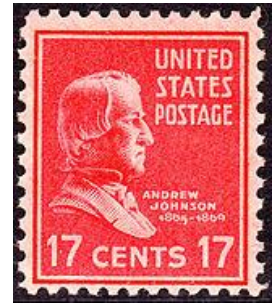
FOOD FOR THOUGHT:

“Honest conviction is my courage, the Constitution is my guide”

(Image of the 1938 of \$.17 A. Johnson US postage stamp)

Andrew Johnson, 1808 - 1875

Seventeenth President of the United States, 1865 -1869



MINIATURE BOOK REVIEWS and CRITICISM:



The Girdle Book, published by Bo Press Miniature Books, 2018. Girdle books were small portable books worn by medieval European monks, clergy, nobles, aristocratic women, and tax collectors between the 13th and 16th centuries. The girdle book was a book with a leather binding that continued below the edge of the book to form a protective “pocket” for the book. Most covers ended with a large knot or chain clasp that could then be

tucked inside one's girdle or belt. The leather cover was designed with enough material so that it could be wrapped over the book to protect it from the elements.

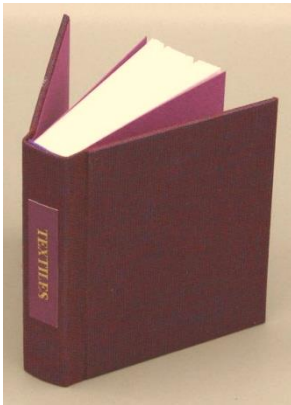
The term 'belt' replaced the term 'girdle' over time. Just think of a tax collector, riding his horse to a local property or farm, exchanging greetings with the tenants, then swinging his girdle book up to check the tax ledger. Reading the girdle book's contents is easily accomplished by just flipping it upright and then opening the cover.

It is presumed the original medieval girdle books must have been quite well used, as not many have survived. However, included with the Bo Press miniature is a short history on the book form and illustrations of original girdle books that have survived the ravages of time. Beyond its utilitarian use, the girdle book appears also in medieval art that depicts aristocratic women often wearing a girdle book.

The Girdle Book is bound in a super soft glove leather. The text paper is Mohawk Superfine and an Old Style font is used. The fore-edge of each page is printed with a faintly tan border to give the impression of age to the subject. The book is 2" x 1 1/2", the total binding with pouch makes it 3 1/2" tall. The edition is priced at \$65. Certainly another interesting journey from the imagination and book skills of Pat Sweet. An excellent subject to visit. Contact Pat for availability and shipping. 📖

Contact information: Pat Sweet, 231 E. Blaine Street, Riverside, CA 92507

E-mail: info@bopressminiaturebooks.com or www.bopressminiaturebooks.com



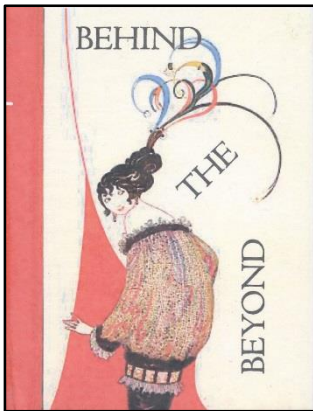
Textiles, by Kate Heintz Watson, 2018 by Plum Park Press.

The book was by American originally published School of Home Economics, Chicago in 1907 as *Textiles and Clothing*. Watson was an instructor in domestic arts at the Lewis Institute and later became an instructor at the University of Chicago. The original publication was part of a twelve volume 'home-study' course developed for 'the new profession of homemaking'.

Textiles has a very extensive text covering the many facets of the subject including the textile arts, weaving, various fibers such as cotton, wool, and silk, modern methods [ca. 1907] of spinning and weaving, and the finishing of fabrics. Also included is a 42 page section on the characteristics and descriptions of various fabrics. Additionally, there is a glossary of terms related to the textiles. As one reads the chapters, it is apparent that it was originally intended to be a textbook or reference manual. The original, as well as the Plum Park publication, is profusely illustrated with line drawing and pictures with 64 listed in the Table of Contents.

The book is printed in a black text with purple chapter headings. The purple color theme is carried through to the endpapers and certainly coordinates well with the red/blue hue of the fabric material used for the covers. The title is applied as a gilt label to the spine. *Textiles* consists of 181 numbered pages, 3" x 2⁷/₁₆". The text is typeset with Century Schoolbook 7/9 pt. font on Suzano Report white paper 75 g/m² which gives the tome a substantial feel as one holds and reads it. Once again, excellent printing, binding, and workmanship throughout. The edition is limited to 20 copies, each signed and numbered by the publisher, price \$45 each plus \$5 for shipping and handling, please contact Tony for availability. 📖

Contact information: Tony Firman, PO Box 77883, Fort Worth, TX 76177
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com



Behind the Beyond by Stephen Leacock, illustrated by Anne Fish, originally published in 1913 by John Lane & Co., New York. The Plum Park miniature edition, published this year, is a complete and unabridged copy of the original book including all of the original illustrations.

Leacock [1869 – 1944] was born in England and immigrated to Canada with his family at an early age. As an adult and as a means to supplement his income while teaching, he began writing fiction, humor, and short stories. These were widely published in magazines and ultimately in novel forms. Leacock was a very popular author, between 1911 and 1925 and was considered to be the most widely known and popular humorist in the English speaking world.

Behind the Beyond is a collection of six short stories; all are a bit of nonsense but well written nonsense, certainly the kind of amusing writings that were popular at the beginning of the 20th century. Still, depending how and why one reads the stories, they are just as entertaining today as when written.

The first story is 'A Modern Problem Play', a parody on a night out at the theater - a brief excerpt:

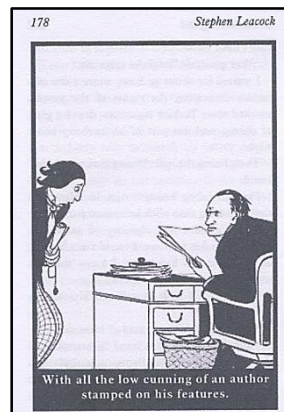
"In this expectant hush, a man in a check tweed suit walks on the stage: only one man, one single man. Because if he had been accompanied by a chorus, that would have been a burlesque; if four citizens in togas had been with him, that would have been Shakespeare; if two Russian soldiers had walked after him, that would have been melodrama. But this is none of these. This is a problem play. So he steps in alone, all alone, and with that absolute finish of step, that ability to walk as if,—how can one express it?—as if he were walking, that betrays the finished actor."

It is easy to see why readers enjoyed Leacock; a bit of joking, sometimes a bit serious, and always on a mature level. The five remaining short stories are 'Familiar Incidents', 'Parisian Pastimes', 'The Retroactive Existence of Mr. Juggins', 'The Making of a Magazine' (a story about an old evil editor), and 'Homer and Humbug'.

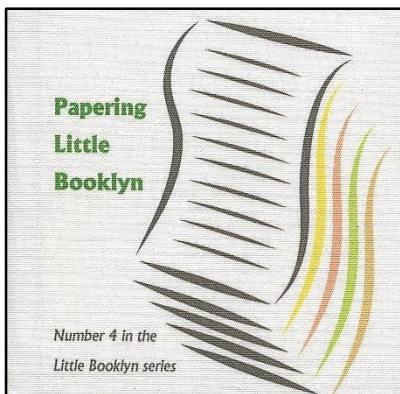
Behind the Beyond is 201 numbered pages utilizing Aldine 721 6/8 pt. font on Suzano Report white paper 75 g/m². The overall bound size of the tome is 3" x 2¹/₄". The book is covered with a festive image printed on white paper. The review copy has a slight variation in the numbering of the chapter start pages as listed in the Table of Contents, however, that does not distract from the overall quality of workmanship in printing and binding.

Behind the Beyond is published as an edition of 20 copies each signed and numbered by the publisher. The price is \$45 plus \$5 shipping. 📖

Contact information: Tony Firman, PO Box 77883, Fort Worth, TX 76177
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com



evil editor



Papering Little Booklyn, written and illustrated by Patricia Caernarven-Smith, published by Wild Onion Press, 2018. This is book Number 4 in the 'Little Booklyn' series of miniature fiction by Patricia. Little Booklyn is a fictional town that is populated by book writers, publishers, and the various support people who toil night and day to keep the presses running.

Papering Little Booklyn examines the major production problems encountered by printers and publishers. The most important, according to Booklyn's workers is where to get the right size paper and what to do with the all the trimmings.

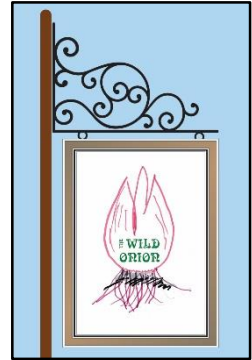
Printing a book involves many steps that begin with the handling and cutting of paper. Additionally, printers must maintain a sufficient supply of paper that matches the book for color, texture, and feel for any further print runs.

As can happen with delivery services, sometimes packages get lost and then tempers flair with stress. *Papering Little Booklyn* goes through 10 chapters outlining the various problems such as lost shipments and suggested solutions. (11 chapters if one counts both chapters listed as number four - 'Securing the Bridge' and 'Nice, Opaque, Drapable Paper').

The enjoyment of the 'Booklyn' series for me is the various townspeople, the characters that we are able to understand and appreciate. How about one named Mrs. Consultant? Then there is Anna the bakery lady, with her fine management skills, always ready to jump in and help solve the problems of the town. When the plans all come together, I know the sun will shine in Little Booklyn again, or I will hope that is the direction of their lives.

Papering Little Booklyn is a delightful edition to this ongoing series of adventures that descend upon the town. Certainly, an easy read and a fun book right through to the last page. My question as I finish is always the same "What's next for my storybook friends, the printers, the binders, and the baker?"

The book is 3" x 3" with 133 printed pages, utilizing Bernhard Modern 9/12 pt. font and IP Accent Opaque paper. The binding is the standard for the series, white book cloth with the title printed on the cover as well as the spine. The chapter headings and title page are done in a green ink to coordinate with the green endpapers. The printing and binding is of excellent quality. It is published as an open edition and each is signed by the author/publisher. The price is \$40, including postage. 📖



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E-mail: bailgardener@gmail.com or www.TheWildOnionPress.com

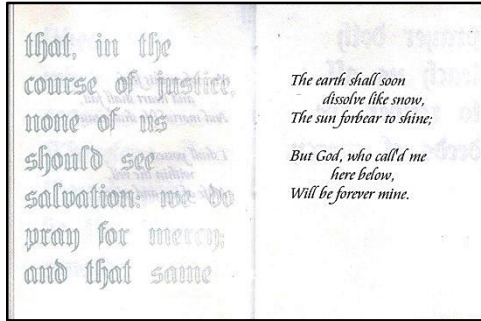


Amazing Grace, written by **John Newton**, published by Bo Press Miniature Books, in 2018. *Amazing Grace* is a pairing of the powerful spiritual hymn and Portia's speech on the quality of mercy from Shakespeare's *The Merchant of Venice*. Newton [1725 – 1807] grew up at sea, the son of a sea captain. He became the master of a slave ship and spent years profiting from the slave trade. He later became an evangelical Anglican cleric and abolitionist. It was during this later period of his life about 1779 that he wrote many hymns including 'Amazing Grace'. The hymn is a simple song which brings inspiration to many, the speech of Portia is one of the most sublime and meaningful speeches in literature.

Here in this tome, the two come together in perfect harmony.

The words of 'Amazing Grace' are printed on the recto pages in a crisp black font and the speech of Portia is printed on the verso page side in a pale blue font that fades across

the page. The tome measures 2³/₄" x 2" and contains 24 unnumbered pages. The two fonts utilized are Fluted Germanica for the speech and Aramis for the hymn. The book is bound in an Indian Lokota paper imaged with gold hexagons on a white background and a title label is affixed to the front cover. The endpapers are of a gold and blue flower petal design.



The closing page of the book contains the note:

*'for Adrianna',
Designed, Printed, and Bound
by her loving daughter, Pat Sweet, for the Bo Press'*

Each book is signed by the publisher and it is priced at \$36, contact Pat for availability and shipping. 📖

Contact information: Pat Sweet, 231 E. Blaine Street, Riverside, CA 92507
E-mail: info@bopressminiaturebooks.com or www.bopressminiaturebooks.com



The Jewel Book of Duchess Anna of Bavaria
Front cover on the left and the interior binding of the tri-fold box on the right

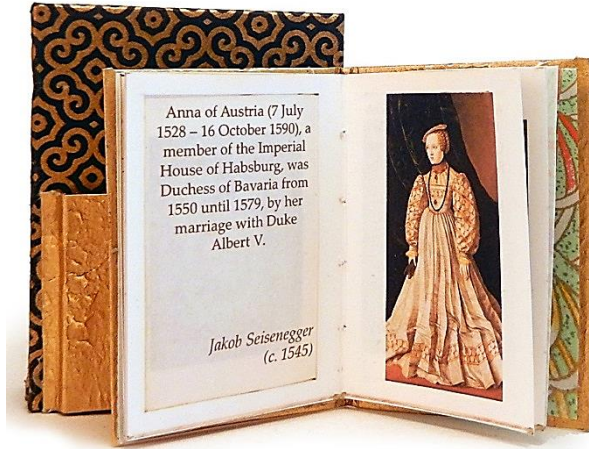
The Jewel Book of Duchess Anna of Bavaria, by Hans Mielich, published by Bo Press Miniature Books, 2018. The original book titled *Kleinodienbuch der Herzogin Anna von Bayern* was produced by Mielich, the court painter to Duke Albert V of Bavaria, as an inventory of the jewels belonging to himself and his wife, Anna. It also contained 110 paintings showing the front and rear of each jewel. It took the painter two years to complete the inventory book. That solitary copy remained in the private ducal of the Chamber of Artifacts for nearly three centuries and then presented to the Bavarian State Library in 1843.

Pat certainly has a special talent for creating ‘treasure bindings’ and this jewel book is another fine example. Pat has captured a sense of the outrageous and ostentatious design present throughout the original ‘inventory’ book.

The printed text provides just a brief overview of the original book and follows with 102 pages of images of the jewels and of court life. The pages are printed with a very pale frame and a tan coloration to simulate the age of the original book.

The miniature jewel book is limited to an edition of 10 copies. It is a combination of Oldstyle1 and Palatino Linotype fonts and is printed on a Monarch Superfine paper using a Canon Pro-100 inkjet printer. The binding is executed in a gilded snakeskin with a beaded and heavily embellished front cover/panel of celadon snakeskin.

The book is 2⁵/₈" x 2" and the trifold box is 3" x 2³/₈" x 3". The box itself is bound in a gold on black silkscreened metallic paper with a textured image. The interior of the box is lined with a Japanese chiyogami feather patterned paper. Lastly, there is a small accessory pocket on one side of the tri-fold

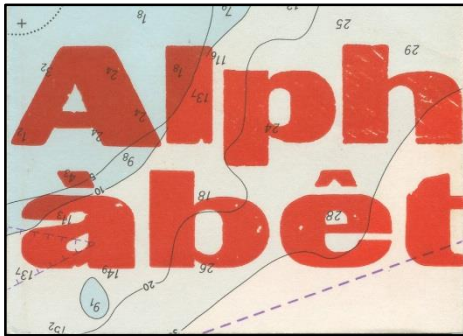


box that provides a convenient storage space for a booklet documenting the original 'Jewel Book' and its patrons. That booklet is bound in a gold foil paper with the endpapers matching the tri-fold box using the chiyogami feather patterned paper

The edition is only 10 copies and each is signed by the publisher and it is priced at \$275, contact Pat for availability and shipping. 📖

Contact information: Pat Sweet, 231 E. Blaine Street, Riverside, CA 92507

E-mail: info@bopressminiaturebooks.com or www.bopressminiaturebooks.com



Alph à bêt, by Dikko Faust and Esther K Smith, published by Purgatory Pie Press, NYC 2011. Purgatory Pie Press is a new press to the pages of *The Microbibliophile*. The press has been in business for a number of years, beginning in Madison, Wisconsin in 1977. They relocated to lower Manhattan in 1980, and more recently to Brooklyn. I had the opportunity to take a short train ride for a visit to the press in the early spring. The motivation for the trip was my

collection of their 'making books' books such as *Magic Books*, *How To Make Books*, and *Making Books With Kids*.

Wow, what a journey! Imagine a step back in time to a real print shop, drawers and drawers of type, paper, a few presses, ink bottles, a giant cast iron paper cutter from another century, all here, an homage to yesterday's printing techniques, in this shop.

Esther and Dikko knew I was interested in miniature books, as well as their instructional books and had laid out for my joy some miniature books they have created over the years. One of particular interest to me is a simple alphabet book. It was created using recycled pages from obsolete marine navigation charts. The book has a simple fan fold design with woodcut alphabet letters printed in bright red ink directly on the map paper. The tome is 2¹/₄" x 3¹/₈", is priced at \$25.00, and signed by both Faust and Smith.



Another offering is a small 1" x 3/4" set of four micro-miniature books each illustrating different graphic design patterns. The titles are *Mezin*, *Flemish Bond*, *Weave*, and *Nessonis*. The set is an edition of 100 and it was published in 2015. It is priced at \$60. As a bonus, these tomes are available as earrings, for \$40, (what a fashion statement for a bibliophile!)

Contact information: Esther K Smith,

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TREASURING THE MOMENTS,

The Frontispiece,

By Sherry Mayo:

(Continued from Frontispiece, Page 2)

the land. This treasure in the countryside became my summer paradise, my heaven on earth!

The photo Jim has chosen for this issue's Frontispiece could well depict my cousin Rad, who lived a short walk across the creek and meadow, sitting with me on a sultry, summer afternoon under the sweet cherry tree on the edge of the path to the barn. Of course, we usually had a glass of fresh lemonade from grandma or watermelon at our side. Rad was two years older and I often thought of him more as a big brother than my cousin. I understood the brotherly relationship better than cousin.

We shared many interests such as fishing, astronomy, solitude from our younger siblings, and reading. It was through reading though that we shared the greatest bond and all the adventures found within the pages. It mattered little whether it was a dime store comic or a great classic borrowed from the local small town library. One knew

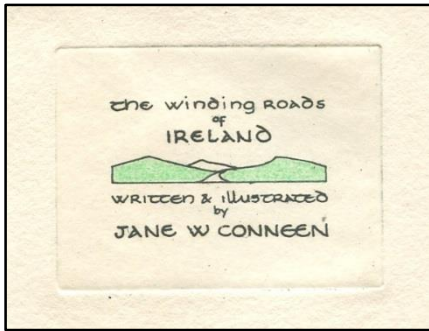
there would be a hero or a heroine to emulate, a villain to vanquish, and a victory to celebrate.

Conversely, sometimes the reading brought great sadness for, even at our young age, we understood when the protagonist was being treated unfairly or was embroiled in a battle against an evil so great there was little hope of salvation. Often those books came at the behest of a teacher whose goal was to expand our perception of the world, its history, and humanity.

Often I am struck by the realization that many of my core beliefs and inner strength were developing during our interpretation and the retelling of the stories we shared. Each adventure bounded off the page and embedded in our memory where it lay silently waiting to be retrieved later in a dream. Now, in the twilight of my years, I know that these were precious moments, free from chores, in which we spent our time on the edge of eternity. 📖

**820 ANDREWS ROAD, BATH, PENNSYLVANIA,
Little Farm Press,
A Story Behind the Pen and Ink:**

Many people know that Jane Conneen (JC) was the miniature book publisher and creative force behind the Little Farm Press. Jane also hosted the 1997 MBS Conclave XV held in Bethlehem, Pennsylvania. JC published her first miniature book, *The Winding Roads of Ireland* in 1988 and as noted by Robert Bradbury continued with 16 more miniatures publishing *The Star Spangled-Banner* in 1999. Additionally, it should be mentioned the 'Winding Roads' was also awarded the 1989 MBS Distinguished Book Award. As noted in Bradbury's *20th Century U.S. Miniature Books*, the editions from the Little Farm Press were done in small numbers, were printed on an etching press, then hand colored and signed by JC. Additionally, prior to publishing her own books Conneen collaborated with Jane Bernier of Borrower's Press) to illustrate four of Jane's books.



'Winding Roads', 1988, title page, the impression that was formed by the use of the 'etching press' is very visible, hand colored by the author.

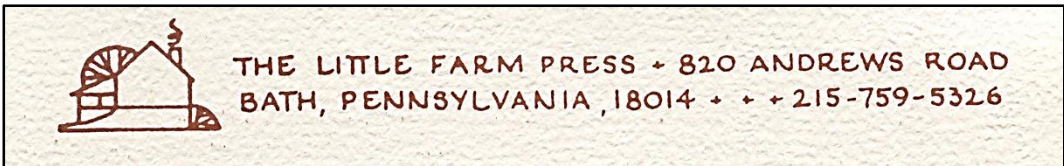


'Star Spangled Banner', 1999, title page, hand colored by the author.

As I have stated more than once within these pages, the world of miniature books is both a very broad but yet close knit and you never know what you may learn as a new day dawns on the horizon. During the gray days this past winter, my telephone rang and on the other end was a man who wanted to know if I was the editor of *The Microbibliophile* and if so would I be interested in talking about miniature books. I do not remember if it was a cloudy day or if the snow was flying, but when I hung up the phone an hour later the room was certainly full of sunshine. The person who called was Joe Conneen, the son of JC. The conversation covered many topics, as you can imagine, since two old Irish men always have a lot to talk about regardless of the time or place. Joe's story was very interesting for sure, as he recounted several family stories and facts about his mother, 'the painter' and the 'book publisher'. So interesting, in fact, that I drove to North Carolina to continue the discussion and personally meet with Joe and his wife, Mari.

JC spent the first 13 years of her life in France and Switzerland, where her mother was a painter. What place other than Paris, would a painter want to be during the early 1920s. Her family returned to the United States when Jane was 13 and she attended the Masters School at Dobbs Ferry, NY. However, JC did not follow her artistic abilities commercially until after her youngest child went off to college in the 1960s. During this time she and her husband purchased a farm in rural Pennsylvania and she also converted a small building on the property to an artist studio.

Her first mediums included linocuts and life-sized pen and ink watercolor botanical drawings. From those drawing the subjects continued to get smaller and smaller until they could be combined into her miniature books. Besides her botanical subjects, the work was inspired by many trips to Ireland, Spain, England, Nova Scotia, and Maine. The landscapes and architectural images of these locations dominate her miniature books. The majority of her working processes were self-taught while she perfected the use of an etching press to capture her unique pen and ink techniques.



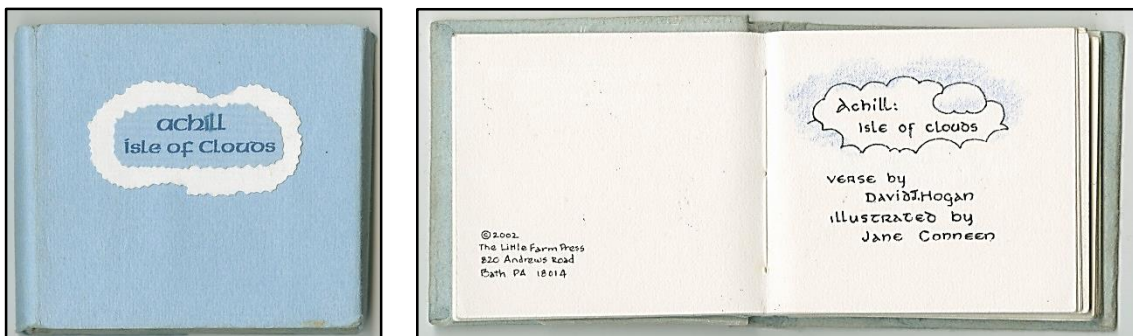
The 'North Light' magazine ran an article about JC in their July, 1976 issue where JC explains some of the driving forces behind her subject selections. "It would be impossible to be a botanical artist without being a gardener – and – gardening opens up a limitless world. My own garden started with herbs, then flowers to dry, and now I am trying to establish a woods garden." Continuing, "In the winter my subjects are apt to be plants from a nursey – either flowers that appeal to me or plants with interesting shaped leaves or growth habits. Every spring, like the sap rising in the trees, I have to do forsythias, snowdrops, and violets. The summer, of course, presents so many subjects as to be overwhelming." In conclusion, "It is hard to be patient through the winters. Each year, I can hardly wait for spring to see how my flowers have come through the snow and ice. And also, to start working on the drawings that I could only dream about during the winter – the first bloodroot, mushrooms, and thimbleweed, and sunlight filtering through the pines, picking out tiny flowers inhabiting the woods floor" May I note, this is a bit of creative writing in itself by JC?

I mentioned the processes of creating the miniature picture images that make the miniature books by JC so captivating were mostly self-taught. There is an interesting description of the process written by JC and included in the Bradbury book. It is certainly more than a quick 'point and click' of today's digital world. After the image impression is completed then the skillful work to create the image using various pens begins; all under a large magnifying glass to create the finished product that is uniquely Conneen.

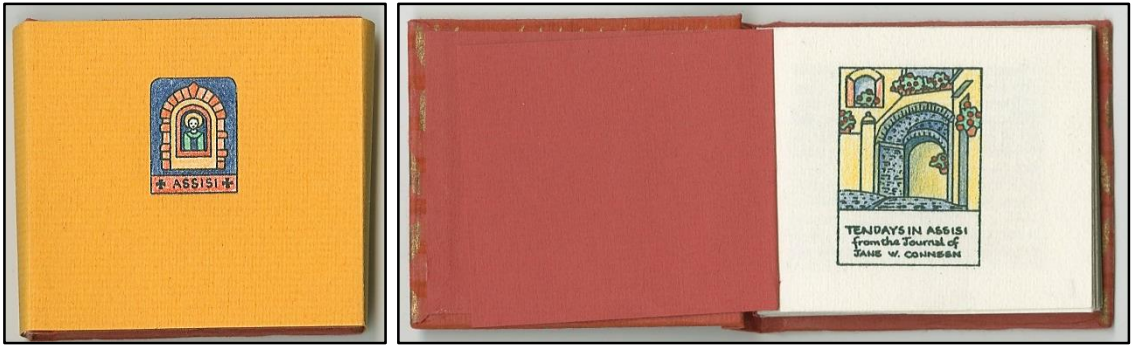
While visiting Joe in North Carolina, he shared some of the many travel logs that his mother kept, describing the various locations visited, are in extremely fine detail. Interspersed within the words of her logs were some quick sketches of the sights, mostly landscapes, and a few architecturally interesting buildings. Some were quick line drawings with notes about the colors and the lighting of the time of the day and there

were others that were more fully developed and color sketches. It was certainly a special delight to hold these journals in my hands and read the words written by such a creative person. JC certainly had the 'eye of an artist', an eye that never rested as it was always processing the visual impressions of all of the life around her each day. The many trips that JC took to faraway places provided her with inspiration.

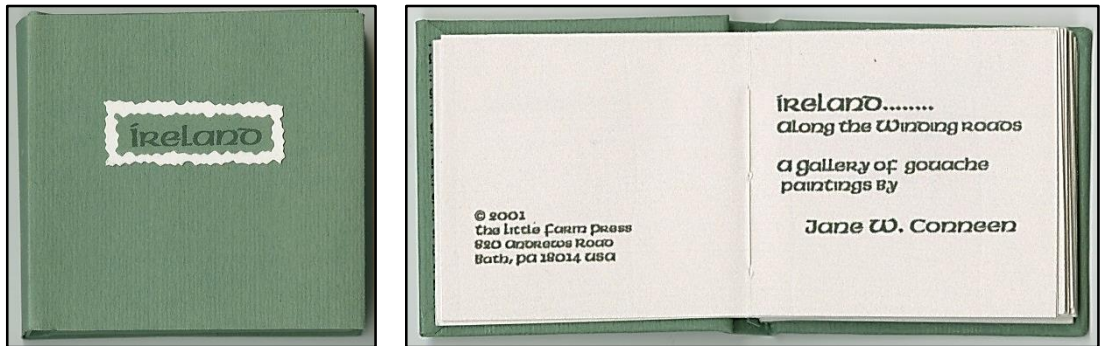
Since JC lived in close proximity to Lafayette College, in Easton, Pennsylvania, she developed a relationship with the college over the years. The Special Collections section of the university library system has a complete collection of all of the books produced by JC including three books that were completed after 1999. Diana Shaw the Director of Special Collections and College Archives was a personal friend of Jane's for a number of years and provided the images of the 'post 1999' tomes.



*'Achill Isle of Clouds', 2002, Little Farm Press,
Cover image (L), title page (R), edition of 75 copies, photo images courtesy of
Special Collections Department, Lafayette College, Easton, PA.*



*'Ten Days In Assisi', 2002, Little Farm Press,
Wrapper image (L), title page (R), photo images courtesy of
Special Collections Department, Lafayette College, Easton, PA.*



*'Ireland, Along the Winding Roads', 2001, Little Farm Press,
Wrapper image (L), title page (R), photo images courtesy of
Special Collections Department, Lafayette College, Easton, PA.*

In summary, I will state that there are and have been many miniature books and are many book publishers across the globe. However, Jane Conneen should certainly be at the top of any 'Whose-Who' list with regard to the books she created. The entire process from the original planting of the seeds in her 'idea' gardens, to the selection of materials, the printing, the coloring of the images, and the finished binding were all done with such an artistic eye. Her professional discipline and diligence combined with the hours that went into each tome expresses itself in the beauty of each of her works. If you are so fortunate to have some of the titles by Jane Conneen then you are for sure understanding of my comments. If you do not own or have never had the opportunity to hold one of these books and absorb the visual and tactile impression that will greet you, then please add the Little Farm Press to your 'want list', I guarantee you will not be disappointed. 📖

MEET THE COLLECTOR,

Erica Clew:

Of all the material things that so many hold valuable, perhaps nothing defines who we are as precisely as the books with which we surround ourselves. Somehow, these books stay on the shelves and become dusty parts of the furniture or if they have become lost, we seek them out on treasure hunts. I remember discovering what a valuable tool EBay could be for the collector when I began searching for the books of my childhood that had disappeared over the years and bought them again as an adult to keep forever. These were the fairytale pop-up books by Vojtech Kubasta that I was separated from when I moved with my family from Canada to California in 1968. The dog-eared 'Nancy Drew' series that was deposited with Goodwill when I went off to college, at UC Irvine in 1981, and even my first science fiction book from the scholastic book fliers through which you could buy paperbacks at school – an early book-of-the-month club for kids. This book stuck in my memory for years after it disappeared with all the other refuse of those school days, but I found *Stranger From the Depths* by Gerry Turner with a mystical green alien on the cover on an EBay auction and felt I had won back a bit of 5th grade when the package arrived. These treasure hunts were excellent preparation for the collector I would become – the miniature book sleuth.

The pivotal moment in my life, as a miniature book collector, came after the death of my maternal grandfather in 2009. He left Hungary with his wife and family in 1956 to start a new life in Canada when the Soviets crushed Hungary after the Revolution. Among the many people and things they had to leave behind, he also walked away from his work as a printer in the Communist regime. He brought a few tantalizing souvenirs from those days including anti-Soviet pamphlets that he set and printed himself and assorted lead type that he had used. As we were clearing out his belongings, I found a small plastic box sealed with a strip of masking tape on which was written (in Hungarian, of course) "... don't open this... don't even be CURIOUS about it". Well, that did little to keep me out! Inside were about a dozen miniature books printed in Hungary, at the print shop he used to work for, although produced in the 1970s. Someone must have sent these to him as a gift. Some were volumes from sets that were numbered, others were political. Nonetheless, I was captivated by these amazing little books and could not believe how incredibly well they were made. I made it my mission to track down every book in those little sets and they formed the seeds of my collection that now includes thousands of books from all over the world and now inhabits my entire house!

The greatest joy came when I discovered that there were others out there that are equally bitten by this same peculiar collecting bug and I happily became a member of the MBS. While it is indeed so rewarding to share experiences with all of you, the life of the



A little peek into the mysterious box of history !

microbibliophile progresses through many phases; of acquisition, to creation, and finally, a sort of evangelism. We, all of us, hunt and display, some of us are talented enough to produce our own, but all of us are eager to spread the word and share our love of these little gems with the fervor of the newly minted zealot! I suspect that not everyone is as enchanted by my 'proselytizing' at times but, when I see that look of wonder in the face of someone holding one of my little books (I always have a few with me, don't you?), well then, I am truly happy. Is it wise to let these outsiders into our secret little world and let loose among us eager new hunters of our treasures? The more the merrier! Go forth and spread the miniature, printed word! 📖

Contact information: Erica Clew, 3575 Holmes Circle, Hacienda Heights, CA, 91745-6177

E-mail: etclew@yahoo.com

**TAKE ME OUT TO THE BOOK FAIR,
THE FLORIDA ANTIQUARIAN BOOK FAIR,
By Steve Eisenstein:**

Take me out to the book fair; rare books, fine bindings, paperbacks, and miniature books too. If a lifelong miniature book dealer and a regular sized book dealer did book fairs all their lives and then had an MRI on their lower lumbar regions. You would be able to tell who was who by the presence or lack of damage to said area.

With that said. Edie and I did the Florida Antiquarian Book Fair that was held in St. Petersburg, FL this past April. It is rated as one of the top three Antiquarian Book Fair in the country; 120 dealers, 3000 plus fair goers, and 38 years old.

We get to town a day or two early. So when Friday 7:00 AM comes, we are ready for the rounds of herculean tasks you need to perform to set up a booth at an antiquarian book fair. Note: We have a unique booth location at this show. It is an alcove booth (see the pictures). A 'U' shaped booth, 16' x 16'. Our booth has a double door on the back wall. On the other side of the door is the loading dock. We back the truck up to the dock and 7 feet later, the books are in the booth. We won the booth location in a lottery the first year of the fair at this location. We have kept it ever since and will leave it in our will to our heirs. Should they be crazy enough to stay in the business! Had we not won this booth this article would read; 'Having a booth in the middle of the selling floor it took ten hours to unload the 1,500 books, 33 folding bookcases, and 6 glass display cases, into our booth.' We have great help at the show so setting up is usually done by 3:30 in the afternoon; the show opens at 5:00 PM.

The show runs from Friday through Sunday. We saw people we had not seen since the last show and met a nice number of new, young collectors in a variety of subjects and authors. I am booth bound most of the time. However, you have read in Edie's previous article that she was out looking for miniature books in 120 places. The sales reports from the floor were all good. However, in a fair where there are 120 dealers and 3000 fair goers, not every dealer hits a home run for the show. Just a fact of reality that we faced this year in this labor of love we call book selling. But, I managed to find a book by Lloyd Bridges on snorkeling that I had been looking for since college.

We signed the contract for next year and started to re-box the booth. Of all things book related, re-boxing books after a show is not one of my favorite activities; even with good help! Not that unloading at the start is any easier.

If you who are reading this and are looking for an antiquarian book fair, we would highly recommend the Florida Antiquarian Book Fair as a place to exhibit for your first fair. It is one of the most beautiful rooms one could to be in to exhibit. A family of

professional book dealers, with years of show experience runs the show. The dealers are all user friendly and the friendships formed usually last for life. For more information about the fair and exhibiting, you can contact Sarah Smith at 727 822-3278. The other option is to come as a visitor and enjoy the show without all of the loading and unloading of shelves.



Lots of books to unpack, show, and sell \$\$\$

Join us every Saturday from 12 to 2 PM for 'Bucks On the Bookshelf' on WDBFradiocom and at 2:30 PM ET for the 'Rare Book Café' on BE live TV. Book talk and only book talk all on a Saturday afternoon. We hope to see you at the FAB show next year. 📖


*Contact information: Steve Eisenstein, 2250 Bay Drive, Apt. 15, Miami Beach, FL 33141
E-mail: EdieEisenstein@aol.com*

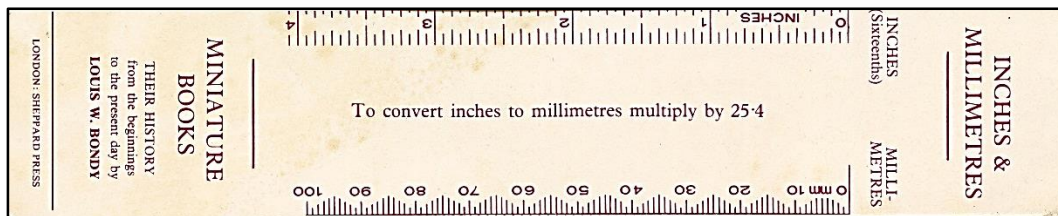
TERMS and DEFINITIONS, PRESENTATION COPY:

Simply said, presentation copy, when used without any qualification, may define a gift from the author. Understand that only a book spontaneously presented properly qualifies to be a 'presentation copy'. A book merely signed in response to an owner's request is not a presentation copy but an inscribed copy.

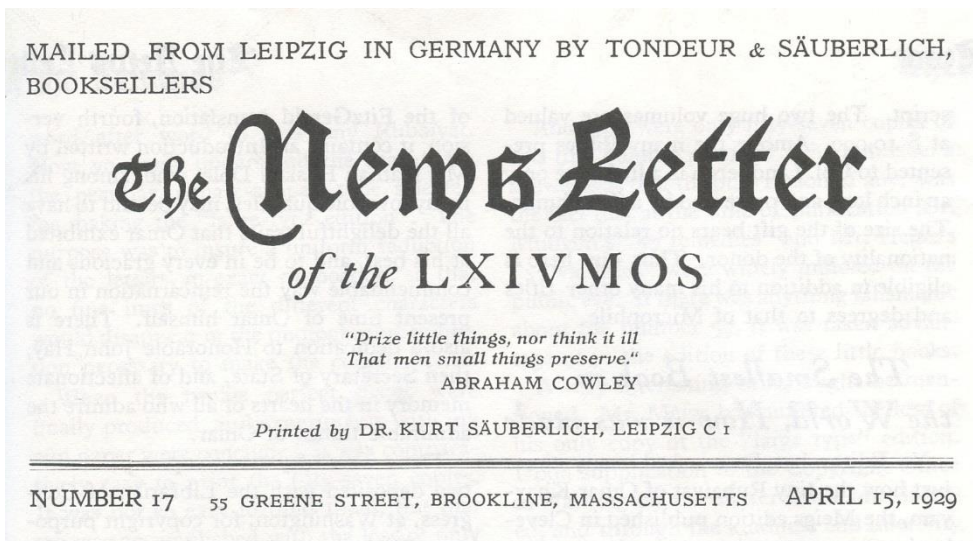
The pre-eminent worth of any presentation copy will always be that of association, the interest, or importance of the recipient, their connection with the author, or any other special considerations. In a level of descending importance, a presentation copy can be graded as follows:

1. With a signed presentation inscription in the author's hand to a named recipient; dated before, on, or near the publication.
2. Same as Number 1; but undated or dated considerably later than the publication date.
3. Showing the recipient's name but having the words 'from the author' or 'compliments of the author'.
4. Not having an autographed inscription but with documentation been sent by the author or publisher.
5. With a note, in the hand of the recipient, stating the book was a gift of the author.

It is important to understand the differences between a presentation and an association copy. The association copy is one, which has been annotated by the author or connected in some way to the author. More information awaits you in both the Carter and Glaister reference books. 



TIME MACHINE,
The News-Letter of the LXIVMOS, Number 17,
By Nina Mazzo:



The April 15, 1929 newsletter included two articles packed with interesting and unusual information and so I share the following synopsis.

Fascinating article about the smallest book in the world (Rubaiyat of Omar Khayam-Meigs edition) and how it was made. James Henderson interviewed Mr. Meigs and learned the tiny book was printed from copper plates – 12 of them, 4 pages to each plate, and 3 verses of the poem to the page. The book measures five-sixteenths of an inch square and is less than one eighth of an inch thick and is bound in cloth, 57 copies were printed with two deposited with the Library of Congress. A large type edition of 8 was first made from special type square in shape. After the large-type impressions were printed, a photographic reduction was made down to the vanishing point. From this reduction, the copper electro plates were made. When the 12 perfect plates were produced and printed, they were then defaced to prevent a second edition. Mr. Meigs noted that much credit for the perfection of the final printing where every word is legible under a microscope goes to Mr. Arthur Clark who actually did the work. Mr. Henderson asks why were only 57 copies printed? The publisher answer was that at that time Dr. Munyon's 57 Remedies and Mr. Heinz's 57 Varieties were popular items with the public!

Then I read an amusing article about a small newspaper written and published by Father Jean LeJeune, a Catholic missionary priest preaching to the Thompson Indians in

British Columbia in 1880. He used a shorthand method of an international language set in stenographic characters called Chinook Jargon. The title of the newspaper was “Kamloops – Wawa”. Kamloops was a town meaning, ‘forking together of rivers’ and Wawa was a Chinook word meaning to talk or speak. Using a portable press, on his journeys, he went to isolated parts of British Columbia to preach and teach the Thompson Indians. The majority of the books were sized 16mo (sextodecimo) and it is estimated that at one point he produced almost 3000 issues ending in 1904.

Finally, I enjoyed reading about a request from a subscriber who was trying to find a copy of a certain book and I thought how fun and wonderful that almost 90 years later, *The Microbibliophile* continues the tradition of offering classified and wish lists!

Something new and something old. I highly recommend acquiring at least a reprint copy of the *News Letter of the LXIVMOS* for the bookshelf of every bibliophile. 📖

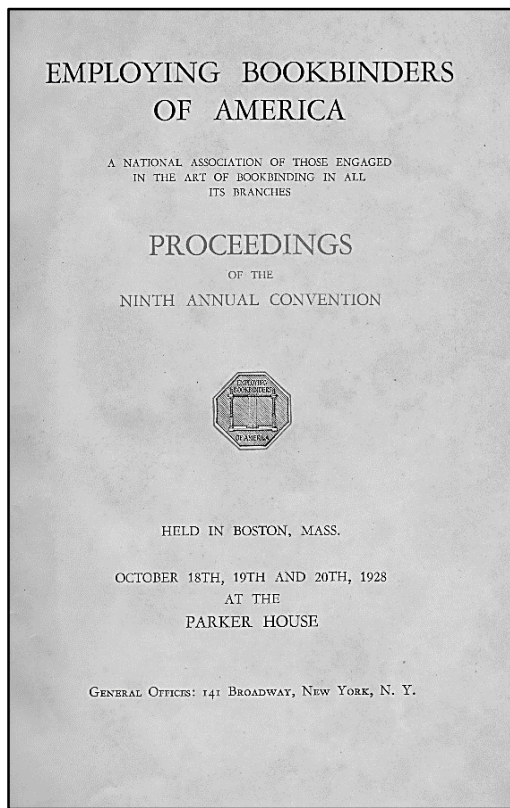
Contact information: Nina Mazzo, 1655 Delta Wind Lane, Lincoln, CA 92651
E-mail: ninamazzo@me.com

Editor's Note: The Meigs process and plates are certainly an interesting story. As part of the January 2017 issue of 'The Microbibliophile', a short article and picture of a Meig's plate was shared with the readers. I included five questions about the plates as well as the miniatures with the article. Sorry to say I have not received one answer or even another question, but the world of miniature books does go on.



MORE ABOUT THE KINGSPORT MINIATURES,

Reported by Jim Brogan:



If you have known me for more than a few years or have been a reader of *The Microbibliophile* for more than the past several years you know that the Kingsport Press miniatures hold a special treasure story for me. The information concerning the Kingsport publications just seems to rise to the surface of the vast sea of the world of miniature books like small bubbles formed deep in ocean of time.

Most people have seen or at least heard about the three Kingsport miniatures published between 1929 and 1932. There has always been a bit of extended darkness concerning the existence of a tome dated in 1928, possibly with the title *Gettysburg Address*. The accounts goes on to explain that this 1928 tome was printed by the students of the Kingsport Vocational School as an educational exercise. Accordingly, it has been reported that the 1928 book was awarded 'First Prize' in a competition sponsored by the organization 'Employing

Bookbinders of America' at their 1928 convention in Boston.

Always being one to continue the search through the oceans of information that we have available to us today, I was able to purchase a hardcopy publication titled *Ninth Annual Convention, Employing Bookbinders of America, Proceedings 1928*. It is amazing that a their book includes as much detail as you can possibly image such as each committee report, presentation/address, and a 40 page appendix including reprints from the 'Bookbinder's Monthly Magazine'.

As we read the reports of the various committees, there is one of special interest, that being the 'Educational Vocational Committee, whose Chairman was Mr. E. W. Palmer, the President of Kingsport Press at this time. The report explains that much work has been done during the past year to promote an interest with educational institutions to adopt bookbinding as a vocational study area. The committee prepared an exhibit of work from

10 different schools. There were several different school divisions represented from 'collegiate' and 'high school', 'intuitional', and 'industrial vocational'. Kingsport Press was the only entry in the 'Vocational Division' and it is noted that they were awarded 'First Prize' for their work. However, the thread of information stops and there is no reference to the book, the title, size, etc.

It is interesting to explore the possibility that the 1928 book was in fact an 'advance copy' of what would could be 'future work'. Perhaps the 1929 book was the actual production book. The Kingsport Historical Archive, in Kingsport, Tennessee does have various documents that speaks to the fact that the 1929 miniature was in fact done as a miniature to highlight the fine level of skill that existed in the vocational school the Kingsport Press operated.

So, as I said, I few more bubbles of information to keep your thoughts percolating and a little more of book history preserved. 📖

GET THE INK READY, START THE PRESSES:

WOW, the end of summer approaches with the next issue of *The Microbibliophile*, Volume XXXVII, Number 5, Issue 215 (expected publish date 09/01/2018), more fun than counting new puppies in an old laundry basket! Reading is a great experience, sharing what we have read is a blessing. Some of the blessings coming in the next issue:

- *'Creation of Airships'*, the 100th book published by Plum Park Press
- *Rocky Mountain Rider*, edited and published by Patricia Caernarven-Smith
- *Book Collecting 101*, published by Patricia Caernarven-Smith
- *Leonardo Dreams of His Flying Machine*, by De Walden Press
- Maybe something new from the Bo Press workshop?
- The Young Bibliophile, possibly a simple new 'make your own' book format
- 'An Antiquarian Delight', *Dewdrops*, published by the Religious Tract Society
- Nina Mazzo, LXIVMOS Number 18
- And most important of all, something from you.

Please keep me posted on what is going on at your press or with your collection. Anticipation and searching is the joy of collecting. We all love all the details. 📖

Ann Muir, Master Marbler

Piccolo Press & Gabrielle Fox, 2017



This book was conceived and published by Neale M. Albert, designed and printed at Tideline Press by Leonard Seastone, designed and bound by Gabrielle Fox.

The type is handset Elizabeth and Weiss Initials I, printed on dampened, vintage, Barcham Green, handmade, Windsor paper.

The edition is 25 numbered copies and 7 artists proofs. Numbers 1-6 are deluxe copies bound in full goatskin covered in gold surface gilding and presented in a cloth covered box, lined with handmade paper and felt, titled with a gold stamped goatskin label.

The regular edition copies are bound in different colored goatskins, titled in gold, with marbled paper sides by Ann Muir. Each copy is numbered and signed by Neale M. Albert, Gabrielle Fox and Leonard Seastone.

Neale conceived this book as a tribute to Ann Muir, an English woman who made gorgeous decorated papers. He collected all of her paper that he could find before she passed away. Neale thinks of Ann as an artist and thinks of her papers as art. The book combines his love of art with his love of miniature books.


The text of the book has a reference to the then President of the Miniature Book Society, Neale. He asked Ann to rebind a miniature book for him. Instead, she published her own miniature book.

Leonard is an accomplished printer and instructor. He has designed this miniature with type running across the full open page span that expands the vision making full use of the miniature measurements.

Gabrielle worked with Ann, commissioning her to design and marble papers for specific projects. Gabrielle has enjoyed designing and binding this book using a variation of her Flowing Binding which allows it to open up and display the samples that are spread across double pages in tandem with the text.

Deluxe Edition: \$900.00

Regular Edition: \$300.00

Contact Neale M. Albert at nma8156@yahoo.com or
Gabrielle Fox at fox4books@gmail.com or 513 304-5758 

The Jewel Book of Duchess Anna of Bavaria Published by Bo Press Miniature Books, 2018



The Jewel Book of Duchess Anna of Bavaria, by Hans Mielich, designed and produced by Pat Sweet. The original book titled *Kleinodienbuch der Herzogin Anna von Bayern* was produced by Mielich, the court painter to Duke Albert V of Bavaria.

The miniature jewel book is limited to 10 copies. The binding is executed in a gilded snakeskin with a beaded of celadon snakeskin. The book is $2\frac{5}{8}$ " x 2" and the trifold box is 3" x $2\frac{3}{8}$ " x 3". Each book, is signed by the publisher, priced at \$275, contact Pat for availability.

Contact information: Pat Sweet, 231 E. Blaine Street, Riverside, CA 92507

E-mail: info@bopressminiaturebooks.com or www.bopressminiaturebooks.com

advertisement 

MORE ABOUT FDR's LITTLE BOOKS,

Reported by Jim Brogan:

Miniature book collectors always seem to have a host of projects going on at the same time, it could be some research, maybe a special want search, or something as broad as attempting to identify and find the current location of the approximately 750 miniature books that were once part of the collections of Franklin D. Roosevelt. The January 2018 issue of *The Microbibliophile* provided an overview of the original collection and spoke about how it was dispersed over time through different auctions. The March issue provided some additional details specifically about certain books that are in the Roosevelt Campobello Island facility. There is always a lot of information in a lot of different places with a project of this size. Things can be a bit slow going for a time and then a great piece of information surfaces, sort of like panning for gold in an Alaskan river. A few bookplates and handwritten notes and deciphered codes in books are a very useful source of information for sure.

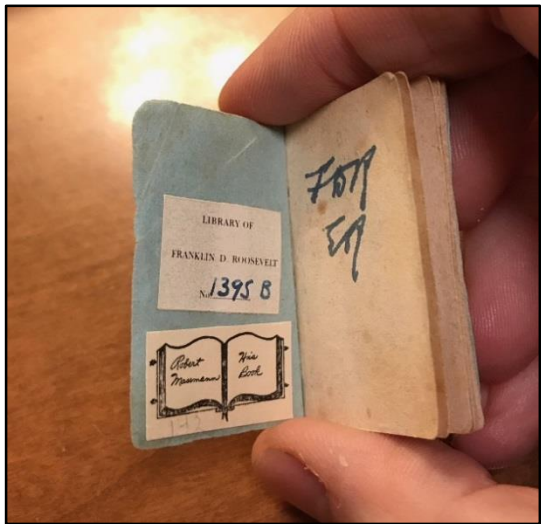
Let me roll the story ahead and say why our readers are such an asset. Caroline Brandt is one of the most meticulous readers of *The Microbibliophile*. I am always sure that if there is an open question about a book or something related to the world of miniature books Caroline will be available to help discern the answer.. In the January 2018 issue, I wrote about a book with an unusual bookplate/label notations and the hand printed initials of FDR and ER. Caroline told me she had a book with similar notations as part of her collection now housed at the Small Library, in Charlottesville, VA. Caroline suggested that I contact Molly Schwartzburg, who is the curator for Caroline's collection at the library.

The title of the book is *Life and Services of Gen. Pierce: Respectively Dedicated to Gen'l Lewis Cass*. Bob King Jr. published the book in Philadelphia in 1852. It is held in the Specials Collections Library and documented with the call number 'Lindemann 07543'. Molly provided the following photographs of the book.

Clearly visible is the original bookplate on the inside of the front cover indicating that it was part of the FDR collection. In addition, present on the front free endpaper is the initials 'FDR ER' which from our research has determined is a notation that Eleanor Roosevelt added to the book to document its provenance prior to auction. We learned this from a small note that was printed in the 1964 Auction Catalogue from the Hammer Galleries in NYC.



Title page showing date and place of publication as well as printer/publisher, photo courtesy of Small Library, University of Virginia



Inside of front cover, showing the FDR bookplate, file number 1395, and a second bookplate showing the book at one time being part of the library of Robert Massmann.

The free endpaper shows the initials of FDR and ER, handwritten by ER, photo courtesy of Small Library, University of Virginia

So, the search for the gold nuggets continues, sometimes at a fast pace of a flooded spring river and sometimes at a slower trickle of a late summer stream. However, some collectors are happy to collect titles and others are struck with a quest for more and more information. Sometimes the gathered information may be useful and interesting for many or even just a few and sometimes we define the situation as bibliomania. 📖

BOOK COLLECTING 101, Big and Little Books,

Contributed by Robert F. Orr Hanson:

FIRST WORDS:

In 2003, while living in Albuquerque, I presented a course, sponsored by the local community college, called 'BOOK COLLECTING 101' to a group of senior citizens who were interested in the subject. As an outgrowth of that enjoyable endeavor, I thought this "book letter" might be rewarding to other book collectors.

For some forty years, I have been writing and publishing the printed word. In summary, I founded, edited, and published *The Microbibliophile*, a bimonthly journal about miniature books from 1977-1997. Added to that, I have published thirty miniature books, three full size books on John Steinbeck, two newsletters about antiquarian books, a memoir by a retired U. S. Army major general as well as several articles on various bookish topics for other periodicals.

However, with this article, I will bring you information basic to book collecting applicable to both large and miniature books. Additionally, over time I will also cover author and subject collecting, discovering miniature books, modern first editions, and Sherlockiana. I will then move on to fore-edge paintings, cookery books, private American book collecting clubs, book towns, book prices (bookseller and auction values), fine press books, and other topics dealing with these collectible treasures.

It should be noted that full size books and miniature books have the same basic components—some kind of bookbinding, usually with words and illustrations on pages. Miniature books are published with the height no greater than three inches. Almost all the reasons for collecting full sized books also apply to the collecting of miniature books. Basically, those reasons include an interest in the book's subject matter, a particular author, to read about a celebrated personage, or just for the fun of reading an interesting book.

Additionally, it has been stated that another important reason for collecting books is the 'chase', that thrill that a collector receives when he or she finds a long sought title. As an editor and publisher, the more thrilling feeling for me is when I first hold my new book fresh from the bookbinder and realize that the book is finished with only the sale of it left to complete and that is another top-notch feeling.

Books can be classified as new, antiquarian, or rare. The new book's condition reflects the fact that it just came from the publisher—all bright and shiny—and it may be purchased at a store selling new books or directly from the publisher. Antiquarian books, a pleasant sounding term for books that are older, sometimes somewhat scarce, but not always second-hand or used to any extent. Rare books are, essentially, those older volumes or those with limited printings which are in demand, but whose supply is very limited. Examples are the 'Gutenberg Bible', illustrated manuscripts, and many first editions, which may have been signed by the author and/or illustrator. *Ulysses* by James Joyce and the artist, Matisse, come to mind. In this case, the law of supply and demand dictates the price. Antiquarian and rare

books may be purchased from special or used book dealers, public auction sales, annual regional book fairs, and dealers on the internet.

Categories of collectible books are extremely varied. They range from animals (dog and cat books are very popular) to noted authors like John Steinbeck, Ernest Hemingway, and William Faulkner, and from the works of Shakespeare to religion (the Holy Bible). Also included are books about books to giant size tomes (elephant folio—23 inches high) and tiny tomes (miniature books that are no more than three inches high). Then there are mysteries (Sherlock Holmes) to Western Americana, to poetry (Robert Frost) to photography (Ansel Adams). Other categories include fine bindings and private press books to sports (baseball and gold) to cookery and to children's books (Dr. Seuss). The list goes on and on.

BOOK COLLECTING BASICS:

The scope and range of book collecting is almost limitless. Of course, there are collectors of modern first editions, fine press books (letterpress printed, hand bound and often handmade paper), illuminated manuscripts, early medical tomes, fore-edge paintings (where a picture reveals itself when the pages are fanned back) as well as biblio-mysteries (where the action takes place in a literary surroundings).

In order to set the stage for delving further into the subject I need to address some basic facts about book collecting, such as: parts of the book, conditions matters, size terminology, source of collectible books, auction values, first editions, points, and reasons for collecting your favorite books.

PARTS OF THE BOOK:

The nomenclature of any book should be well known to any collector, so it bears repeating. There are three visible edges to any book: the top, the bottom, and the fore-edge. The spine is also known as the backstrip and is where the signatures or gatherings of pages are sewn or glued. The cover material may be made from cloth, paper, board, leather, or leatherette. There are other more exotic coverings which I will discuss at a later date.

Then, there are different page styles: the half-title page contains only the title of the book, the title page includes the title, author's name, place and date of publication as well as any subtitle. The verso of the title page contains any edition identification code (most times), catalogue in publication data such as ISBN data and copyright holder, and date. Other possible pages are the dedication, acknowledgements, list of prior books by the same author and a Preface or Prologue, and the Table of Contents. Finally, a very important part of the book is the dust jacket. Without the dust jacket the book's value may be seriously decreased.

CONDITION:

For some collectors, the physical condition of the book is the most important consideration to determine its purchase. In categorizing a book's condition, there are several universally accepted descriptive standards in use and they are as follows:

Mint or Pristine—This is the highest standard. The book and dust jacket are as they came from the publisher—all bright, clean and shiny. It appears never to have been read.

Fine—In this condition, the book has no obvious flaws—no tears, soil or marks, and the dust jacket is bright and clean with no creases.

Very Good—This is the most common descriptor applied to a collectible book. While it's not in a 'fine' condition—there may be minor flaws evident like: a small tear in the dust jacket or the book shows signs of being read several times—the binding may not be as tight as when it was new.

Good—A book in this condition will have chips in the dustjacket or binding, it may have water damage to the pages or cover and not be clean. This book will not appeal to a collector unless an acceptable copy is hard to find elsewhere.

Fair—Books of this type are not generally purchased by collectors except as reading copies. The binding may be loose or even broken, there will be torn pages, and many times there will be ink spots, underlining, or stains on the pages. Finally, many older books may have 'foxing' spots on the leaves, which are caused by chemical impurities in the paper and humidity. In short, the collector should give scrutiny to the book in its total physical appearance and then make their decision to add it to their collection.

WHY COLLECT BOOKS:

I thought these thoughts by book collectors might be appropriate for this book letter.

"Books are mines to which the wise man sends his son that he may dig out treasures."

...Richard de Bury

"A home without books is like a house without windows."...Henry Ward Beecher

"A book that is created from a writer's passion, from his search for reality, is a rare thing and ought to be valuable because it is uncommon and unrepeatable."...William Jovanovich, writing in NOW, BARABBAS

"Books are man's best passport. They've taken me far and wide."...Lawrence Clark Powell...from a postcard to me, 1977

A FINAL WORD:

I do hope you enjoyed reading my words and sentences, and that they added to your store of bookish knowledge. After all, that is what remains as one of the reasons for reading.

There you have it!



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

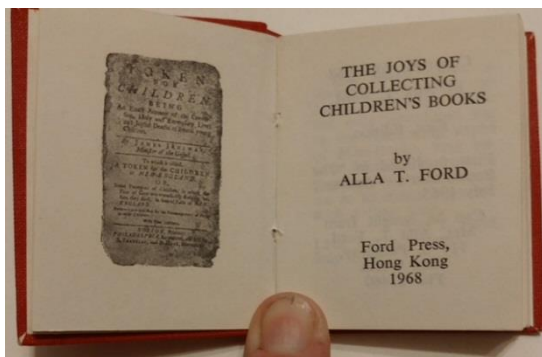
THE JOYS OF COLLECTING CHILDREN'S BOOKS,

By Alla T. Ford,

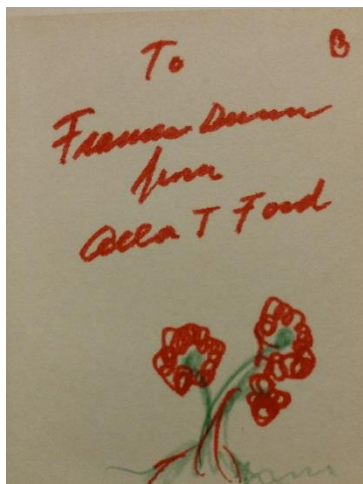
Reported by Todd Sommerfeld:

Alla T. Ford was well known in miniature book circles as the proprietor of the Ford Press where she published thirteen miniature books between 1968 and 1979. She may be better remembered, though, in a much wider circle as an expert on L. Frank Baum, the founding member of the International Wizard of Oz Club, and dealer of collectable children's books.


Alla's first miniature book *The Joys of Collecting Children's Books* was published in 1969 but was first seen as an article in 'The Booklovers Answer Magazine' (TBA), in 1965. The book contains many illustrations that are not included in the article and was dedicated to famed miniature book collector Julia Wightman. It was printed in Hong Kong and issued in a limited edition of 500, 25 copies with hand painted covers. I own copy #46, which is inscribed by Ford to another well-known 20th century collector, Francis Dunn.



Copy number 46, with inscription



What follows is the facsimile reprint of that article from TBA #14, July-August 1965

As always, questions, comments, and criticisms are welcomed at contratodd@gmail.com. 

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The Joys of Collecting Children's Books

BY ALLA T. FORD

How would you like to follow a mysterious Yellow Brick Road with three such winsome companions as a shaggy lion, a lively scarecrow, and an animated tin man; or tumble down, down, down with Alice and the White Rabbit into adventure; or go sailing thru the air with Peter Pan, travel to unknown places with Gulliver or Tom Thumb, be the Queen of Pirate Isle, dive 20,000 Leagues under the Sea, or walk on the Moon? A trip to the Library or to the unused part of your bookshelf will re-open those wonderous vistas that enthralled your childhood, that far-distant but very present happy moment away from this sad work-a-day world of problems and sorrow. As we all have a little bit of the child left in us, recapturing these gay moments, even for a few hours is far better than the psychiatrist's couch, and much cheaper!

Collecting children's books offers a challenge which has only been accepted by a few discriminating bibliophiles and sadly neglected by University Libraries and the general public. They have missed not only a vital part of our heritage but the zestful flavor of foreign lands and peoples. "If we are to consider that the condition of the human mind at any particular juncture is worth studying, it is certainly of importance to hear on what food its infancy is fed." Burton, the Book Hunter. Wagenecht said, "Any book that is fit for a child is fit for a so-called adult."

These fragile old books, read and re-read to shreds, carried in grubby hands, in soiled pockets, are fast disappearing and their modern replacements with such emphasis on "Teaching Something", instead of just having a wonderfully wild time with imagination and creativity, are never the same, do not have the same original color illustrations, nor the feel of the thick paper, nor the gilt edges or heaviness of the books.

E. Cook wrote the following nostalgic bit of fluff:

"Old Story-Books! Old Story-Books we owe you much old friends.

Bright coloured threads in Memory's warp, of which Death holds the ends. Who can forget you? Who can spurn the ministers of joy.

That waited on the lispng girl and boy?

Talk of your vellum, gold-embossed, morocco, roan and calf.

The blue and yellow wraps of old were prettier by half."

What fun it is to hold a remembered and loved book and recapture that first thrill of discovery and amazement. A few of us still prefer these books to other types or as welcome supplements to other collecting interests. Some of the most famous Bibliophiles collected children's books: Rosenback, Col. MacKeel, Edgar Oppenheimer, Dr. Irvin Kerlan, Julia Wightman, Elizabeth Ball, to mention a few.

There are so many different ways to collect children's books it is hard to know where to begin. Perhaps a brief resume of their history will help. The earliest stories for children were sung by their mothers and passed on from generation to generation repeating the myths and folklore until they were finally written down. From Saxon times until the invention of printing, monks were the only teachers. William Caxton, England's first printer, published books that children appropriated: Sir Thomas Malory's MORTE D'ARTHUR, HISTORYES OF REYNARD THE FOXE, AESOPS FABLES, BOKE OF HISTORYES OF JASON, etc. In the early 16th Century Battledores and Horn books were devices to teach children their ABC'S. They were made of wood or leather protected by a thin layer of animal horn. The Elizabeth Ball collection in the Free Library of

Philadelphia has one from about the year 1500 with the Lord's Prayer on one side. The 18th and 19th Centuries' versions came in forms of dolls and other shapes, some were very ornate with ivory and silver filigree trim. ORBIS PICTUS written by Bishop John Comenius, in 1657, was the first children's book, and the first to be used in schools. It was illustrated by Michael Ender of Nuremburg and reprinted many times.

Charles Perrault of France, end of the 17th Century wrote PUSS IN BOOTS, CINDERELLA, LITTLE RED RIDING HOOD. His opposite, Mme. de Beaumont altho responsible for BEAUTY AND THE BEAST turned her hand to "preachments". In the 17th and 18th Centuries, Chapbooks were peddled from door to door. They were illustrated with crude woodcuts. In 1745 John Newberry of London opened a shop with children's books only, sponsored by Charles Lamb, etc. Many books were not written for juveniles but were adopted by the young readers as their very own: De Foes ROBINSON CRUSOE was set forth to air his political and religious views; Bunyan's PILGRIM'S PROGRESS was a religious allegory; Swift's GULLIVERS TRAVELS a political satire; Roscoe's BUTTERFLY'S BALL a social skit, also Melville's MOBY DICK, some of Scotts and Coopers works. Healthy food for infancy was scarce. Then the quality of books improved as it was realized that children appreciated fine art, and books of their own. Wordsworth in "Epicurus, Leontian and Ternissa", wrote: "Children are not men or women, they are different creatures in many respects, as if they never were to be one or the other; they are as unlike as buds are unlike flowers, and almost as blossoms are unlike fruits". Wordsworth saw the germ of humanity in children, not little men but personages in their own right. He connected childhood with the highest hopes of the human race and that is the way it still is.

In America the history of children's books reveals the change and progress in the character of the child itself. In Puritan New England the child had only the old fashioned doomsday religious and gloomy stories. Up to 1840, strict religious instruction had a very large influence on the life of an American boy or girl. The early books are very rare, great prizes to be sought after. In 1682 the first book was published: RULE OF THE NEW CREATURE in Boston. In 1684 John Cotton wrote SPIRITUAL MILK FOR BOSTON BABES. In the 70's

Janeway came out with A TOKEN FOR CHILDREN, Being an Exact Act of Conversion, Holy and Exemplary Lives and Joyous Deaths of Several Young Children. What a gruesome title! The first American Primer appeared in 1753. Later of course there was PECK'S BAD BOY, LITTLE WOMEN, Twain's immortal twins: "Tom and Huck," etc.

But back to our "Moutons" - how to collect children's books. Perhaps the illustrators interest you? Then choose Kate Greenaway with her quaint prim little children, her small dainty almanacs, her charming greeting cards, or Beatrix Potter's wee cuddly lovable animals, her TALE OF PETER RABBITT has been translated into almost every language and is especially appealing in Latin.

Then there is Walter Crane, who illustrated the 1882 edition of Grimm's HOUSEHOLD TALES and who made children's illustrations a fine art with his dainty flower fantasies, his skillful application of color. Arthur Rackham is well known for his charming Toad, Rat, Mole and Badger in Graham's WIND IN THE WILLOWS, 1940, PETER PAN, NIGHT BEFORE XMAS and dozens of other classics. In illustrating and giving form to legends, fairy tales, myths he was unique. Randolph Caldecott gave a lovely humorous glow to the English scene with his horses and children. The medal given now for the most distinctive illustrated book of the year is called the Caldecott Medal. William Blake, illustrating Mary Wallston's CRAFT BOOK in 1791 and many others was an early artist. Then there were Howard Pyle with his ROBIN HOOD, BOOK OF PIRATES, etc, N.C. Wyeth pictured many classics, A.B. Frost and dear old UNCLE REMUS, Edward Lear and the BOOK OF NONSENSE.



Perhaps the odd books interest you? Pick out the tiny miniatures, 2 1/2 inches or smaller, petit treasures for anyone, some very unique and expensive and perfect for those small city apts. There are tiny Hieroglyphic Bibles, Thumb Bibles with crude woodcuts, tiny ABC'S, doll's books. One of the most interesting is the VERBEUM SEMPITERNUM published in Boston in 1765. Then there are the Slant, Hold, Rocket books of Peter Newell, the tall thin

and small squat books, the Tumble-Down, animated books, the McLoughlin Theatre and Peepshow books, cut-outs, pop-ups. Some of the folding metamorphosis ones were fascinating. Most of them had 12 scenes in vivid colors. The English and French usually called them "harlequinades." In the U.S. there was PILGRIMS PROGRESS, a transformation of pictures (1821) with 5 leaves and 10 flaps each with text, reprinted many times. Later noise, piggy banks, and other gimmicks were added. These older ones are very hard to find in good condition as children loved them to shreds.

Poetry for children is a special kind. A poet is somewhat like a child: imaginative, emotional, intuitive, curious, impulsive, close to nature with a childlike attitude towards life. A poet can enter into a child's feeling, he has empathy. It is strange but only a few of the great children's poets had children of their own. The supreme lyric poets for children: Blake, Stevenson, Christina Rossetti; Jane and Ann Taylor (the founders of the school of moral poetry); the best dialect poet: James W. Riley; the two greatest nonsense poets: Lear and Carroll; none had children and were influenced by other people's children. Perhaps that's why children's poetry idealized childhood, ignoring faults. There are many examples to be collected: Watts DIVINE SONGS, 1715 was the first real poetry for children, Blake's SONGS OF INNOCENCE, 1789, Wordworth's LYRICAL BALLADS, 1798, First Amer. Edition of Charles Lamb's POETRY FOR CHILDREN, Boston 1812, Stevenson's CHILD'S GARDEN OF VERSES, Rossetti's SING SONG, Walter de la Mare's SONGS OF CHILDHOOD, Browning's PIED PIPER, Longfellow's THE CHILDREN'S HOUR, Edward Lear's NONSENSE SONGS AND LIMERICKS. Jane and Ann Taylor were the first who wrote exclusively for children. A special edition of LITTLE ANN with Kate Greenaway illustrations, 1882, was the prettiest Taylor book. Then of course there was dear old MOTHER GOOSE.

A book can be written on this last subject alone and the various editions of MOTHER GOOSE from the ancient rare ones to the modern ones are a delight. There is no substitute for these, as charming and loved today as in the past, they are first discovered by children and remain first in their affections. What need of new poetry or new toys when we have new children all the time? MOTHER GOOSE originated in France. In 1650 this group of fanciful tales

was alluded to as TALES OF LA MERE L'OYLE. In 1697 Charles Perrault published 8 of these stories. In 1729 the First English edition came out. Collecting these varied and colorful books is a fascinating hobby, much neglected. There are few collections of Children's Poetry in the Universities. The Florida State University is indeed fortunate in receiving the lovely John M. Shaw collection.



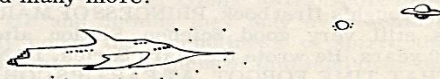
"Once Upon a Time", the story begins and at once we are transformed to another time and place of wonder. Thomsem, a critic in Hans Christian Anderson's time, wrote: "The fairy tale is a merry judgement on appearance and reality, on the outer shell and the inner kernel. A double current flows thru it: an ironic upper-current jesting and sporting with great and small, playing at shuttlecock with high and low and the, the deep, serious undercurrent putting everything in its place with truth and justice." Fairy Tales of different nations and periods make a fascinating collection. The fairy tale is a wise passing on by folk-storytellers. As Yeats puts it: "They have the spade over which man leaned from the beginning." In the Fairy Tales nature was wondered at, the sun, rainbows, clouds, wind were creatures of magic surrounding man stirring his imagination. Hans Christian Anderson wrote wonderful Stories familiar to all. His first Danish edition came out in 1835, the first English in 1850 and the first collected Danish in 1868. The Grimms brothers, published 47 Fairy Tales in 1812 and 1813. They took 210 stories from folklore. The original manuscript was bought in 1854 by Dr. Martin Bodmer for a rumored \$75.00. The first English edition was in 2 volumes, London 1823-6; the first American, Boston, 1861. The Oriental Tales, like THE ARABIAN NIGHTS, TALES OF THE GENIE, etc, also belong in such a collection. Who does not know the story of SINBAD THE SAILOR or ALADIN AND THE WONDERFUL LAMP? Barrie's PETER PAN is a worthy successor. It was performed in 1904 in London for the first time. The irresistible Peter Pan says he knew fairies but "they are nearly all dead now. You see, when the first baby laughed for the first time, the laugh broke into a thousand pieces as they all went skipping about and that was

the beginning of fairies and now, when every new baby is born its first laugh becomes a fairy. So there ought to be one fairy for every boy or girl". Have you ever seen yours? Don't you wish you could? Andrew Lang wrote 12 FAIRY BOOKS in various colors, the first one in 1889, THE BLUE FAIRY BOOK and last one in 1913. Lang was the leading expert in his time in the study of mythology and religion but his FAIRY BOOKS were his diversion, writing one each Xmas.

Jacob Blanck's PETER PARLEY TO PENROD book list is collected by some. This is a bibliographical description of the best-loved American books, first published in 1938 and sold out in 5 weeks, a must reference for any collector. These are the outstanding books that have weathered the test of time and are still favorites, some are milestones in children's literature, some are very scarce like: Jacob Abbott's ROLLO LEARNING TO TALK, rarer than TAMERLANE as no copy has been found of the first edition. With the exception of Palmer Cox's BROWNIES, no poetry is included, only fiction. The list starts in 1827 with Samuel G. Goodrich (Peter Parley) TALES OF PETER PARLEY, only one known copy at Harvard to 1929 with Rachel Field's charming HITTY. In between, some of the books are: Alcott's LITTLE WOMEN, Alger's RAGGED DICK, Baum's WIZARD OF OZ, Carryl's DAVY AND THE GOBLIN, Twain's HUCK FINN and TOM SAWYER, London's CALL OF WILD, Burnett's LITTLE LORD FAUNTLEROY and ELSIE DINSMORE, DOTTY DIMPLE, GOOPS AND HOW TO BE THEM, PENROD, OREGON TRAIL, POLLYANNA, PRINCE AND PAUPER, THE LAMPLIGHTER, BOW OF ORANGE RIBBON, CUDGO'S CAVE, RAMONA, REBECCA OF SUNNYBROOK FARM to name only a few.

Perhaps only Boy's Books and Dime Novels interest you? At the beginning of the 19th Century, "shockers" began to appear, each with a lurid and horrifying frontispiece. There were Bleeding Nuns, Spectre Mothers, Pirates, Highwaymen, Bluebeards. Fiends who romp thru horror stories in comic books designed to stir the imagination of today's youngsters are pantywaist alongside the ghouls of old dime novels. Practically all the nicer means of torture and killing today were really invented by such fictional ghouls as Deadwood Dick, 3 Fingered Jack the Terror of the Antilles and their counterparts. Superman of the "Bloods" and "Penny Dreadfuls" was

Spring-heeled Jack, a sort of supernatural highwayman who has goat's horns growing from his forehead, a long mane batlike wings instead of arms. He terrorized London, subjecting victims to ghastly torture which invariably ended with their being crushed to death in their own coffins. "Our aim is to enthral you by wild and wonderful but healthy fiction," wrote one editor, promising also that his journal would be "a hearty, free and trusty companion," then proceeded to pack it with dastardly doings of gangs and rascally cutthroats. The evil doers finally gave way to such heroes as Frank and Dick Merriwell, Buffalo Bill, Jack Harkway and popular detectives Nick Carter and Sexton Blake who were serialized for more than 50 years. (Orphan Annie is a baby in comparison). Other publications were: Beadle's Dime Library, Nugget Library, Old Sleuth, Frank Reade. Then there were many Series for boys: Horatio Alger's Rags to Riches books, Tom Swift and his Science Fiction, Rover Boys, Flying Boys written by such authors as G.A. Henty (Historic fiction), Oliver Optic V. Appleton, James Otis, Ed Stratemeyer, Castlemon. Later came PECK'S BAD BOY STORY OF A BAD BOY, TOM BROWN, KIM, TREASURE ISLE, CAPT. COURAGOUS and many more.



Early Science Fiction for children is one of my favorite subjects. I am doing research on it now so would very much appreciate any information on little known books. Imaginative writers have been the kind of visionaries whose dreams come true. They were never embarrassed by the orthodox scientist's scorn because they knew their fabrications would be the scientist's inventions of the future. What man can conceive mentally he can bring into materialization. The Prophet of the next decade has a very easy task. No matter what he foretells his prophecy will be verified at some place or time. Already in our laboratories, scientists are at work on what many consider fantastic ideas. These include new fabrics, unsinkable ships, machines to capture the sun's energy and even apparatus that will actually record our unspoken thoughts. Spies are being trained in Mental Telepathy. Bleiler said, "Science Fiction is distinguished from both weird fiction and light fantasy by the selection of more nearly possible subject matter;

it's stress is not on cannot but on has not yet." Some early Science Fiction books bore such titles as: MERCURY, OR THE SECRET AND SWIFT MESSENGER, London, 1641, VOYAGE TO MOON, London 1793, PNEUMANIE OR THE FAIRY OF THE 19TH CENTURY, London, 1814, JOURNEY TO THE MOON, London 1815, Mary Shelley's FRANKENSTEIN, 1817. She brought the tale of horror into the stream of Science Fiction. Cyrano de Bergerac discovered the two moons of Mars before the astronomers. Between 1817 & 1870 Poe and Jules Verne developed the idea of the wonderful machine and fantastic voyage. In Verne's 20,000 LEAGUES UNDER THE SEA he anticipated at least twenty then unknown inventions such as self-renewing oxygen system, fluorescent lights, pressure chambers for underwater exits, self-contained diving gear, etc. Some of his titles are: JOURNEY TO CENTER OF THE EARTH, THE GIANT RAFT, 5 WEEKS IN A BALLOON, AROUND THE WORLD IN 80 DAYS, FROM EARTH TO THE MOON. Edgar R. Burroughs wrote some 60 books, selling over 50,000,000 copies and grows more popular with the passage of time. There are 3 or 4 Burroughs Fan Publications. It seems that every year there is a new Tarzan picture and the stars who have played Tarzan, are legion. Burrough's first book, PRINCESS OF MARS, is still very good Science Fiction after 50 years. He wrote the Mars Series, LAND THAT TIME FORGOT, AT EARTH'S CORE, THE MONSTER MEN, MOON MAID, and many others. Recently there has been a rush to reprint his work, many paperback, some new items. His first editions are very scarce, expensive and hard to find. Other early Science Fiction books were: THE ELECTRICAL BOY by Trowbridge, 1898, MASTER KEY AND ELECTRICAL FAIRY TALE by L. Frank Baum, 1901, Fessenden: 2000 AD, Montgomery, WONDERFUL ELECTRICAL ELEPHANT, Lockwood, LITTLE BARON TRUMP'S UNDERGROUND JOURNEY and many others.

How about collecting just one book in all its varied editions? ALICE IN WONDERLAND or Clement Moore's VISIT FROM ST. NICHOLAS, or NIGHT BEFORE XMAS as it is often called. The latter is fascinating, starting with the first edition in 1822 and still being issued every Xmas in several different formats. Moore, author of a

Hebrew Dictionary, wrote this charming poem for his own little girl as a Xmas gift. THE NIGHT BEFORE XMAS illustrated by Thomas Nast, inventor of Santa as we know him, is very scarce and desirable. Walt Disney, Rackham, Darley, and many others illustrated it. Mr. W.P. Kellam, Head of the University of Georgia Library has one of the largest collections, in the hundreds. Curiously this poem was not translated into many foreign languages, in fact, very few, even in London editions.

Or how about books read by famous personages in their childhood? Franklin liked PILGRIM'S PROGRESS and Bunyan's BOOK FOR BOYS AND GIRLS, or Country Rhymes for Children. Lincoln preferred books by Mason L. Weems, LIFE OF GEORGE WASHINGTON, another was FRANCIS MARION. Calvin Coolidge read Thompson's GREEN MOUNTAIN BOYS, THE RANGERS, Trowbridge's books. Herbert H. Hoover enjoyed the magazine, The Youth's Companion. Harry S. Truman discovered HEROES OF HISTORY, Abbott's LIVES, and read the Bible. John Stuart Mill liked ROBINSON CRUSOE, ARABIAN NIGHTS. Further research in this field would probably yield fascinating facts. Or perhaps you would be persevering enough to find the childhood writings of famous authors: William Cullen Bryant wrote poetry when 9 years old, James Joyce at 10, wrote the broadside "Et Tu Healy", no copy known. Paul Leicester Ford, at 11, put out a new edition of The Webster Genealogy, Elizabeth Barrett, at 11, wrote "Battle of Marathon" with 731 heroic couplets, Edith Wharton at 16, a pamphlet "Verses", Hilda Conkling, 16, also verses, Nathalie Crane, 11, verses, Daisy Ashford at 12 "The Young Visitors" a gorgeous spoof, Amy Lowell, 13, "Dream Drops", Jan Austin had many early works, Marjorie Fleming began writing at 6, Lewis Carroll, at 13, wrote "Useful and Instructive Poetry" for his brother. Doesn't this subject offer endless possibilities?

Collections can be gathered together of a certain period. Miss Ruth Baldwin of Louisiana has over 8,000 juveniles before 1900; or Books on Americana only: Confederate imprints in wall paper, Irving's RIP VAN WINKLE, LEGEND OF SLEEPY HOLLOW, Weems: LIFE OF WASHINGTON, Cooper's LAST OF THE MOHICANS, Joel C. Harris' UNCLE REMUS, etc.; or school books, McGuffey's Readers, old geographies, text books; or books on certain subjects such as Pirates, Treasure, Cow-

boys, Desert Isles; or foreign editions of famous books. You should see the Japanese Edition of ALICE or AESOP'S FABLES, with lovely color illustrations, the book reading backwards. Or you might just collect one special author.

My very own favorite is the WIZARD OF OZ man, L. Frank Baum. He created the Land of OZ, originated the first real American Fairy Tales, with the horror left out and the wonder left in. THE WIZARD OF OZ has been translated into at least 20 languages, and is still in print, after 65 years, in some foreign lands. A very fine copy of the first issue of the First Edition brought \$875.00 at auction, this is the rare first issue not the later Y or Z variants. The Magic of OZ has spread its golden wings to children of foreign lands and in any language it is still the loveliest of fantasies. There are versions in Chinese, Czech, Danish, French, German, Dutch, Hungarian, Indian, Hebrew, Polish, Portuguese, Spanish, Romanian, Swedish, Turkish, Yugoslavian, at least 5 Japanese editions, about 8 Italian ones. Even in Russia it has been translated since 1949 with several reprints up to 1964. There is even a State Text Book, THE MAGIC OF OZ, 1961, to teach English to Russian children. Volkov not only translated THE WIZARD OF OZ which becomes, THE MAGIC EMERALD CITY OF OZ but wrote an original OZ story, "Urfin Dzhus and his Wooden Soldiers," 1963, never translated into English. L. Frank Baum used several different pen names: Edith Van Dyne for a series of girl's books; Schuyler Staunton, Susan Metcalf, Capt. Hugh Fitzgerald, etc. He wrote other stories besides Oz, QUEEN ZIXI OF IX, SKY ISLAND, SEA FAIRIES, MOTHER GOOSE IN PROSE, ARMY AND NAVY ALPHABETS, JUVENILE SPEAKER, NEW WONDERLAND, SNUGGLE TALES, TWINKLE TALES, JOHN DOUGH AND THE CHERUB, LIFE AND ADVENTURES OF SANTA CLAUS, HOW TO DECORATE STORE WINDOWS, BOOK OF HAMBURGS (chickens) to name a few. He is fascinating to collect because of the varied aspects of his writings. There are over 400 members in the International Wizard of OZ Club, some as far as India, Hawaii, Virgin Isle, France. Many college professors, engineers, writers, lawyers and doctors are devotees. Several books have been written about him recently among them my own humble effort, MUSICAL FANTASIES OF L. FRANK BAUM, with Bibliography. The MGM "Wizard of Oz" film of

1939 is still run on TV at least once a year not losing one iota of its charm. Walt Disney is making a new OZ film. Fieldcrest has just come out with sheets, towels, etc, with the OZ motif. OZ is entering the English language as a symbol for all that is lovely in an utopian land. There is a quality of happy humbug, so purely American which gives Baum's fantasies much of their engaging and peculiar charm. Magic is rarely performed by a wave of the hand, but by clockwork do-dads, or with elixirs. Spectacular journeys and flights are made not on magic carpets but via twisters, earthquakes and wonderfully ingenious contraptions. But in spite of all this, Baum's fantasies never stray too far from the dream-like magic and beauty of the old European fairy tales, and perhaps it is this odd combination of qualities that gives them their archaic and yet strangely contemporary atmosphere.

A passage of 65 years has only added to the lovely legend of OZ, warmed and cherished by the love and rediscovery of millions of children and those young in heart. One hundred years from now other children, perhaps on Venus or Mars, will wish they had an OZnik to transport them to OZ and nothing they may ever achieve will equal the friendliness of spirit, the complete enchantment of this land over the Rainbow and far away.

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Editor's Note on 'Collecting Children's Books': Alla Ford closes her article with a reference to 65 years passing since the creation of 'OZ'. Another 53 years has passed since Alla had written her article. However, the messages she has written about are still as appropriate today as when she wrote them. Remember that children are our most important resource for the future.

SOME INTERESTING BOOK STUFF, Information Sharing, and Fun Stuff for You:

Check out each of these interesting sites when you have a few extra moments, you can never tell what items of interest will make you to stay up extra late one night!.

THE CREATIVITY CARAVAN, <http://www.thecreativitycaravan.com/>

The Creativity Caravan, 'The Tiny Book Show', the adventure continues with many different activities, check out their calendar. In addition, take time to visit the 'Shop' for a great selection of miniature books with a very diverse subject set or just give Amy and Maya a call to say hello, 201-259-9801

ABAA Newsletter, <http://www.abaa.org/blog> (sign-up for the newsletter)

The newsletter is electronically distributed by the Antiquarian Booksellers' Association of America and is a great source of bibliophile related information and ongoing events. The web page is very easy to navigate allowing access to the spectrum of information provided. A great article about 'Great Catalogues by Master Booksellers', Thomas Jefferson's recipe for ice cream, a short memorial for William Reese, and much more. Take a look at the security page and check to see if your collection is protected. Always something interesting, whether it is an article or a link, for the seasoned collector or a young bibliophile. A learning experience with every click.

FBS, Newsletter, <http://www.floridabibliophilesociety.org/>

The Florida Bibliophile Society's monthly 2018 digital newsletter (latest issue, May 2018) is a well-done publication filled with great information and activities within the book world. The electronic newsletter is a great way to distribute information with high quality graphics to a wide audience at a very low publication cost. The Vice-President of the Society, Charles Brown, has an interesting recap in his 'Endpaper' section concerning the past year and how readers can view past newsletters.

Book Club of Detroit Newsletter, <http://www.bookclubofdetroit.org/newsletter/>

Paula Jarvis continuously does a superb job with the club newsletter, which is titled 'Printed and Bound' and is published three times a year. The diversity of the articles and information is just excellent, something for everyone. The June 2018 issue includes an article on T. S. Eliot's 'Four Quartets' and a peek at an all-time favorite, 'Raggedy Ann'. There is a visit to a subject that is at the opposite end of things from miniature books, that being 'coffee-table books' and a visit to the Chicago Newberry Library. Another great publication that is distributed in digital format to move the boundaries of the printed world to the far corners of the earth regardless of where the reader may be.

Northern Ohio Bibliophilic Society, <http://nobs.nobsweb.org/>

NOBS has recently launched an 'e-news' format newsletter. There is an internal link from their webpage. The e-news mentions that the regular newsletter is being revitalized and is named the 'Libris Loquie'.

The Book Source Magazine, (online only), <http://www.booksourcemagazine.com>

A lot of book related information including links to major libraries, used books stores and book centric activities and exhibits. Sometimes the information branches far from the specific book topics but interesting never the less.

Explore the following links and discover for yourself the joys that await you:

Eden Workshops, <http://www.edenworkshops.com>

Sheppard's Confidential, <http://www.sheppardsconfidential.com>

The Book Thinker, <http://www.bookthink.com/>

PBA Galleries, <http://www.pbagalleries.com>

Collecting is an ever-changing and ongoing educational experience. Being a miniature book collector can be a full time job. The sun never sets on new things in the world of book collecting. One thing leads to another as we travel the globe and look through the bookshelves across the world via the various publications and the electronic links available to us today. Tell me about your 'special links' so that we can share. Pack your socks, get a map, and grab your keyboard or smart phone, and HAVE FUN. 📖

MICROSCOPIC TYPES,

By Theo. L. De Vinne,

Originally published by the Inland Times Magazine:

Editor's Note: In the previous issue of 'The Microbibliophile' (May 2018) I included an article about the 'smallest book' in the world. The article touched on various questions and conditions about type sizes, moveable type, and electronic printing. Our diligent reader from Switzerland, Dr. Arno Gschwendtner shared this Internet posting. I thought is fitting and related to the previous article as well as the book 'Galileo', which was published in 1896.

De Vinne [1828 – 1914] was an American printer and scholarly author on typography. He was also one of the original nine founders of the Grolier Club in NYC. The 'Inland Printer' was the longest published magazine, dedicated to the printing industry, in the United States beginning in October 1884. The article referenced was originally posted by University of Wellington, Victoria, New Zealand, <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Har01Typo-t1-g1-t4body-d6.html>

The smallest good type of the fifteenth century known to me is a remarkably neat Roman letter on nonpareil body (about 12 lines to the inch), which type was used by Giovanni and Gregorio de Gregoriis, in 1498, in printing a beautiful book of the offices of the Roman Church.

Considering the difficulty of cutting symmetrical letters on so small a body, and of casting them in types at this early period in the history of type founding, when tools were imperfect and experience was limited, this fount of nonpareil may be regarded as a feat in type founding.

Types as small had been made before. In 1490, John Froben, of Basle, printed an octavo edition of the Bible in Latin, from types on nonpareil body; but these types, of Gothic form, although fairly printed, were not well cut nor cast. This size of nonpareil, apparently made to meet a growing demand for smaller books, was not so popular as had been supposed. The book-buyers of the sixteenth century did not encourage the printing of books in any size of type smaller than brevier, which size is about 9½ lines to the inch. Brevier was largely made use of by the Elzevirs, but it was grudgingly tolerated by the book-lovers of that period. One writer sweepingly condemns the Elzevirs' duodecimos, which were practically no larger than the modern 32mo.

This scholarly dislike of little books did not put small types entirely out of fashion, nor did it prevent some type founder, unknown to me by name, from attempting the still smaller size of pearl (about 15 lines to the inch), which was in use in the earlier part of the seventeenth century, which may have been made in the preceding century. In the year 1625, John Jannon, Printer and Type founder, at Sedan, made a neat Roman type on a body now known as diamond, which size is about 17 lines to the inch. The first book printed in this size was a *Virgil* in 32mo, dated 1625. It could not have sold rapidly, for

the same edition, with a new title, bears the date 1628. In this diamond type, Jannon printed six more books, all of which are now held in the highest esteem.

Louis Luce, a typefounder of the Royal Printing House of Paris, in 1740, showed a specimen of diamond type which he made at the order of the king. It was not a creditable production. Didot sneers at it as a type that could not be read.

Types on diamond body were also made by John Jonsson, at Amsterdam, in 1653. Diamond types were used in England at the close of the eighteenth century; but I do not find the size diamond advertised in any of the specimen books of British typefounders of that century.

In 1834, Antonio Farina, of Milan, cut punches for a small type, which he called *occhia di mosca* (flies' eyes). The type foundry of Corbetta tried to cast them, but found the work so difficult that they abandoned the enterprise. Twenty years after, Giovanni Gnocchi, of Milan, undertook the work with better success. From this type was printed an edition of the *Divine Comedy*, which attracted much attention in the Exposition of 1867. The types of this book are about 20 lines to the inch. Although this book has received great praise, it is not a good piece of typography.

The greatest feat in the cutting of microscopic types was done by Henri Didot, who, in 1827, at the age of 60 years, cut and cast a fount of small Roman types on a body which he called *demi-nonpareil*. In this type he had printed by his brother an edition, in 64mo, of the *Maximes of La Rochefoucauld*. Firmin Didot says, with pardonable pride of kin, that there has never been anything done as small as this before or since, nor has there been any approach to it. I find that the types in this edition of the '*Maximes*' measure a little more than 25 lines to the inch. Henri Didot describes the type as on a body of 2½ points. He probably means Fournier points (a system in which the point was on a little larger body), which were then in common use. This half nonpareil is certainly the smallest type ever made. It was cast by the polyamatype (a mould which casts many bodies at one operation), also the invention of Henri Didot. It probably could not have been cast at all in the ordinary mould of the period.

In 1849, Laurent and Deberny, typefounders, of Paris, published a microscopic edition of the *Fables of La Fontaine*, which was exposed at the Universal Exposition of that year. This edition of 260 pages, in 128mo, was printed by Plon Frères. The leaf was 2 1/10 inches high and 1 ½ inches wide.

In 1855, the same foundry published a still smaller volume, *Gresset, Ver-vert*, and other pieces, 160 pages and table. The size of the leaf was 7/8 inch wide, 1½ inches high, 33 lines to the page. The same size of type was employed for each book, but the last book was leaded. The body of the type is between 2½ and 3 points.

In 1858, Edwin Tross published an edition of *De Imitatione Christi*, printed by Giraudet and Jouaust. It consists of a title and 150 pages, 38 lines to the page. The leaf is 1 ½

inches wide and $1\frac{7}{8}$ inches high. The type of this edition is smaller than that of Laurent and Deberney. It appears to be the type of Henri Didot.

In 1876, the University Press of Oxford printed an edition of the *Holy Bible* in diamond type. Each page has two columns of 70 lines. The leaf is $2\frac{1}{4}$ inches wide and $4\frac{1}{2}$ inches high. † When bound, the thickness is about $\frac{1}{2}$ inch, and the weight about 3oz.

In 1873, John Bellows, of Gloucester, England, printed a French-English and English-French Dictionary, containing 548 pages of text and 16 pages of preface matter. It was beautifully printed, in two columns, with a red border on each page. The page of type is $2\frac{3}{10}$ inches wide, and $3\frac{7}{8}$ inches high. This book was eight years in press. It has since been printed in many editions. The types made especially for the work were cast by Messrs. Miller & Richard of Edinburgh. They measure about 20 lines to the inch.

In 1822, Pickering began the publication of a series of small editions, beginning with Cicero de Officiis. In this style he published *Virgil*, the *Jerusalem Liberated of Tasso*, the *Sonnets of Petrarch*, *Horace*, *Terence*, the *Divine Comedy* of Dante (in two volumes), *Catullus*, *Tibullus*, and *Propertius*. All these were printed in a beautiful manner by Mr C. Corral, of London. In 1831, he had printed in two volumes, by Mr. Charles Whittingham, of London, the Greek texts of the *Iliad and Odyssey* of Homer. All of these were in diamond types, about 17 lines to the inch.

Jules Didot, the elder, who took the first prize for Printing in 1823, began the publication of the complete works of Voltaire, which were followed by the complete works of Molière, Plutarch, and a collection of French classics.

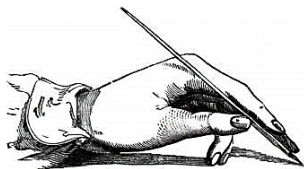
It would be impossible to give an account of all the meritorious works that have been printed in very small types, of which the number is increasing every year. Nothing, as yet, has been made smaller, or even as small, as the types of Henri Didot; but no small types yet made are as clear and perfect as those of the brilliant of Messrs. Miller & Richard.

The smallness of a leaf does not necessarily indicate diminishing smallness in the size of the type. The smallest book I have ever seen is about $\frac{1}{2}$ inch wide and 1 inch long, but the type was of the size of nonpareil, and the words were of one syllable.

Editor's Note (included with original article): Mr. De Vinne gives some of these measurements according to the French scale. To save our readers the necessity of reference to a comparative table, we have taken the liberty of converting them to the British national standard.

† *We have altered the measurement, there being a manifest error in our copy, which reads sixteen millimeters, seventy lines of diamond occupy $4\frac{1}{8}$ inches.*

WRITE AN ARTICLE FOR *THE MICROBIBLIOPHILE*:



Please consider sharing your thoughts and ideas. Your input is always welcome. *The Microbibliophile* was conceived for the sharing of passion for all things related to miniature books and book arts. If you need help getting started contact the Editor or Publisher. Let's brainstorm together! Composing, proofreading, and nudging always available. 📖

PUBLICATIONS RECEIVED:

Florida Book Society, Harrier Award Essays, 2018: The Harrier Awards Essays is a student-writing contest with a focus on book collections. An extremely well done and professional presentation booklet posting the winning and two runner-up essays. Contact Jerry Morris for information about FBS, or visit their website:

[//www.floridabibliophilesociety.org](http://www.floridabibliophilesociety.org)

Miniaturbuck Journal, June 2018 issue, published in Stuttgart ,Germany, a German language publication with an excellent presentation of articles and informative photos. Edited and published by Dr. Horst-Deiter Brainsner.

There are certainly a lot a great resources out there for the young and not so young, as well as the new found and seasoned bibliophiles, 'seek and ye shall find'. 📖

Old Farmhouse Books -- offering miniature books and ephemera to the discerning collector. Inquiries are always welcome and current and past catalog lists are available upon request to: oldfarmhouse@gmail.com or oldfarmhouse@myfairpoint.net. The current list contains miniature books themed on the alphabet and representing various authors, presses, and publishers. Also available is a listing of miniatures less than 1" x 1". All lists are set-up in Excel format.



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IF YOU CAN BELIEVE YOUR EYES! 📖

CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 73, July 2018, very well done and well organized for easy viewing, 100 items with many pictures, a large and interesting selection of antiquarian, children's, and rare books in an electronic PDF format catalogue. The two major sections of the catalogue are books up to 1 1/4" tall and those over 1 1/4" tall. Contact info: 7835 Rush Rose Drive, # 124, Carlsbad, CA 92009, telephone 760-944-3019 website: www.KarenNymanMiniatureBooks.com, E-mail: karennyman2@gmail.com

Bromer Booksellers, E-Catalogue, Late Spring Bouquet of Books, a total of 38 items, some juveniles including a Raggedy Ann!
Contact info: 607 Boylston Street, Boston, MA 02116, telephone 617-247-2975
website: <https://www.bromer.com>, E-mail: books@bromer.com

William Reese Company, A print catalogue Number 356, 'Fine Printing & Small Presses', 6" x 9" glossy white paper, 810 items offered, some rare, some expensive, some miniatures, some signed, some association copies, a bit of something for everyone. The catalogue is organized alphabetically by press name. A lot of reading, well done. Contact info: 409 Temple Street, New Haven, Connecticut, 06511, telephone 203-865-7653 website: <https://www.williamreesecompany.com>, E-mail: litorder@reeseco.com

Oak Knoll Books, E-Catalogue #3, Miniature Books, 14 pages with 30 very well presented tomes, bibles, children's book, and antiquarians, something for everyone. A short note from the catalogue, "We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us".
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UPCOMING EVENTS:

Baltimore Summer Antique & Book Fair, Baltimore, Maryland,

August 30th – September 2nd 3rd, 2018

Additional information:

<http://www.baltimorebookfestival.com/>

Miniature Book Society Conclave, Charlottesville, VA, August 10 - 13th, 2018

'I cannot live without miniature books'

Additional information: <https://www.mbs.org>

Bloomsbury Book Fair, London, England, August 12th, 2018

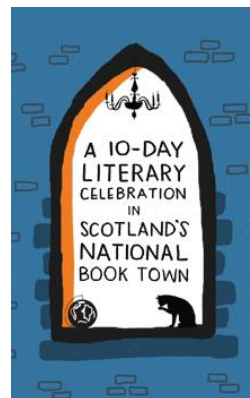
Additional information:

<https://www.bloomsburybookfair.com/>

Wigtown Book Festival, Wigtown, Scotland, September 21 - 30th, 2018

Additional information:

<http://www.wigtownbookfestival.com>



Miniature Book Society, Traveling Miniature Book Exhibit, 'Back On The Road Again'

January - February 2019, Moline Public Library

3210 41st Street, Moline IL 61265

Contact: Lisa Powell Williams, telephone, 309-524-2473

Email: lwilliams@molinelibrary.org, www.molinelibrary.com

March 2019, The New York Society Library

53 East 79th Street, New York, NY 10075

Contact: Christina Amato, Book Conservator, telephone, 212-744-5832

Email: camato@nysoclib.org, <https://www.nysoclib.org>

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FRONTISPIECE:

Write the Story for the September 2018 Issue:


How are your imagination and storytelling skills? Summer time is here for sure, what could be better than spending the afternoon reading with friends.



What has got the interest of these boys. Are they looking at a 'Big Nate' comic book or maybe a book of treasure maps or just an old book. Who is to say? They are all captivated and having a very good time. What do you think about this picture? Surely, you can remember the moment, that time in your life when you were able to pass the time of day in a carefree session, with your friends. Simply letting your imaginations soar, and dream of the future, perhaps stimulated by the written words you read.

The deadline for submitting articles for the September 2018 issue will be August 15, 2018, electronic or paper submissions, either way, the choice is yours.

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As a feature for subscribers, *The Microbibliophile* offers 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 of the 12-month almanacs.

Contact information: E-mail: c.cordova@sbcglobal.net or (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

Karen Nyman is looking for two 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,

Contact information: E-mail: Pistner@me.com

Arno Gschwendtner is looking for a French miniature book (MB) ca. 1830: Bernardin:

Paul et Virginie (printed from Didot) - he wants to write an article about this book – please send pictures (and an offer) of your edition. He is also looking for 'Special Editions' of the


Catharijne Press as well as Editions du Capricorne from Anick Butre (France).

Contact information: E-mail: arno.gschwendtner@gmx.ch or +41/78/8542422


Caroline Brandt is looking for Colgate Calendars for 1884, 1887, 1889, 1891, 1893, and 1910. Also *A Plucky Woman*, (Hazeltine ca. 1886-1888, with enlarged type), *Red, White, and Blue* by Frank L. Armstrong. Lastly, two miniatures by W. Washburn; *Adventures of A Bottle of Pain-Killer* (1879) and *The Cat; His Immortality* (1880).

Jim Brogan is looking for two tomes from REM Miniatures, *REM Acrostics*, 1972 cloth boards, printed label, Bradbury Number 43 and Christmas Card, 1979, Bradbury Number 57, Also, *The 70th Academy Awards*, by Gloria Stewart, 'buy or swap', cash, check, or livestock! Contact information: E-mail: jbrogan1@verizon.net

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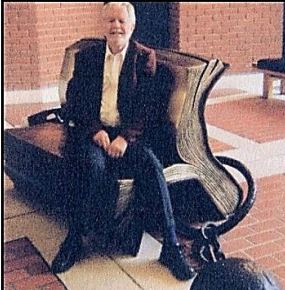
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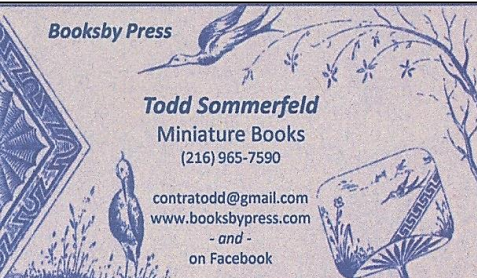
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