

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Volume XL, Number 5 Issue 233, September 2021



The New Season Is About to Amaze Us

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William Sydney Porter
American Writer & Poet
1862 - 1910

Strange things happen all the time, so goes the story of Porter who was convicted of embezzling and sent to jail. While in jail, he began to publish short stories under the pseudonym of O. Henry. A friend would forward Porter's "O. Henry" manuscripts to the publishers so they would not know the author was in jail. However, his most prolific writing period was later in life, after 1900, and his stories frequently have surprise endings. Porter's tales are somewhat playful, focused on characters with blue-collar jobs, and filled with witty narratives.

There are more than a few of O. Henry's works published as miniature books. Some examples are; *The Ethics of Pig*, (The Winthrop Press), *Cactus*, (Amistad Press), *Mammon and the Archer*, (Rebecca Press), *Springtime a la Carte*, (Rebecca Press), and *The Gift of the Magi*, (Barbara Raheb).

There are a few more published miniatures listed in Bradbury's 20th Century U. S. Miniature Books. Could there be others that evaded Bradbury's list? It would be an interesting article to for a future issue. However, even more interesting would be a review from you of one of his stories done in miniature from your own collection. Your turn. 📖

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A Bimonthly Journal about Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

ISSN# 1097-5551

Volume XL, Number 5, Issue Number 235, September-October 2021

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The Microbibliophile

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

Sherry Mayo, Publisher James M. Brogan, Editor © 2021 by James M. Brogan

Greetings from the Squeaky Roll Top Desk:

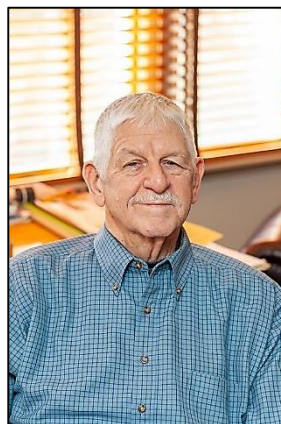
The hours of the daylight are already shrinking from those longest days of late June. The chatter through the house now is about the start of the school year and what supplies are needed, new headphones, special drawing pencils, new backpacks, and who knows 'what else'. I hope that this school year will be easier for the children than the last year. My thanks in advance to children, to their teachers and all of the parents, grandparents, and helpers for all they do to help all of the children everywhere with the learning lessons.

Plum Park Press has published two new books that we have reviewed in this issue. Bo Press has also published a new book to share the joys of the recently published press bibliography. Nina Mazzo gleans more tidbits from within the MBN. This month we revisited the Tamazunchale Press, reprinting an early review from Volume VII of *The Microbibliophile* as well as some additional information for you. Press names and the origins are always interesting minutia for the bibliophile. Plenty to read and keep you interested when it is time to take a break from the summer heat, grab a cup of 'tea' and park yourself in your favorite chair.

We continue with another special review/synopsis of three books from the 'Bradbury 100' list for your enjoyment, Number 38, 43, and 80. The '100 List' is an ongoing feature beginning in 2021 with the goal of enticing readers to submit their own review of a book of their choice. We will gladly accept your input and help, 'our pencils are getting shorter all the time'. Remember that the whole list was included in the January 2021 issue of *The Microbibliophile*. Plenty to read and keep you interested. We are always looking for your help and suggestions as to ideas for *The Microbibliophile*. As Summer draws to a close the weather is still HHH so 'take a break' from your busy day, grab a cup of 'tea' and park yourself in your favorite chair.

Let me again mention to you that we are moving to a digital publication distribution of *The Microbibliophile* beginning in 2022, 'no more printed copies'. The annual subscription rate will be \$25 for six issues, utilizing the same publication dates as we have today. Every subscriber with an email address should have received a digital copy of the last issue of *The Microbibliophile*. If you did not, please contact me. Sometimes when an email, 'bounces', that notice may be lost in the vaper. I have included some notes within this issue about how you may, 'print' your digital copy of *The Microbibliophile*, if you so choose.

As I close, my message is simple, your support and interest is what helps keep *The Microbibliophile* an active publication of all things "miniature bookish", something new, something old, but always something interesting, since 1977 Thank you again, for letting us bring *The Microbibliophile* into your home, for you and your family, and your lives. 📖




FOOD FOR THOUGHT:

Franklin D. Roosevelt, 1874 – 1964,
32nd President of the United States,
1933 – 1945.

“In any moment of decision, the best thing you can do is the right thing. The worst thing you can do is nothing.”
“Courage is not having the strength to go on; it is going on when you don't have the strength.”



(Image of the 1965 'commemorative' \$.06 USPS stamp) 

MINIATURE BOOK REVIEWS and CRITICISM:

The Hunting of the Snark, by Lewis Carrol [1832-1898], published by Plum Park Press, 2021. Macmillan Publishers, London, published the original book in 1876. The original edition contained illustrations by Henry Holiday, all of which are included within the Plum Park miniature edition.

Contemporary reviews of the book did not afford it much praise. However, the book did enjoy several reprints between its first edition and 1908 and continues to enjoy some popularity today.

There are ten characters within the poem who are members of the crew. All have names beginning with the letter 'B', such as, the Bellman, the Barrister, the Butcher, the Broker, the Baker, etc. The poem relates the adventures of the crew during an ocean voyage that uses a blank map for directions.

The names given the crewmembers may give a hint as to why the work is categorized as a “nonsense” poem. In fact, Lewis Carrol often remarked that he did not really understand the meaning of his poem, if any meaning other than the whimsical story itself could be found.

The Hunting of the Snark is bound in a brown book cloth. The brown color motif is carried throughout the book including the sectional headings as well as the illustrations.





The Bucher and the Beaver, onboard the ship



The Baker

The opening lines of the first section reads,

*Just the place for a Snark!' the Bellman cried,
As he landed his crew with care;
Supporting each man on the top of the tide
By a finger entwined in his hair.*

The closing lines of the last section reads,

*In the midst of the word he was trying to say,
In the midst of his laughter and gee,
He had softly and suddenly vanished away –
For the Snark was a Boojum you see.*

Between those lines the poem goes on and on into and out of the world of the snark.

The Hunting of the Snark is printed as 84 numbered pages of heavy white stock with the overall dimensions of the book are 3" x 2¹⁵/₁₆" with color coordinated cameo illustrations on the front cover and the spine. The front and rear endpapers carry

enlarged illustrations that utilize the pasted and free endpapers. The typeface is Gowdy Swatch and Bernhard Modern. The book is priced at \$45, plus shipping.

As always, with Plum Park books, the workmanship of the finished product is excellent. Printed clearly for a good read and assembled to be a good hand fit and smooth operation. Please contact Tony for availability and shipping considerations. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787

E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

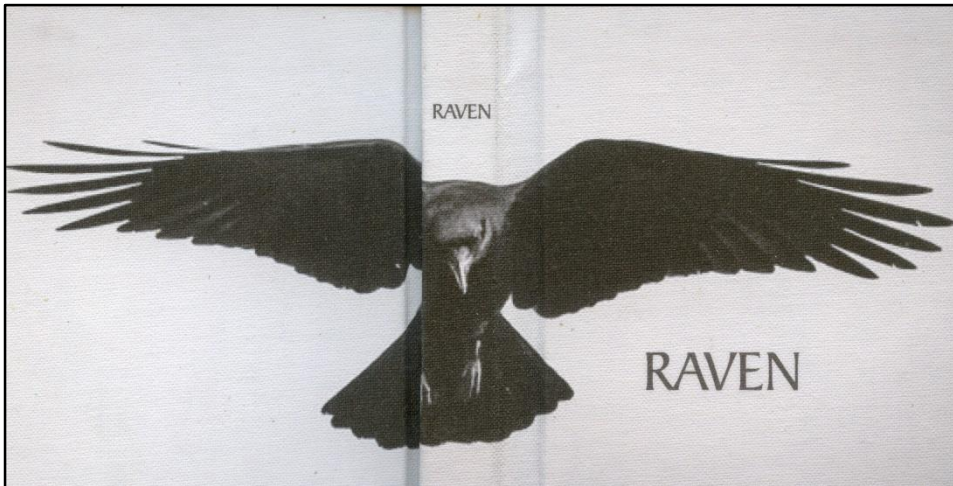


Image printed directly on the front and rear covers, across the spine

Raven, and other stories, by Katharine Berry Judson [1871 c. - 1929], published by Plum Park Press, August 2021. A. C. McClurg & Co. of Chicago published the original book in 1911, with the title *Myths and Legends of Alaska*. Judson was a librarian, researcher, and a member of the faculty of the University of Washington. She is best known for her ethnological work related to the western United States and Alaska.

The importance of the Raven is very prevalent within native Alaskans culture, even today. The Raven is recognized as the creator of the world and the bringer of daylight to the Earth as well as an incurable trickster. There is a complex relationship of symbolism that revolves around the Raven. As a 'talking bird', the Raven represents prophecy and insight, yet as a carrion bird it is associated with the dead and lost souls.

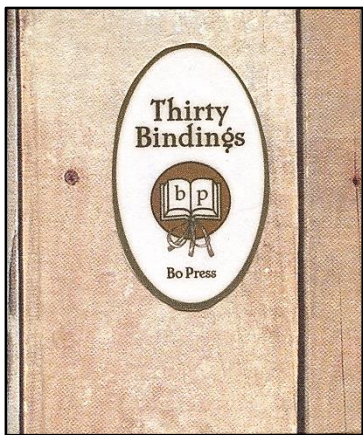
The first story of the miniature is titled 'The Raven Myth' and it details the first meeting between the Raven and man. There are 27 stories with 15 photographic illustrations of people, places, objects, and tools sprinkled throughout to help highlight the stories/text.

Raven, and other stories is bound in a light gray book cloth. There is an image of a Raven that is printed across the front and rear covers. The title appears on the front cover as well as the spine. The text is presented on 84 numbered pages of white stock and the overall dimensions of the book are 3" x 2¹¹/₁₆". The front and rear endpapers are simply black paper, quite fitting for the theme of the book.

The other interesting feature is that each text page carries the same image of the Raven as on the cover but much smaller. The typeface is Baker Signet. The book is priced at \$45, plus shipping.

The workmanship of the finished product is excellent. Printed clearly for a easy read and assembled for flawless operation. Please contact Tony for availability and shipping considerations. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com



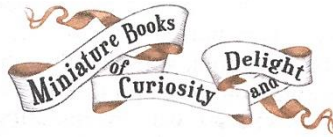
30 Bindings, published by Bo Press 2021 and compiled by Pat Sweet.

In the last issue of *The Microbibliophile* we reviewed the Bo Press publication *The History of the Bo Press*. It was noted that the edition of the bibliography was limited to only thirty copies, however, the unique feature of that publication is that each of the thirty copies was done using its own unique binding style. Therefore, each book a 'one-off' copy.

To remain sane and keep from going into a state of boredom Pat decided to bind each of the copies in a different decoration and utilized different styles of bindings and slipcases. "As the bibliography began to be built and the number of pages grew, requiring two volumes, and with that the thoughts of possible binding began to emerge as well." The following are the author's comments from the 'Introduction' of ***30 Bindings***;

“This turned out to be the most surprising and wonderful decision. I suspected I might run out of ideas somewhere around ten, but they kept coming all the way through. I only had to re-do a couple, luckily.”

“The designs kept getting more ambitious the further I went, I’m glad I stopped at thirty, or the bindings might have included blinking light, moving scenery, and sound effects.

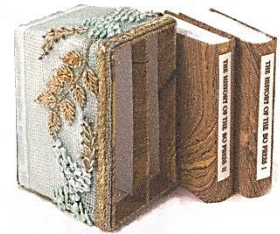


“So Here it is, my binding exercise collection, I learned so much, and had so much fun, I’m grateful to Tom [Knechtel] for starting me out on this great adventure.

‘Curiosity and Delight’ are the perfect words to describe the collection. In some designs, the books are bound in paper with a standard double slipcase. Other copies are bound in multiple colors of paper on both the books and the slipcase, sometimes the papers are cut in a geometric pattern and other designs utilize scalloped cut papers. There is a dos á dos format as well as a slash box slipcase and yet others are bound with paper from maps. Fine leathers and snakeskin are utilized to cover some copies. One copy is fitted into a wooden ‘playing card’ storage box. Lastly, one design, #30, features a ‘pull apart card box’ design with a ‘yin/yang’ symbol on the top face.

Binding # 20

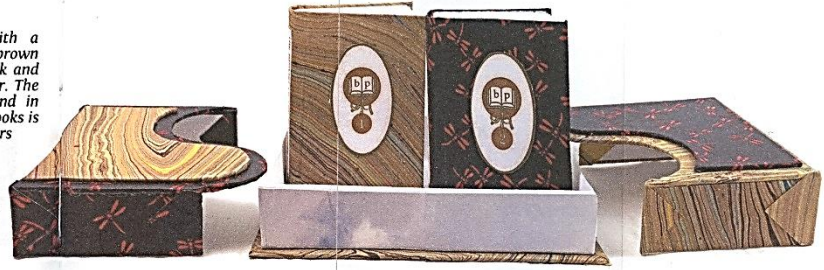
A standard double slipcase bound in embroidered net from an antique sari. The books are bound in brown marbled paper.



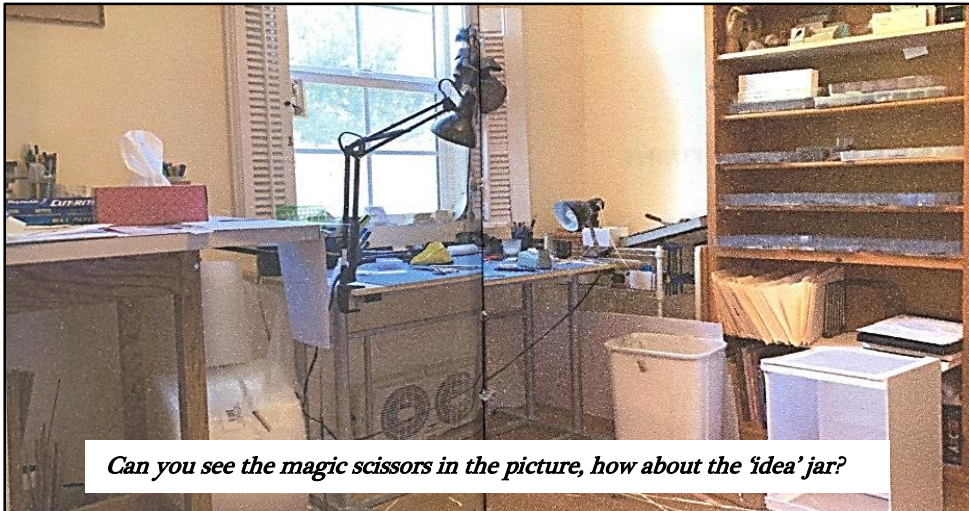
The story of Bo Press continues with the joy of bringing ‘Curiosity and Delight’ to everyone who is able to pick-up or view a copy of this unique bibliography. Quoting the publisher, “The whole project was a complete delight for me, and I hope it will be for you, as well.” 📖

Binding #30

A pull-apart card case with a ying/yang symbol on it - half brown marbled paper and half Black and red dragonfly Japanese paper. The bottom of the case is bound in sky-blue paper. Each of the books is bound in one of the two papers



The story of Bo Press continues with the joy of bringing ‘Curiosity and Delight’ to everyone who is able to view and pick-up a copy of this piece of the world of miniature books. Quoting the publisher, “The whole project was a complete delight for me, and I



Can you see the magic scissors in the picture, how about the ‘idea’ jar?

hope it will be for you, as well.” 📖

Editor’s Note: We have had more than one glimpse into the creative mind of Pat Sweet through the enormous number and diversity of books that she has published. There is a special prize included in each copy of 30 Bindings. The front and rear endpapers contain a two page photo of the workroom of Bo Press. The words, ‘Yesterday, Today, and Tomorrow’ clearly define this place.

Contact information: Pat Sweet, 231 East Blaine Street, Riverside, CA 92507-3230
E-mail: bopress@charter.net or www.bopressminiaturebooks.com

**Tamazunchale Press,
Book Interlude, A Book Review,
By Robert F. Orr Hanson:**

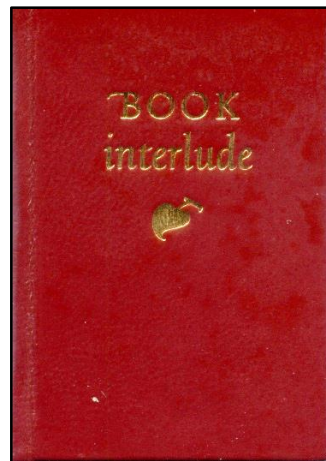
Editor's Note: This review was originally published in the Vol. VII, Number 5, issue of 'The Microbibliophile', November 1983. It is interesting to me and I hope you as well as it is the first book published by Charlotte M. Smith. It is a book about books, which is a favorite subject of mine, and it is the perfect lead-in to a book journey back in time that follows.

Book Interlude, by Charlotte M. Smith, Newton, Iowa, Tamazunchale Press 1983. And you thought "Opuscula Press" was a tongue twister! When I first looked at this little "book about books", I immediately thought of Achille St. Onge. Why? Because the printing was done by Joh. Enschedé en Zonen, Haarlem, Holland and the binding by Reliure d'Art du Center S.A. – Limoges, France. These are two craft houses the Archie used and which make his books instantly recognizable. . Mrs. Smith is to be commended for that choice if for no other one. But – there is more.

This is a 44-page account of a trip that the Smiths made to Bath, England in 1977. Throughout the pages Charlotte, a long time collector of miniature books, bibliophile and subscriber to the Micro-B, winds her way to the place where she and her husband Tom meet the present owner of Sangorski and Sutcliffe, Bookbinders.

Therein, lies the absorbing tale of one of the world's finest bookbinding firms, and its most precious work, the jewel – encrusted RUBAIYAT. What happened to it and the subsequently similarly bound copy remains a mystery which will only be solved if you purchase this book. And then, as if this visit were not enough, Mrs. Smith leads us to a pleasant tea with Sandy and Mrs. Cockerell – he is the nephew of the noted Douglas Cockerell. This part of the story treats us to a step-by-step example of the world-renowned paper marbling done by the Cockerell firm. I shant say more about this pleasing tale, but I do strongly urge you to add this treasure trove of bookmaking to your library. It is gratifying to once see and feel the old-world craftsmanship not to mention the smell and touch of leather.

Specifications: 2 ¾" x 1 7/8", 44 numbered pages. Maroon full leather binding with gilt title and decoration on the front cover, all edges gilt, colorfully decorated (marbled) end papers by Cockerell and printed in a limited edition of 250 numbered and signed copies.
Price: \$29. (Iowa residents add 4% sales tax)



Where: Tamazunchale Press Inc. 710 West Eleventh Street South, Newton, IA 50208.

This book represents a personal experience and insight into the world of bookmaking that none of my other books about books gives me and as a book-lover, I think you will share my joy and excitement when reading this truly magnificent miniature book. Thanks so much for bringing it to us, Charlotte. My only question and a trivial point: why did you not have the book bound by Stanley Bray of Sangorski and Sutcliffe? 📖

**Tamazunchale Press,
Book Interlude,
The Excerpt of a Special Conversation:**

Editor's Note: Charlotte and her husband Tom were on a trip to Bath, England in 1977, enjoying the sights and visiting certain book related things. Toward the end of their trip, they decided to visit the 'best bookbinder in London, Sangorski and Sutcliff. The following illustrations are the reprinted pages from 'Book Interlude' about this special visit. I chose these pages as they introduce you to the most special work of Sangorski and Sutcliffe, 'The Rubaiyat', by Omar Khayam.

THE BUILDING when we arrived was an old one, and although there was an elevator, we walked up the four flights of stairs until we came to the door marked SANGORSKI AND SUTCLIFFE, BOOKBINDERS.

The receptionist we later discovered was Mrs. Stanley Bray. She greeted us and asked what she could do for us. Tom explained that he wanted the address of a paper marbler.

'Then you'll be wanting the Cockerells,' she told us. 'They are the finest marblers in the world, and we buy all our

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papers from them.' She wrote an address on a card and explained that they were north of London near Cambridge. As she handed the card to Tom, she smiled pleasantly. 'Do tell Sandy hello from us when you see him.'

Tom was about to turn toward the door when I asked, 'Would it be possible to see your bookbinding operations? I have several books which you have bound.'

From an adjacent room, a man's voice called, 'Which books do you have?'

'I have several of the miniatures published by Achille St. Onge,' I called back.

'Come on in,' he invited. 'My name is Stanley Bray,' he said as he stretched his hand across his desk. He was a tall, white-haired man, slender with round shoulders. 'Would you like some tea?' From a tray on a table at one end of the room he brought three cups and saucers. Mrs. Bray brought in pots of tea and hot milk, and without asking, he poured some of each into our cups. It was the first time I had drunk

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tea with milk, and it was pleasing.

On the walls of the room there were signed photographs of Queen Mary, Winston Churchill, George Bernard Shaw and some men and women whom I didn't recognize.

I commented on the pictures, and Mr. Bray said that his firm had bound books for those individuals. He elaborated on the gift of the Queen's Dolls' House to Queen Mary from the artists and craftsmen of Great Britain after World War I in appreciation of her war

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work. Sangorski and Sutcliffe had bound some of the tiny books after they had been written out in long hand by Rudyard Kipling, Sir Arthur Conan Doyle, Arnold Bennett, Joseph Conrad, Thomas Hardy and other contemporary British authors.

'How old is your firm?' asked Tom.

'About seventy-nine years,' Mr. Bray told us. 'Francis Sangorski and George Sutcliffe were trained by Douglas Cockerell, an uncle of Sandy's, up at Grantchester. It took

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about two years of apprenticeship to learn to do all the leather work, the stitching, the gluing and the calligraphy. Sangorski and Sutcliffe stayed on and worked for Mr. Cockerell for two more years, then they decided to come down to London and to go into business for themselves. This was at the turn of the century, and they were a success from the start. Soon, book dealers and individuals were coming to them to have books bound.

'It was about this time that everyone wanted a copy of The

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Rubaiyat by Omar Khayam. There were little, inexpensive copies, and very elaborate large copies. There was even one volume printed in eleven languages, and one man claimed he could read and understand all eleven languages!' laughed Mr. Bray.

'About nineteen ten, Mr. Stonehouse, manager of Sotherans, booksellers, commissioned this firm to produce for him the most elaborate copy of The Rubaiyat they could envision. "The sky's the limit," he told them.

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'Mr. Sangorski laid out six leather surfaces: the front and back covers, the front and back doublures, and the front and back fly leaves, which are usually of paper. The front cover was to be a peacock, with one thousand precious and semi-precious stones. The front doublure, believed by some to be the most beautiful of all, was a rendition of the Garden of Eden with the snake coiled around the tree. This was executed in shades of brown and tan inlaid leathers. The leather work was done by a

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craftsman who worked full time on it. Mr. Sangorski proceeded to calligraph, on vellum, all the one hundred ten quatrains of *The Rubaiyat*. Another artist painted the miniatures which illustrated some of the verses.

'The book was finally completed in 1912. Unfortunately, Britain was in the depths of a deep recession. Nevertheless, Mr. Sangorski took it over to Sotherans. "How much do you want for it?" asked Mr. Stonehouse.

"A thousand pounds," re-

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plied Sangorski. "With today's inflation," explained Mr. Bray, "that would be about a hundred thousand American dollars.

'Stonehouse was aghast at this price. "I can never get that much for it, and to prove it to you, I'll take it to Sotheby's and have them auction it." He was right. It brought only six hundred pounds. It was purchased by an American book dealer and collector, Gabriel Wells, through his agent.

'The agent took the book to Southampton. He was too late

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to put it on an earlier ship, but the next day he handed it over to the captain of the next vessel sailing for America. It was locked in the ship's safe, and the ship sailed off. Unfortunately, the ship was the Titanic, and the beautiful book went down to the bottom of the sea with everything else. The headlines in the Toronto Star Weekly read: RARE AND VALUABLE BOOK LOST!

'Later that summer Mr. Sangorski was on a holiday on the coast. One day, sitting on a chair at the beach, he heard

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someone call for help. He swam out to help him, but he himself was drowned.

'George Sutcliffe was my uncle, and I came to work for him in the late twenties, spending about two years on my apprenticeship. My uncle died in 1932, and I became head of the firm. One day, in looking over all the books and records in the safe, I came across those beautiful designs for *The Rubaiyat*. We couldn't spare the men to work on a book like that as times again were bad, so I decided to take the designs

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home with me. I worked evenings, weekends and all my holidays on *The Rubaiyat*. I bought amethysts, topazes and aquamarines and other stones for my front cover. It took me seven years to complete my book.

'But the year was 1939, and the war broke out. My friends advised me not to try to sell my book. They recommended that I put it in a safe place for the duration of the war, and then try to sell it. So I took it to the bank, and officials assured me that the safe could withstand fire or flood.

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'Unfortunately during the bombing of London, the bank building received a direct hit one night. When I walked to the bank the following morning, the safe seemed to be intact. But when it was opened, it had undergone such intense heat that the leather work and the vellum pages were completely ruined. I was able to retrieve the stones, all except the topazes which had turned black.'

Mr. Bray paused, shrugged his shoulders and stood up. 'Come on back,' he said. 'I'll

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show you the designs for *The Rubaiyat*.'

'Stanley!' Mrs. Bray called from her office. 'You're not going to show them the patterns for *The Rubaiyat*, are you?'

'They're not going to run off with them, my dear. Come on.' He led us to another room which housed a large, old-fashioned safe. Mr. Bray spun the dials, opened the heavy door, and pulled out a big folder. On a large table, he spread out the pages of colored sketches. 'Here is the peacock, and the stones went into these

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places, here and here and here,' he pointed out. 'Here is the Garden of Eden and the serpent.' Indicating another page of large clusters of grapes with intertwining leaves, 'These were the front and back fly leaves. The leather work was all done by hand, except for these smaller leaves and flowers around the borders.'


The beautiful designs and their moving stories were awe-inspiring and our words seemed inadequate. Even Mr. Bray was affected by the sketches. 'One of these days,

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'I'm going to retire,' he whispered, 'and when I do, I think I'll take these patterns home and make another copy of *The Rubaiyat*!'

Mr. Bray took us back through the bindery. We were especially intrigued with watching one craftsman apply gold leaf to a leather binding. Like the Queen, he was celebrating a Jubilee Year. He had been in the employ of Sangorski and Sutcliffe for twenty-five years.

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The above is the story that was related by Mr. Bray in 1977 and published by Charlotte Smith in 1983. Mr. Bray did retire and he did complete the task that was begun so many years before. He estimated that when he completed the third copy of *The Great Omar*, he had spent 4000 hours on the binding. The following article brings more light onto the book and its current location. 



‘The Great Omar’, rear and front cover images

courtesy: theguardian.com

Legendary book goes to British Library
by Maev Kennedy, arts and heritage correspondent
Wed 6 Jul 2005 20.51 EDT

The British Library has just been presented with a legendary book, regarded by many bookbinders as one of the greatest modern bindings in the world - but haunted by tragedy and disaster.

The gold leaf blazing and the light flashing from hundreds of gemstones studding the tails of the peacocks on the cover defy the extraordinary history of the Sangorski special edition of the Rubaiyat of Omar Khayyam, Edward Fitzgerald's translation of the great Persian poem of love, life, and loss.

The original copy, often referred to as The Book Wonderful, or The Great Omar, took two years to make, and sank with the Titanic in 1912. Its creator, Francis Sangorski, drowned in a bathing accident off Selsey Bill six weeks later. The second copy took Stanley Bray six years to recreate from Sangorski's original drawings, and was destroyed in the London Blitz.


The third copy took Mr. Bray more than 40 years, on and off, to make and when he completed it in 1989, he estimated it had taken about 4,000 hours. He loaned it to the British Library before his death in 1995, and after his death last year, his widow, Irene, and his family decided to present it to the library along with the original drawings and his bookbinding tools.

Sangorski determined to make a book "to astonish the world" and spent months on the designs, which required 5,000 pieces of inlaid leather, ivory, silver and ebony, 600 sheets of 22-carat gold leaf, and 1,052 garnets, turquoises, topazes, olivines and an emerald. The book was a legend in bookbinding circles long before he finished it.

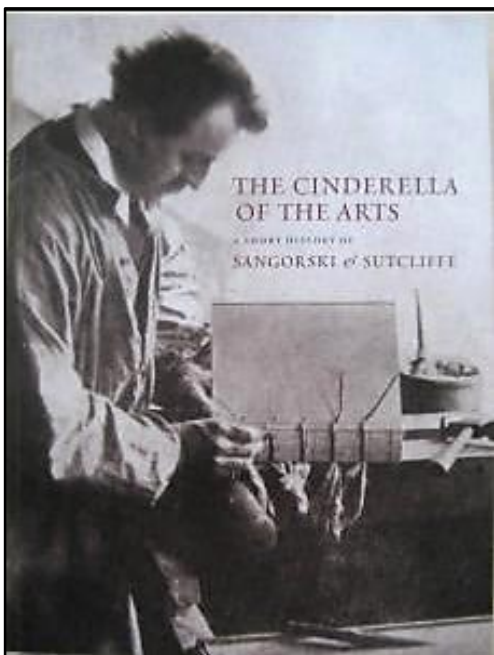
When asked about the book's tragic history shortly before his death, Bray said: "I am not in the least bit superstitious - even though they do say that the peacock is a symbol of disaster."

"It is an absolutely astonishing thing, and we are thrilled to have it," said Philippa Marks, the library's curator of bookbinding. "Some of our wonderful books need an academic understanding, but you can't look at this and not go 'wow!'"

<https://www.theguardian.com/uk/2005/jul/07/books.booksnews>

The world of miniature books reaches all around the globe with clasped hands. 

**THE CINDERELLA OF THE ARTS,
Oak Knoll Press,
The Story History of Sangorski and Sutcliff:**



10 3/4" x 8", 199 pages

The Cinderella of the Arts, by Rob Shepherd, published 2015, charts the history of one of the most important craft bookbinding workshops of the twentieth century. Sangorski & Sutcliffe, the firm was founded in 1901. The founding partners, Francis Sangorski and George Sutcliffe, established a business specializing in only the finest quality work. Within a few years their workshop grew into the most important hand bindery of the Edwardian era.

The firm's greatest achievement from the early years was a binding that was to become known as 'The Great Omar'. It was decorated with over a thousand jewels; the story of its creation and subsequent loss on the White Star liner, Titanic has all the mystery and intrigue of a romantic melodrama.

'Cinderella' also includes the dramatic story of the second 'Great Omar', created during the turbulent years preceding the

Second World War. It states that the book was locked, in a bank vault, only to be lost to the 'bombing of London'.

The first fifty years of the company's history was a period that saw many changes in both the bookbinding industry and in the firm's fortunes. There were many notable successes, particularly in the years before and after the First World War. However the financial crash in 1929 and the depression that followed had serious consequences for a business dependent on exports and the luxury markets tied to world trade.

'Cinderella' is the story, in part, of how a small manufacturing firm adapted to economic pressures in testing times. The chapter 'Gentlemen and Players' looks at the influence the Arts and Crafts movement had on the trade, particularly during Sangorski & Sutcliffe's formative years, and examines the monetary and social conditions which led eventually to the closure of many of the larger competing firms

The final chapter of the book is titled 'The Reason for the Price'. In 1937, George Sutcliffe sat down to document the firm's achievements over the last 40 years. As part of this review, he also created a list highlighting 'the reason for the price'. His reason for creating the list defining the 36 processes was to send the message that there are no compromises when it comes to producing the best work. The the list concludes with the statement, 'no machine has yet to be invented which will be able to do any of these operations as well as it can be done by hand'.

THE REASON FOR THE PRICE.
OPERATIONS PERFORMED WHEN BINDING A BOOK BY HAND.

1. **FOLDING** the printed sheets or **PULLING** the already bound volume to pieces.
2. **GATHERING** the folded sheets or **KNOCKING** out the old **GROOVE** and **MENDING** any broken folds.
3. **PRESSING** the sheets. From 12 to 24 hours is desirable.
4. **MARKING UP** for sewing.
5. **SEWING**.
6. **COLLATING**. To see that the book is in order at this stage.
7. **MAKING ENDPAPERS**.
8. **ATTACHING ENDPAPERS**.
9. **FRAYING OUT SLIPS**. Unravelling the ends of the cords so that they may be neatly interlaced into the boards.
10. **GLUEING UP** the back. Thin glue is brushed on and between the back of the sections of the book.
11. **ROUNDING** the back of the book.
12. **BACKING**. Making the groove for the boards of the cover to lie into.
13. **LINING THE BOARDS**. The mill-board used to make the cover is lined with paper.
14. **CUTTING THE BOARDS** to size. Slightly overlapping the book for its protection.
15. **LACING IN**. Attaching the boards by lacing the ends of the cords, termed "slips," into them.
16. **KNOCKING DOWN SLIPS**. Smoothing down the disturbed places.
17. **CLEANING OFF THE BACKS**. Having served the purpose of stiffening the back of the book while it was being shaped, the glue is washed off from the back of the sections.
18. **PRESSING**. From 12 to 24 hours is desirable.
19. **CUTTING** the edges of the leaves, the top edge only or all round as required.
20. **GILDING, MARBLING** or **COLOURING** the edge or edges.
21. **HEADBANDING**. A silk beading hand-stitched on to each end of the back to extend it to the length of the boards.
22. **LINING UP** the back with paper, linen or both, to support the headbands, smooth any irregularities and to make a "hollow" if a "tight" back is not desired.
23. **BANDING**. Putting raised bands on the back or "nipping up" the original cords if they are projecting to form bands.
24. **PARING** the cover. The leather is slightly thinned down where it is turned over the edges of the boards in order that it may be turned over neatly and in the joints.
25. **COVERING**. The leather cover is pasted and put on being moulded to the shape of the book whilst damp.
26. **OPENING UP**. When dry the book is thoroughly opened throughout at this stage.
27. **TRIMMING OUT**. The leather turned over the board is trimmed level and equal all round.
28. **FILLING IN** the place between the leather margin inside with thick paper.
29. **TRIMMING OUT ENDPAPERS**. To expose an equal leather margin inside.
30. **PASTING DOWN** the endpapers to the boards.
31. **TOOLING INSIDE**. The leather margin is usually decorated with lines or some ornamentation.
32. **TOOLING OUTSIDE** as required.
33. **LETTERING** as required.
34. **TOOLING EDGES OF BOARDS**. Usually with a line or decorative roulette.
35. **POLISHING** the leather.
36. **PRESSING**. The book is finally pressed. From 12 to 24 hours or more is desirable.

No machine has yet been invented which is able to do any one of these operations as well as it can be done by hand.

NOTE.—The technical name of the operation is printed in Capitals.

The book highlights the significant role the professional trade has played in preserving this noble and significant craft, a trade which Sangorski and Sutcliffe continues to this day. 📖

**TAMAZUNCHALE PRESS,
FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS,
Charlotte Messenger Smith, (CMS) (1919 – 2002):**

Editor's Note: In November 2014, as part of a series of ongoing articles in 'The Microbibliophile' I included one about Charlotte Smith. She was and continues to be one of the great publishers of the 20th century who will always command attention for her work. The following is a 'reprint of a portion of the article that was published. You can follow the link to the full article with the list of publications and some additional thoughts from your editor.

Reprint follows:

Much has been written about the life of CMS and how she always had, even as a young child an appreciation for books. She began her serious book collecting with traditional sized books. As one thing lead to another, the collection grew taking over a bedroom vacated by her son. Early on, a few miniatures had become part of her collection and she realized that the small books were just as interesting and as fascinating as the full sized books. Then in the 1970's her husband Tom, an engineer, offered a practical solution, 'I do not care how many books you collect as long as they fit in one room'. The conversion was initiated and between that day in the 1970's and the time CMS donated her collection of miniatures to the University of Iowa (1996) it had grown to more than 3,100 miniature volumes. The collection covers the entire era of miniature book publishing; one of the oldest being a Greek Bible dating to 1614, various almanacs in different languages, children's books, and many many 'modern miniatures'. The collection covers books published in the United States as well as 24 foreign countries. The title/publisher contents of the collection are very well documented by the Special Collections Department of the university. The website is well organized, easy to use, and can be accessed at <http://www.lib.uiowa.edu/sc/smith/>. The *Miniature Book News*, Julian I. Edison, Editor, published two excellent articles about Smith and her collection, they are Number 91 (December 1996) and Number 92 (March 1997).

Along the way with her miniature book collecting CMS became concerned with the fact that contemporary authors were producing many fine works but it did not seem that their work was being included in the miniature book genre. She had also become an admirer of the books that were published by A. J. St. Onge. CMS had assembled a list of her favorite writers and subjects. With the encouragement of her husband, she decided to move into the realm of publishing miniature books. The first order of business was to decide on the 'press name'. The press name 'Tamazunchale' was borrowed from the name of a small Mexican town that Tom and Charlotte had visited years before on a honeymoon trip. They were told the translation referred to two early prospectors Thomas and Charlie, what a fit! As CMS was an admirer of the production quality that was delivered by St. Onge her first choice for a printer was Jon. Enschede' of Holland the same printer that St. Onge had used for many of his books. CMS explained in Bradbury's book *20th Century U.S. Miniature Books*, that she sent her first manuscript to Holland and then did a follow up visit to the printer 'on-site'. All of the arrangements were made; the paper selected, the

fonts, the leather bindings etc. The printing was done by Jon. Enschede and the actual binding was done by another St. Onge tested vendor the ‘Reliure d’Art du Limoges’.

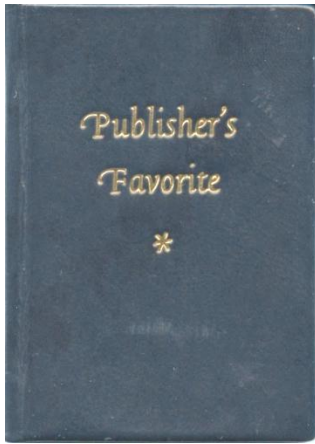
The combination of printer and binder produced most of the 20 volumes that were published by ‘Tamazunchale’. Praise for the books by CMS was widespread and continues today. If you look back at the amount of work that she completed and the time frame, it was almost an unbelievable pace. Twenty fine press miniatures in 5 years and with a level of quality and attention to detail that rivaled the ‘dean of miniature book publishers, St. Onge’. The process to produce such work is not exactly something that just ‘happens’. CMS outlined the various steps along a simple timeline as part of the introduction for an exhibit booklet that was prepared for the Godard Library in December of 1996. The process involved the followed as noted by CMS:

- The original author material was read and reviewed to select an excerpt, story, essay, etc.
- A letter requesting permission for a reprint was created
- Contract terms for any royalties had to be negotiated and agreed upon
- Manuscript had to be sent to the printer
- Type, paper, leather, and endpapers had to be selected
- It would take a few months to get the proof copies from the printers
- Proofreading and corrections were applied
- Final approvals for the printer and binder were given
- More time would pass till the finished books arrived and then the distribution process began

As you can imagine all of the above could take several months to accomplish. Therefore, to produce 20 books in five years or sixty months meant that CMS had to be working on more than one book at the same time almost through the entire period of the timeline of 1983 – 1988. According to CMS the correspondence, telephone calls, and visits with collectors, dealers, and others were always stimulating. The publishing of the Tamazunchale Press books was “a learning and life experience”. Why does the list of published work end at 20 books? During the late 1980’s the relationship of U.S. dollars to other world currencies began to decline. The prices that CMS would have had to charge to sell a finished book would have been prohibitive, so in 1988 she decided to conclude her brief but highly successful business.


The Special Collections Department of the University of Iowa has an outstanding collection of ‘papers and business records’ about CMS and the Tamazunchale Press. They are well organized and include the personal diaries of CMS dated from 1981 – 2002, travel diaries which included meetings with publishers, printers, binders, and collectors, and a very extensive collection of actual business records, contracts, and tax information. A very complete history. An overview of the categorization of these records can be reviewed at the following address:

<http://collguides.lib.uiowa.edu/?MSC0457>. 



My two personal favorites are *My Favorite Miniature Book*, which is a collection of nine essays by nine miniature books collectors, a 'book about books' and *Publisher's Favorites*, which is a similar collection of six essays by miniature book publishers.

Both books are bound in rich dark blue leather; the first includes Cockerell endpapers the second uses Faith Harrison endpapers. They are letterpress printed by Jon. Enschede and the binding was done by Reliure d'Art du Limoges, AEG. The titles are gold stamped on the front covers.

As it is the holiday season, I will conclude with an appropriate quote by Samuel Johnston that CMS used in a 'warm holiday greeting' in 1988: "*There is nothing, Sir, too little for so little a creature as man. It is by studying little things that we attain the great art of having as little misery and as much happiness as possible.*" 

https://static1.squarespace.com/static/588a47b46a49634f5992ee37/t/6042b6a3c821185b1d820acb/1614984886912/Microbib_2014_11.Final.pdf

TAMAZUNCHALE PRESS, Thomas and Charlie, A List of Sorts:

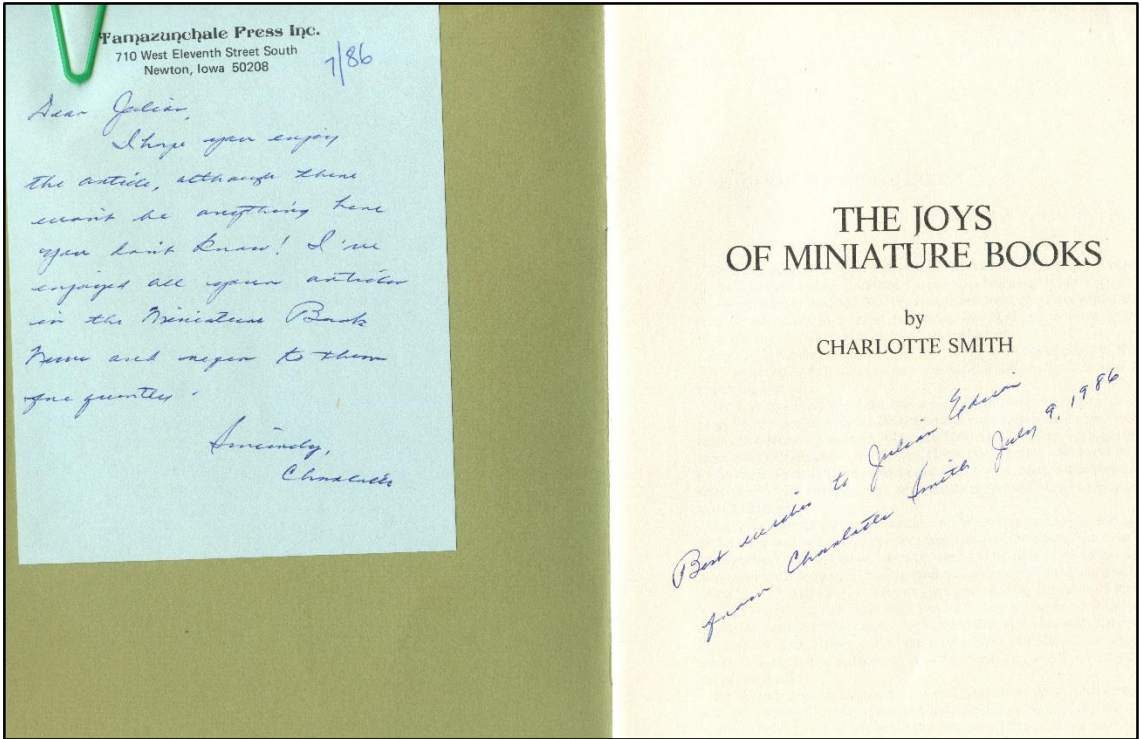
Charlotte M. Smith (CMS) book collector, miniature book collector, and miniature book publisher. However, how do you pronounce that name of her press, The Tamazunchale Press? Well it is certainly something that most people may struggle with including yours truly. So I went to the best source of information about Smith and her Tamazunchale Press, the 'Special Collections Department' at the University of Iowa.

The Department Manager, Kaythern Hodson, provided a simple phonetic answer -- "thomas-an-cholly". I hope that this makes it easier for all to remember how to pronounce her tongue perplexing press name.

The following article written by Charlotte Smith, for the 'Books At Iowa' magazine, Number 41, November 1984, provides an interesting set of minutia about the press name as well as a just 'what moved' Charlotte Smith through the world of miniature books.

Editor's Note: Charlotte Smith wrote the following article in 1984 for the 'Books at Iowa' publication. She was not a graduate of the University of Iowa, but she had a very close working arrangement with the library staff and she lived close by in Newton, Iowa. Charlotte Smith was truly a person who enjoyed miniature books; collecting; publishing; and above all sharing all that

she knew about them. This article is extremely informative and that is why I chose to share it with you. If you have read it before it will be fun to revisit it. If it is new to you then I hope you will enjoy it as much as I did. It is interesting that Charlotte closes the article with a quote from Wilbur Macey Stone: "The virus of the desire to collect miniature books spread in my bookish veins and I became a hopeless case, to my great satisfaction and joy".



title page and author's ephemera and inscription

The Joys of Miniature Books

CHARLOTTE M. SMITH

From Books at Iowa 41 November 1984)

Copyright: The University of Iowa

Since my earliest childhood, books have brought me great joy. I enjoy the feel of a fine binding, the smell of fresh ink when a new book is opened, the appearance of unusual type on a page, but most of all the wonderful things inside books. My earliest recollections are of sitting on my mother's lap and being read *The Three Bears* and *Peter Rabbit*.

Luckily, I married a man who enjoys reading every bit as much as I. In fact, Tom feels a little insecure unless there are at least two or three unread books in our home.

My first rare book purchase was a copy of *Dealings with the Firm of Dombey and Son* by Charles Dickens purchased from Kroch's and Brentano's in Chicago. The book had been handsomely bound by Bayntun-Riviere of Bath, England, in full dark blue leather, with a gilt bust of Dickens on the front and his signature in gold on the back, a gilt-paneled spine with lovely floral designs, wide gilt dentelles, Cockerell endpapers, and all edges gilt.

After the purchase of this treasure, I decided to try my hand at bidding on books at auctions. It was a perfect illustration of the adage, "Fools walk in where angels fear to tread." As time went on, I became more critical and also more knowledgeable; having read a number of books about books, printing, and collecting, I realized I was not getting the books I most wanted. Many times my bids were topped by one pound at Sotheby's or five dollars at Swann Galleries, which meant that the individual attending the auction could always, outbid the mail bidder. In addition, the books which I succeeded in purchasing were often missing a half-title or were not of fine quality.

So I began to make purchases from rare book catalogues which arrived in great quantity. Our son's bedroom had become my bookroom. One oak bookcase which he had left behind had become filled, and we asked the Amana craftsmen to make a large walnut bookcase for one wall. Before I realized it, not only was the new bookcase filled, but most of the shelves were crowded with double rows of books. One day Tom told me that he didn't care how many books I purchased, but I must keep them in the bookroom! What to do?

In 1970 a friend called my attention to an advertisement for *The Night before Christmas* in a miniature edition illustrated by Tasha Tudor. The price was \$5, and I sent for it. It was a delightful little book, having a full leather cover with a dust jacket, and the illustrations were some of the most charming I had ever seen. It was published by Achille

St. Onge of Worcester, Massachusetts. It had been printed by Joh. Enschede en Zonen of Haarlem, Holland in an edition of 15,000 copies. Not only did its large edition make this book a non-rarity, but it was 3 3/4" tall, not a true miniature, which must be under 3". But along with this delightful little book was a brochure describing other miniatures which Mr. St. Onge had published, all under 3" and in smaller editions of 1,000 to 2,500 copies. Within a few months, I had ordered nearly a dozen titles. I had stumbled quite by accident onto the miniature books published by the outstanding publisher of this genre in this century.

Achille St. Onge published his first miniature in 1935, *Noel, Christmas Echoes down the Ages*, "recaptured by Robert K. Shaw," printed by Stobbs Press at Worcester, and bound in full red leather by Wetherbee and Co. Today this book is the second rarest of the St. Onge titles; I purchased my copy in 1971 from William Graf in Iowa City.

Mr. St. Onge published more than a volume per year, 46 in all, until his death in 1978. He set unusually high standards for his books, using the finest craftsmen here and in Europe to print and to bind them.

The Merrymount Press in Boston printed his second miniature, *Friendship* by Ralph Waldo Emerson, in 1939. There were 950 copies, 850 of them bound with a silk bookmark by Sangorski and Sutcliffe of London. In a letter to me written in 1975 Mr. St. Onge said this was his favorite among his books. "It is very, very dainty." It was issued in a gold box, which was lacking from the copy I purchased in 1974. Most of the St. Onge miniatures were written by American authors or dealt with Americana. Six exceptions were by British authors or on British subjects.

One of the most charming of the St. Onge miniatures is *Wild Apples* by Henry David Thoreau, 1946. This book was designed by Bruce Rogers and printed by the Marchbanks Press in New York. It is bound in full blind-tooled and gilt-stamped pigskin. Mrs. St. Onge told me of going with her husband to call on Bruce Rogers, by then an old man who lived very simply and who died the following year at age 87.

The rarest of the St. Onge miniatures is *The Inaugural Address of Thomas Jefferson*, 1943. From an edition of 200 copies, Archie destroyed all but 30, which he had already sold, because he was so displeased with them. The book originally sold for \$1.50 and today sells for as high as \$1,250.00. It is ironic that the book he considered the ugliest now commands the highest price!

Because of this, no more than 30 collectors can ever hope to have a complete St. Onge collection. I completed my collection before the publisher's death, and I wrote to tell him. He seemed to be as happy about it as I. At that time he thought there were only four other complete collections, but recently I have heard of two additional ones, and there are probably others.

In 1979 Robert E. Massmann, retired librarian of Teachers College of Connecticut in New Britain, himself a miniature book publisher, compiled a bibliography of the St. Onge miniatures. Today a few of the titles are still available from Mrs. St. Onge in Worcester.

Now that my attention had been drawn to miniature books, I came to realize that there were infinite aspects of miniature books to be explored. I wondered why I had not paid attention to them before. Antique miniature books start with exquisitely made incunabula, small enough to permit religious works to be taken along with the Renaissance traveler or carried about on his person. These rarities can be seen in museums, in libraries, and in a few private collections. My husband and I saw several delicately beautiful, finely illuminated tiny manuscripts on vellum in a large private collection in Zollicon, Switzerland, in May of 1983. Irene Winterstein, the widow of a Zurich surgeon, began her collecting after World War II, when many older miniatures were to be found priced very reasonably in her country. Her collection is housed primarily in hanging bookshelves in several rooms in her home overlooking Lake Zurich.

Tom and I spent an afternoon in her home. She would place one of her illuminated manuscripts or an old book with a fore-edge painting in my hands, saying, "Take it, Charlotte, take it! You must look at it!" and I would examine each treasure. We saw such rarities as *The Cries of London*, published in 1802; *The Infant's Library*, published in 1800 in London; Viennese almanacs of the early nineteenth century with hand-colored costumes, and many, many other little gems. She had a box of miniature newspapers and a case of miniature dance programs. It was overwhelming -- a day which sent my head reeling, and one I shall never forget.

The early printers were challenged with tiny printing types. Perhaps the most famous miniature books of the seventeenth century were printed by Jean Jannon of Sedan. He published a *Virgil*, dated 1625, and a *Horace* in 1627, each measuring about 3 1/4". (Collectors will stretch dimensions when an outstanding rarity is involved.) In 1628 he published a *New Testament* in Greek, printed in an elegant tiny Greek type believed by many printing experts to be the finest small Greek type ever created for a miniature edition.[1] Later, in 1828, Pickering of London designed a smaller Greek type for his miniature books, but it is generally believed to be not so attractive as that of Jannon. My copy of Jannon's *New Testament*, bound in ornately decorated leather with marbled endpapers, bears Maurice Baring's bookplate. The Greek classics were also printed in the eighteenth century by the Foulis Press in Glasgow. I have a three-volume set of *Pindar* printed by Foulis in 1754, just 3", tall, bound in red morocco very attractively tooled with marbled endpapers, all edges gilt.

Calendars and almanacs were published from the seventeenth century on. In London the Company of Stationers turned out handsome little almanacs with views of new buildings extending over four pages, along with calendars, astronomical information,

tables of reigning monarchs, coinage, church holidays, and occasional poems. These little gems were often bound in silver, silk, or tortoise shell as well as leather. I have a *London Almanack* of 1790, which measures 2 1/4" x 1 1/4" bound in red morocco with ornate floral designs on both covers and spine and a similarly decorated slipcase. It has a four-page view of York House, the residence of the Duke of York. A later copy for the year 1870 is identical in size and format, with a four-page illustration of the Metropolitan Meat Market.

France, Germany, and Austria also turned out almanacs with charming illustrations and poems in addition to calendar information and church holidays. *One Almanache Microscopique* in my collection is only 1 1/16" x 3/4". It was published in 1818 in Paris by Chez Marcilly and has eight full-page illustrations of courting couples or goddess like females. It is bound in full red morocco with a gilt center ornament with gilt fillets.

American almanacs were never so elaborate, although many, such as *Piso's Pocket Book Almanac* and *Hazeltine's Pocket Book Almanac* printed from 1879 until 1917, are highly collectible. They measure 2" x 1 3/8" and were printed by E. T. Hazeltine of Warren, Pennsylvania, to advertise a patent medicine, 'Piso's Cure', for various retail pharmacies in the United States. The almanacs recorded postal rates in the United States, a list of church days, the four seasons, eclipses of the sun and moon, and testimonials from users of Piso's medicines. They were bound in colorful decorated wrappers, usually with the name and address of the drug store which gave them away printed on the back. Thousands of juvenile devotional books in miniature format were distributed by the London and American Tract societies from 1830 until the end of the century. Some of their titles are *Dew Drops*, *Daily Food for Christians*, and *Small Rain upon a Tender Herb*. Most of my copies are bound in well-worn cloth, although a few are bound in worn leather fastened with a strap that bear witness to frequent readings.

Condensations of the *Bible* in miniature written for children are known as thumb Bibles. From 1601 until 1890 they were printed here and in England in great quantities. The authority on these Bibles is Ruth Adomeit, whose *Three Centuries of Thumb Bibles* is essential for the collector interested in small Bibles.[2]

My earliest thumb Bible was printed in New York in 1814. It is 1 7/8 x 1 1/4" and is bound in brown leather. It was printed and sold by S. Wood, N. 357 Pearl Street. It has 16 wood or type metal cuts with captions.[3] A History of the Bible (Cooperstown: H. & E. Phinney, 1825), the first of a long run of 'Phinney Bibles', is especially interesting in that the majority of the illustrations are portraits of neighboring farmers. Not only did the Phinneys publish a number of editions, but this edition was pirated by three different New London publishers. [4] One child's Bible, "By a Lady of Cincinnati" published in 1834 by Truman, Smith, and Co. [5] is reputed to have been written by Harriet Beecher Stowe. Many of these Bible stories were retold so as to frighten children into good behavior!

A very tiny yet very clear type designed by Henri Didot in the 1820s is only 2 1/2 point. The first volume printed in this type was *La Rochefoucauld's Maximes et Reflexions Morales* published by Lefevre in Paris in 1827. [6] On the right-hand bottom corner of the initial leaf of each signature will be found the name "H. Didot" in very small type. My copy measures 2 5/8" x 1 11/16" and is bound in red morocco ruled in gold with a blind-stamped border on the covers. It has blue silk endpapers, gilt edges, and carries the bookplate of Edwin B. Holden. It was later owned by Wilbur Macey Stone, who provided it with one of the little slipcases he made to house each of his rarer miniatures. One of the most successful publishers of miniature books was David Bryce & Sons of Glasgow. Using photographic reduction, his firm produced very legible and fine miniature books in the late nineteenth and early twentieth centuries. Bryce produced a tiny dictionary, calling it "the smallest in the world," which was presented in a little locket with a magnifying glass. Other Bryce miniatures included *The Book of Common Prayer*, *The Rubaiyat of Omar Khayyam*, and a 'Koran'. *The Koran* is printed entirely in Arabic, with the borders of the title page simulating a tiny Persian carpet. My copy measures 1 1/2" x 1", although there are some copies smaller than that. According to Louis W. Bondy these Korans were issued to Muslim soldiers during World War I and were regarded as talismans. [7] My copy is in its original box with a figured design.

The firm of G. Barbera in Florence printed editions of Italian literature in tiny, clear type. In a 4 1/2 point "Diamant Antiqua" they printed books from 1898 until 1935. My seven titles measure 2 1/2" x 1 7/8". They are beautifully bound in leathers of various colors, lavishly decorated with gold on both covers, and are in the original embossed paper slipcases.

There has been some competition for printing the smallest book in the world. Ian Macdonald's Gleniffer Press in Paisley, Scotland, published in 1978 *Three Blind Mice* measuring 2.1 x 2.1 millimeters. In a letter to me Mr. Macdonald described how he filed down 4-point type to fit 15 tiny pages of very fine paper which he had cut with a sharp scalpel. Using dental tweezers he glued these pages one at a time to the case in an edition of 45 copies. When my copy, #26, came I attempted to read it with a magnifying glass. I dropped it, but fortunately it fell in my lap. Had it dropped into the carpet, I might never have been able to find it! Three years later, in 1981, Toppan Publishing Company of Tokyo printed an even tinier book, 1.4 x 1.4 millimeters, *The Lord's Prayer*, but it is photographically reduced, not printed by letterpress. A magnifying lens is provided and also a "mother book," 13/16" x 13/16" which can be read with the naked eye. Also included were handwritten instructions with a pencil sketch warning,

"PLEASE! PLEASE! OPEN CAREFULLY!"

Today in the United States, there are approximately one hundred miniature book publishers. For the most part their books are of a very high quality. Black Cat Press of Skokie, Illinois; Hillside Press of Roswell, Georgia; the Press of Ward Schori of Evanston; Dawson's Book Shop of Los Angeles; and Borrower's Press of Cleveland Heights, Ohio, are all major publishers.

Some of the bindings on the more costly small books are very attractive. Rebecca Sandy Bingham of Rebecca Press of Hyattsville, Maryland, published *The Legend of Sleepy Hollow* in 1983 in an edition of 150 copies, illustrated by Sarah Chamberlain. Its frontispiece is an orange and blue "Legend of Sleepy Hollow" ten-cent postage stamp. The book is 2 3/8" x 2 7/8" and was printed by Jane Pomeroy at the Burntcoat Press. There were 35 deluxe copies bound by the Green Dragon Bindery in full oas leather with leather onlay and raised bands on the spine, and an orange and blue illustration by Chamberlain stamped on the cover. The book is housed in a blue and orange leather box lined with the special orange and blue marbled papers (by Christopher Weimann) also used as endpapers in the deluxe edition. The 35 copies have a 1940 Washington Irving one-cent stamp as a frontispiece, and one of the illustrations has been hand colored. Nine of the 35 deluxe copies bear a fore-edge painting of Sleepy Hollow executed by Sarah Chamberlain. This is a very impressive book.

There is a small group of very talented and dedicated individuals who write, illustrate, hand color, print by letterpress, and bind their own books. I find their books little marvels to contemplate. There are even a few of these gifted craftsmen who make or marble their own paper. Among them are the Rather Press of Oakland, Log-Anne Press of Santa Ana, Bookhaven Press of Rosemead, the Feathered Serpent Press of San Rafael, Figment Press of Mill Valley, Poole Press of Berkeley, Sunflower Press of Mill Valley, the Good Book Press of Santa Cruz, and Oak Park Press of Wichita.

Another of these master bookmen is James Lamar Weygand of Nappanee, Indiana, whose Press of the Indiana Kid has produced 15 miniatures since 1963. He has also published many larger books and has written a long series of articles for the American Book Collector on American private presses. One of his miniatures, *The Bewick Connection* for Maestro Books, 1980, is an excellent example of his fine work. In an edition of 40 copies, written, set, printed, and bound by Weygand with illustrations by his wife, Joy, he writes an account of visits to places in England connected with the wood engraver Thomas Bewick. The book measures 2 3/4" x 1 7/8". Mr. Weygand is scholarly and witty, and he is never too busy to answer the questions of a novice collector.

Another of the very talented individuals who produce fine books is Corinne Guiney of Wild Hare Press. *A Pressing Problem* (1983) is a poem written, illustrated, designed, printed, and bound in black leather by Corinne. Her poem is a humorous tale told in verse about a printer and his encounter with the devil. One hundred letterpress-printing

terms throughout the text, set in italic, are glossaried at the back of the book in a devil's dictionary. Six of her etchings are printed in this edition of 100 copies, of which 30 are deluxe in an embossed leather slipcase of devilish red leather.

Although he does not print his own books, perhaps the most creative miniature book publisher today is Robert E. Massmann of New Britain, Connecticut. His *Adventures of the Flighty Old Woman* (1966) is a miniature pictorial telescopic picture of "There was an old woman tossed up in a basket," unfolding downward in one continuous strip. Its 12 illustrations were drawn and hand colored by his son, Ernest. *Moby Dick Meets the Pequod* (1968) is a miniature peep show with three hand-colored panels by E. Helene Sherman which opens to a depth of 12" from 2 5/8 "x 2". His *Elusive Bon Mots, A Gem a Day to Keep Boredom at Bay* (1969) is a hexa-hexa-flexagon in two colors, 2 5/8 x 2 5/8" in a decorated sleeve with printed labels. *A Mark Twain Turnover* (1972) measuring 1 1/2" x 1 5/16" is the first miniature "turnover" book with a story beginning from each cover and containing a hand-colored pop-up illustration. *Magic Nursery Rhymes* (1978), 2" x 1 3/4", contains 14 folding, hold-to-the-light plates. These are only a few of Bob's most unusual books, and I eagerly await each publication from his press.

Bob has one of the largest miniature book collections in the world, and he is very generous about sharing it. On a visit to his home in Connecticut in 1980 Tom and I were shown shelf after shelf, box after box of tiny tomes, hearing about the history of each. Bob is so knowledgeable about this field that I learned a great deal about little-known books on the day we spent with him. After several hours, Bob paused briefly to ask, "What else would you like to see?" I would ask for a general category, such as the Aunt Laura books, the Nazi miniatures published in Germany before and during World War II, silver bindings, and embroidered bindings. Bob would dash out of the room and come back, usually bearing a small case or box containing books I had merely read about.

In 1982, I asked Norman Forgue of Black Cat Press if he would print a book privately for Tom and me. Over the years Tom had been recounting to our granddaughters memories of his childhood. To me he seemed to have been an unusually imaginative child who had had some very interesting experiences. After his retirement from the Maytag Company in 1974, I persuaded him to write down some of these memoirs. It was these recollections which I asked Norman to print for us. We wanted an edition of 100 to give to family and friends. Norman told us that he would publish the book if we made 100 copies available to collectors who wanted every book published by his press, and he suggested an edition of 249 copies, the usual Black Cat number. The book was entitled *Yesterdays, Growing Up in Newton, Iowa*. It has 75 pages and seven pages of pictures, and it measures 2 5/8" x 2".

This venture seemed to whet our appetites for becoming publishers ourselves. During these years of collecting 'miniature books, I occasionally found myself wondering, "Why doesn't someone publish a book about ___? or ___?"

In May of 1983 we paid a visit to Joh. Enschede en Zonen in Haarlem, Holland. This firm has been established for 250 years, and they print all the stamps and paper money in Holland in addition to books and other fine work. Because many of the St. Onge miniatures were printed by the Enschede firm, they were my first choice as printer -- if we could afford them. While there are many very expensive books being published today, I wanted to keep my publications in the medium-priced range. Prior to our visit I had mailed a manuscript to the firm, dealing with two rare editions of the 'Rubaiyat', telling of the dedication of two master bookmen. The figure young Mr. Enschede quoted us on that happy, rainy May day was acceptable. We selected type, paper, and the leather binding. Because I wanted to use Cockerell endpapers, this selection took a little longer, but the morning spent in Haarlem was an exciting one.

Tom and I selected the name Tamazunchale Press. Forty-five years ago, we had driven from Iowa to Mexico City on our honeymoon. The Pan-American highway had just been opened. Between Monterrey and Mexico City was a charming white building surrounded by blooming bougainvillea. During the night we could hear dogs (or coyotes?) barking in the hills, and we were awakened early in the morning by roosters crowing. The manager told us that this village of Tamazunchale was named for two Americans, early prospectors: one Thomas, the other Charlie. We have always felt possessive about that village which combined our own two first names, so we appropriated its name for our press.

Tamazunchale's first miniature book, *Book Interlude*, of which I am the author, was issued in October of 1983 in an edition of 250 copies. It is 2 11/16" x 1 3/4" and is bound in full maroon leather with Cockerell endpapers. A favorable review in *The Microbibliophile* [8] and listings in miniature book catalogues brought orders from as far away as Japan, France, and Hawaii, as well as Canada and the United States. Our second book, *Autographs of Miniature Book Publishers*, was completed the first of January 1984. It is made of 95 facsimile autographs of 80 miniature book publishers.

We hope to publish three or four miniature books each year, with some of them to be printed in Holland and some here in the United States. Our goal for the press is to publish miniatures of a high quality by well-known old and contemporary authors which we hope will appeal to collectors. We have eight books at the present time in various stages of completion, so it is a busy and stimulating little world which has opened up to us. We now understand the words of Wilbur Macey Stone, "dean of microbibliophiles," when he wrote: "The virus of the desire to collect miniature books spread in my bookish veins and I became a hopeless case, to my great satisfaction and joy." [9]

Notes:

[1] Louis W. Bondy, *Miniature Books: Their History from the Beginnings to the Present Day* (London: Sheppard Press, 1981).

[2] Ruth Elizabeth Adomeit, *Three Centuries of Thumb Bibles: A Checklist* (New York: Garland Publishing, Inc., 1980).

[3] *Ibid.*, 45.

[4] *Ibid.*, 76.


[5] *Ibid.*, 95-96.

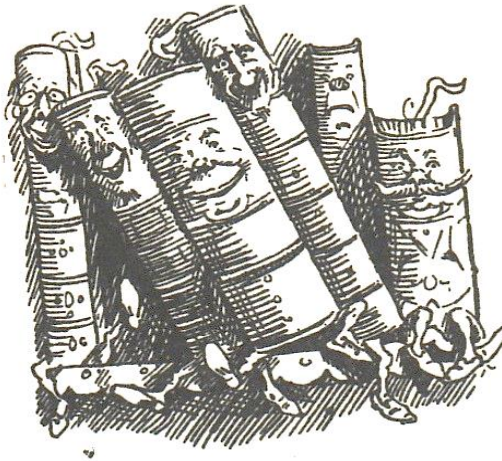
[6] Bondy, *Miniature Books*, 91.

[7] *Ibid.*, 112.

[8] *The Microbibliophile* 7, no. 5 (November 1983):14-15.

[9] Quoted in Bondy, *Miniature Books*, 186.

What a story, Priceless. 



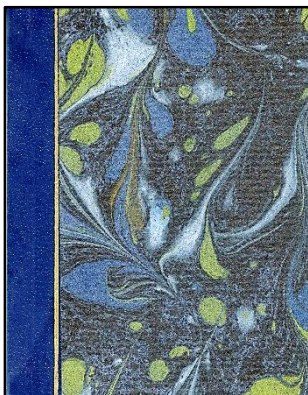
TRIVIA:

The first miniature book printed in America was *A Wedding Ring, Fit for the Finger*, published by Samuel Green in Boston, Massachusetts, in 1690. It was a book of marriage advice and there is only one known copy, source - *Antique United States Miniature Books 1690-1900* (*The Microbibliophile*, 2001)

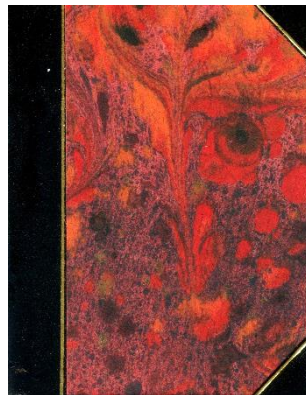
**MORE BOOKS ABOUT BOOKS,
BRADBURY 100, NUMBER 38,
Global Stability:**



Special edition, yellow paper



Regular edition, blue paper



Special edition, red paper

The Lord John Press, Herb Yelin publisher, published *Global Stability*, in 1981. Yelin published five different miniatures over an eight-year period. *Global Stability* was selected for the '100 List'. I am not exactly sure what the decision process may have been, however, the Castle Press in an edition of 500 copies (100 special and 400 regular) printed the book as a letterpress book. The first 100 were bound as a 'special edition' in three different cover colors of either red, blue, or yellow marbled paper over boards by Bella Blau. It appears that the regular edition was only bound in the blue paper over boards format. The special editions were qtr. bound with a deluxe black or blue or red morocco with a gilt printed on the spine. The special editions were also supplied with a matching slipcase.

The book measures 3" x 2¹/₄" and it is printed on a fine Warren's Old Style paper using a Linotype Trump Mediaeval type. Each of the special/regular editions pictured above are signed by the author with blue ink on the colophon page.

Global Stability is a reprint of a speech that was given by President Gerald R. Ford to the Visa International Convention, in Quebec, CA encouraging world peace for economic purposes. The original speech was

This first edition of
GLOBAL STABILITY
is limited to four hundred num-
bered copies and one hundred
copies specially bound, all of
which have been signed by the
author. Designed and printed by
the Castle Press. Binding by Bela
Blau. The type is Linotype Trump
Mediaeval with handset Amer-
ican Uncial, and the paper is
Warren's Olde Style.

This is number 156 of 400.

Gerald R. Ford

delivered on September 8, 1980. The speech opens with three questions, ‘What is global stability’, ‘How can it be achieved’, and ‘What are the prospects for achieving global stability? Sometimes not much changes, from 1980 to 2021. As I read his speech today, his words are particularly fitting for our day as well as when they were originally spoken. The closing line reads, “*As we travel a difficult and tortuous road to Global Stability, let us commit ourselves to an unwritten compact of respect for the convictions of others and faith in the decency of others which allows us the luxury of rugged political and economic competition. Let us all work to banish war from our shrinking world and hate from our expanding hearts. Let us all strive to make this whole planet as full of friendship as this room today.*”

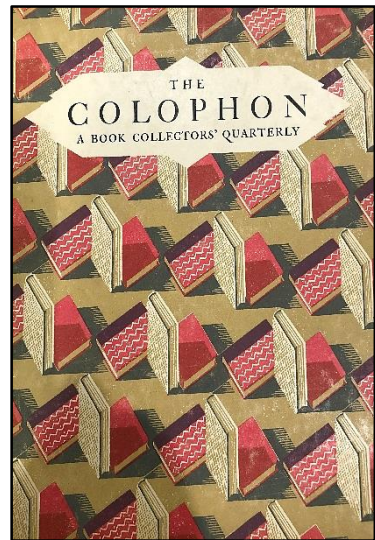
Copies of *Global Stability*, in both the regular and special editions are readily available on the ‘used book market places’. 📖

THE HALF - TITLE,

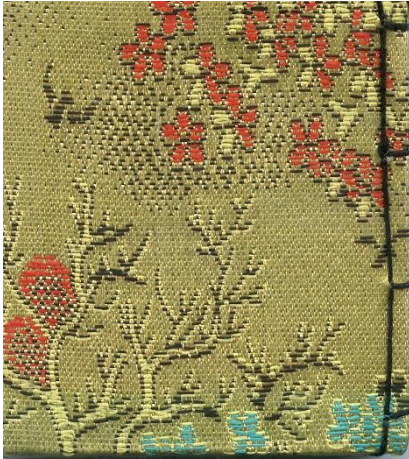
By Nina Mazzo:

The half title is a page carrying nothing but the title of a book. I was so pleased to add a new term to my book vocabulary. ‘The Colophon’, 1931, contained an article titled ‘Thoughts on Half-Titles’ by R.W.Chapman. The author explains that when books were for sale without binding, the title pages were often exposed to accidents so a blank leaf was placed in front of the title. This practice was a step before the invention of the half title-page. A custom then begins of printing the title on the otherwise blank leaf so it was only “half” a title page. This half title page usually omitted the author’s name along with any other relevant information.

‘The Colophon’ was a limited-edition quarterly periodical for book collectors begun in the late 1929 until 1940. The founder was Elmer Adler also the founder of Pynson Printers of New York City. The issues contain articles about printing and publishing and often there is a stunning piece of original graphic art. Elmer Adler referred to his work as an “adventure in enthusiasm” Wow! That is also how many of us feel in the miniature book world! 📖



**MORE BOOKS ABOUT BOOKS,
BRADBURY 100, NUMBER 43,
Kwaidan, Jikininki, Yuki-Onna,
By Lafcadio Hearn**



Rear cover (L)

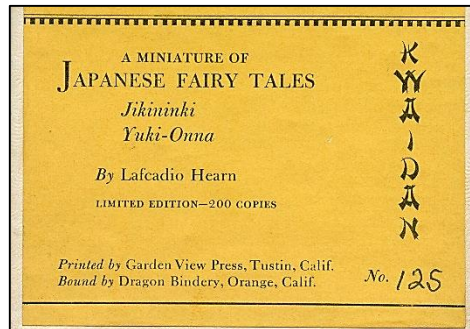


Front Cover (R)

It is certainly easy to see how *Kwaidan* made its way to the 'Bradbury 100 list'. The Garden View Press of Tustin, CA was founded in 1905 by Frank M. Cushing as a private press. Cushing published only six miniatures. *Kwaidan*, the book is certainly a true masterpiece. *Kwaidan*, the word is a Japanese word which has two meanings; 'strange mysterious, rare' or a 'bewitching apparition' and can also mean 'talk or recited narrative'.

This miniature is a collection of two different Japanese fairy-tales; one titled 'Jikininki' and the second titled 'Yuki-Onna'.

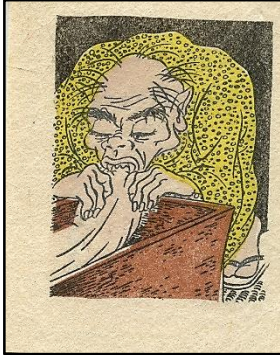
Patrick Lafcadio Hearn [1850 -1904] lived in Japan most of his adult life and wrote extensively about Japanese culture which included his works about fairy-tales. The book itself measures 2¹/₄" x 2" and it consists of 56 numbered pages printed on a handmade



Japanese silk paper. The book is bound in an oriental style binding with the cover made from imported silk. The overall design incorporates many colors, all presented in a blue wrap around folding slip case, secured by an ivory peg.

The book was printed at the Garden View Press using a 6 pt. Bulmer type and bound by the Dragon Bindery. The book as well as the prospectus is packaged in a paper box with a printed label. The publication was completed in 1969.

The press run included 200 regular copies number 1 - 200 and 25 deluxe copies numbered I – XXV. The copy of the book itself utilized for this article is numbered 110 on the colophon page, however the paper box is labeled as number 125, an obvious 'miss-match' somewhere in its past. I cannot determine what other descriptive features were included with the deluxe edition.



Muso Kokushi

The first tale is a story about a Zen priest, Muso Kokushi, who became lost in the forest. The second tale is about two woodcutters, an old man named, 'Mosaku' and his young apprentice named 'Minokichi' who become stranded in a snowstorm. Both tales are very interesting.

I was able to locate a few copies of the book on the aftermarket, somewhat expensive but well worth the price for such a fine book. 📖

BOOKISH QUOTES:

Bertrand Russell: 'There are two motives for reading a book: one, that you enjoy it; the other, that you can boast about it.' From Russell's 1930 book, *The Conquest of Happiness*

Oprah Winfrey: 'If you are going to binge, literature is definitely the way to do it.'

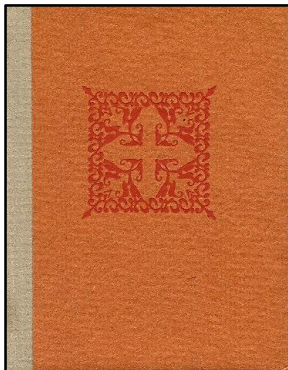
Reading a good book in silence is like eating chocolate for the rest of your life and never getting fat.

TRIVIA:

Empress Eugenie, wife of Napoleon III, owned a collection of miniature books, reported to have contained 1,800-2,000 volumes.

The History of Miniature Books (Fort Orange Press, 1987)

**MORE BOOKS ABOUT BOOKS,
BRADBURY 100, NUMBER 80,
Prayers Written at Vailima & The Sun: Full Circle,
By Robert Louis Stevenson**



'Bradbury 100 List', Number 80 was published by Dawson's Book Shop in 1973. Robert Louis Stevenson [1850 -1894] was a Scottish novelist, essayist, poet, and time traveler. Best known for his novels *Treasure Island* and *Kidnapped*. In 1889, Stevenson moved his family to Vailima on the South Sea island of Samoa. He was in failing health and his doctors hoped that a change in climate would help restore his vitality.

Stevenson believed in the power of prayer and composed many of his own. Evening prayer services were held and home were attended by his family and his Samoan servants who have a strong tradition of closing each day with prayer and hymns.

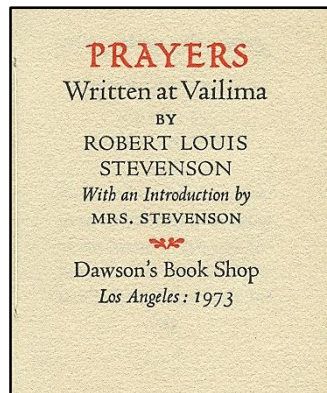
This miniature from the Bradbury 100 List is number 80 and was published by Dawson's Book Shop in 1973. The total published edition contained 530 copies with 500 as regular issues bound in an orange paper with a gray paper spine. The front cover carried a woodcut design by Mary Kuper and was printed in red ink. There appears to be some variants within that run of 500. Some spines carry the title *STEVENSON'S PRAYERS* printed in two lines and others version give the title *R. L. Stevenson PRAYERS* on one line.

The books are sized at 2¹/₄" x 1¹⁵/₁₆" with 62 pages counting the colophon. The books were, according to the colophon, printed at the Plantin Press Los Angeles. Bela Blau completed the binding.

The deluxe edition of 30 copies was bound in an, orange almost red morocco with a leather, a gilt label attached to the front cover, and another label attached to the spine.

The beauty of the book beyond the actual binding it is really in the contents of the text. This was Stevenson's last work. Stevenson became more religious as he aged and his life with prayers at Vailima was extremely important to him and his family. The text is a collection of 20 prayers for specific times and situations. The titles of a few are 'At Morning', 'For Grace', 'Sunday', and 'For Mind and Body'.

The book is easily found on the book market and is reasonably priced. 📖



title page

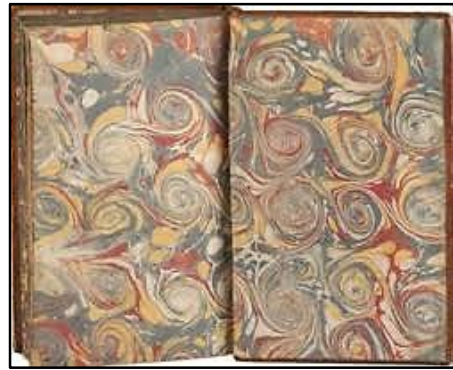
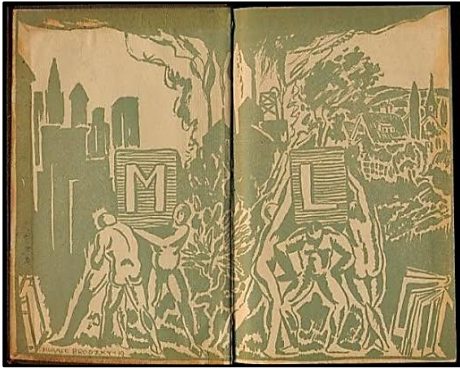
TERMS AND DEFINITIONS, 'DOUBLURE and FLY LEAF':

Doublures are decorative linings made of watered silk, vellum, or tooled leather that are fitted to the inside face of the boards of a hand-bound book. It is generally believed that this particular technique/feature may have been originally conceived by Muslim book binders/craftsman at Herat about 1400. The art form was further enhanced and perfected in Persia where morocco doublures were made in the mid-15th century and further advanced by Italian craftsman later in the 15th century with the introduction of brushed and tooled gold to their work.



Image of doublures, 'Diwan-e-Hafez', 1842, Iran, (source amal.org.uk)

Fly-leaf or 'end-papers' are the sheets of paper (leaves) that are added by the binder at the front and rear of a bound book to cover the insides of the boards. The flyleaf, also referred to as endpapers, form a hinge between the boards and the book, and they hide the raw edges of the covering material where it is turned in around the boards. They also have a decorative purpose. When combined harmoniously with a book's covering material and its headbands, they contribute to the overall aesthetic design. Over the centuries, changes to the types and styles of endpapers have been matched by the very creative and artistic methods binders have developed for attaching them. They can be as simple as plain white paper, colored paper, or marbled paper to match a binding or as fancy as those shown below -



Examples of printed endpapers

*(in the front of the book the left side would be the 'paste-down' and the right side the fly-leaf)
(in the rear of the book the right side would be the 'paste-down' and the left side the fly-leaf)*

How about the term 'watermark'? Want to give it a try for the next issue? 

GET THE INK READY, START THE PRESSES:

What a great summer, sometimes too hot, sometimes too wet, sometimes too windy, but always good to be out and about especially with family and friends. Looking toward the change in seasons and more good times in the world of miniature books, we will continue the journey in the next issue with:

- Nina Mazzo, more news and her insights into the *Miniature Book News*
- *The Strange Case of Dr. Jekyll and Mr. Hyde*, by Robert Louis Stevenson, published by Plum Park Press
- For sure... something new and exciting from Bo Press?
- 'Bradbury 100' Number 14 *Boeing 80A*, by Bertha Boeing
- Another 'Bradbury 100', Number 33, *Friendship*, by Ralph Waldo Emerson
- Another 'Bradbury 100', Number 100, *Specimens*, by Jim Yarnell
- Maybe another Msgr. Weber book via Booksby Press.
- In addition, and most importantly, hopefully a story or article written by you!

Please keep us posted on what is happening at your press, what you are reading, your discoveries, and what you have on your favorite list. Anticipation and searching is the joy of collecting. We all enjoy the journey, the details, the stories, the great finds, the minutia, and the marginalia. All of those questions and thoughts, not investigated, make great subjects to investigate and share. 📖

BOOKISH QUOTE, Charles Dickens:

This quotation is found in his novel, *Oliver Twist*.

The kindly Mr. Brownlow sees young Oliver admiring his bookshelves, and tells him: 'You shall read them if you behave well ... and you will like that, better than looking at the outsides, – that is, in some cases, because there are books of which the backs and covers are by far the best parts. Although we're told we should never judge a book by its cover, sometimes the cover really is the best thing about a book.' 📖

THE ABECEDARIUM, A List of Publishers Names, By Todd Sommerfeld



Abecedarium - Noun - 'An alphabetical word book or word list, usually elementary; especially a primer for teaching the basics of reading and spelling'.

I was asked several years ago by multiple members of the group Art Books Cleveland if I would like to join and enter a miniature book in their annual show. The only criteria for entering were that you must be a member, and the book submitted must be an abecedarium of any subject matter or design I would choose. I politely declined because I had no idea what I would make an ABC list of, but it got me to thinking. As I was cataloging books into my collection, I noticed that Bradbury¹ offered a convenient alphabetical listing of 20th century United States miniature book publishers, so I went through my shelves and discovered I was five letters short of a complete ABC list. After about a year I was able to find books from at least one publisher for the entire alphabet.

Other ideas came, however, and pushed the abecedarium idea out of mind until recently when I was looking for miniature books to post on my Booksby Press Facebook page. The abecedarium idea was a perfect way to get out of a posting slump as if it offered almost a month of ready-made posts that I did not have to put much thought in. What follows is a gallery of title pages from the 26 books I selected for this project, the publishers name, years in the 20th century they were active, number of books published, and other publishers that fall under the particular letter.

Oh, by the way, now that all the selection process is complete and descriptions have been written, I may just finish this book so keep an eye out for it.

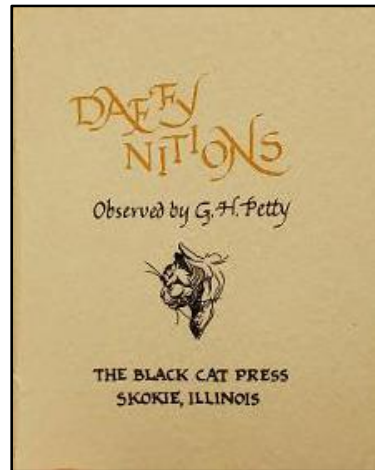
As always, questions, comments, and criticisms are welcome at contratodd@gmail.com

1. Bradbury, Robert C. *Twentieth Century United States Miniature Books. 'The Microbibliophile'.* North Clarendon, VT 2000



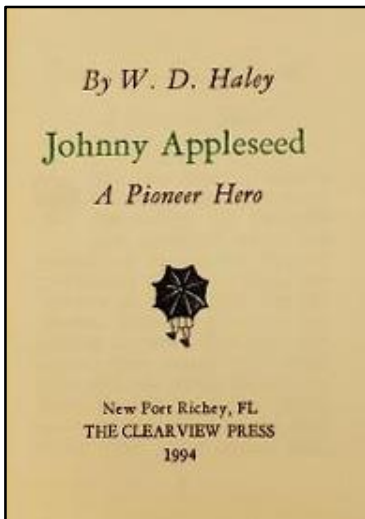
A is for Armistad Press

Between 1976 and 1999 Yolanda Carter published 64 miniature books.



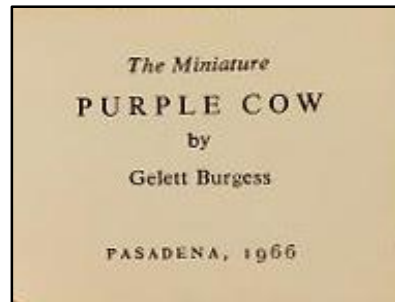
B is for Black Cat Press

Between 1960 and 1985 Norman Forgue published 103 miniature books



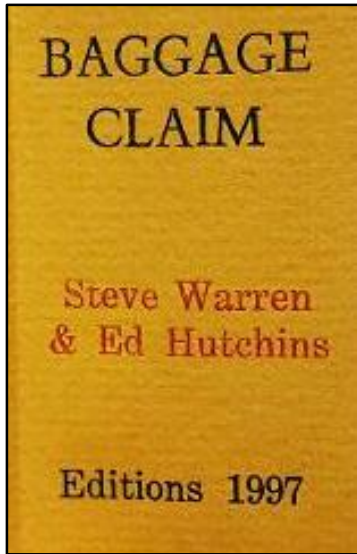
C is for Clearview Press

Between 1993 and 1998 Donald Brady published 7 miniature books.



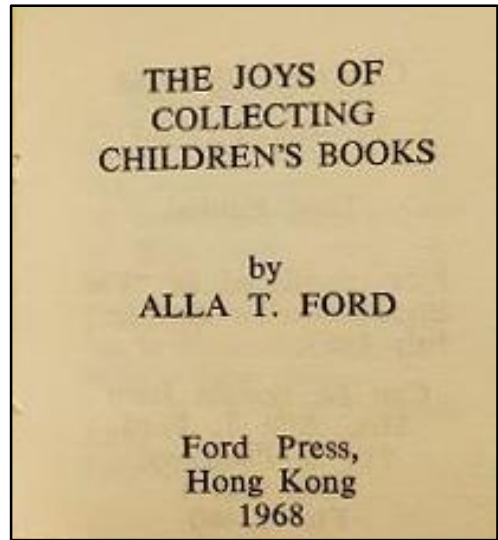
D is for Dawson's Book Shop

Between 1960 and 1996 the Dawson Family published 96 miniature books.



E is for Editions

Between 1990 and 1999 Ed Hutchins published 40 miniature books.

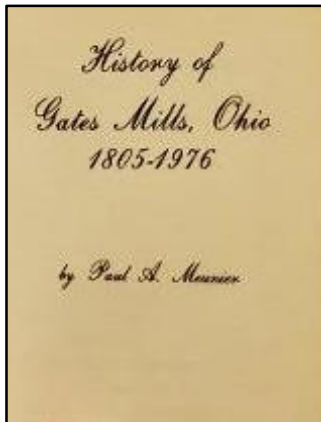


F is for Ford Press

Between 1968 and 1979 Alla T. Ford published 13 miniature books

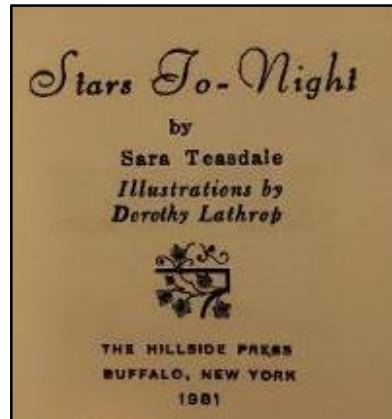
E is for Editions

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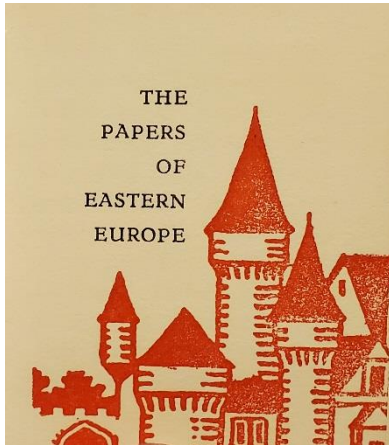
G is for Gates Mills Studio

Between 1975 and 1976 Paul Meunier published two miniature books.



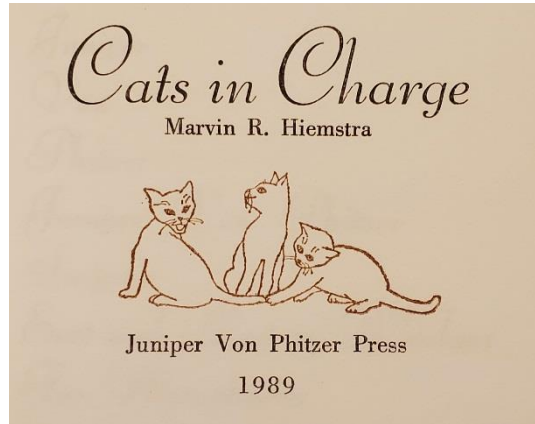
H is for Hillside Press

Between 1961 and 1987 Frank and Eleanor Irwin published 65 miniature books.



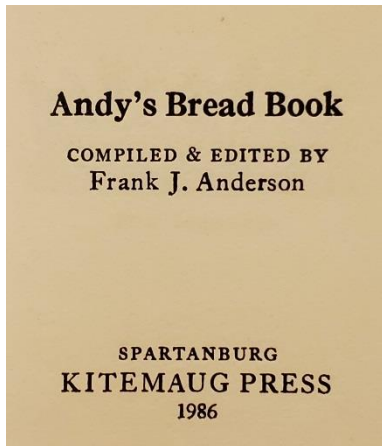
I is for Press of the Indiana Kid

Between 1963 and 1995 James Lamar Weygand published 24 miniature books



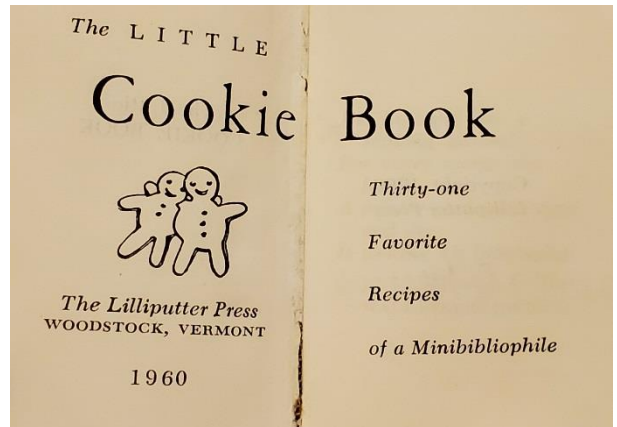
J is for Juniper Von Phitzer

Between 1985 and 1999 Lloyd L. Neilson published 64 miniature books.



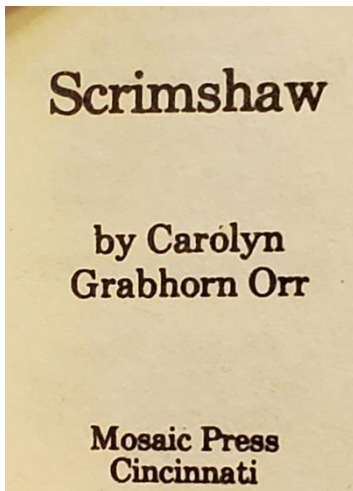
K is for Kitemaug Press

Between 1965 and 1999 Frank J. Anderson published 89 miniature books



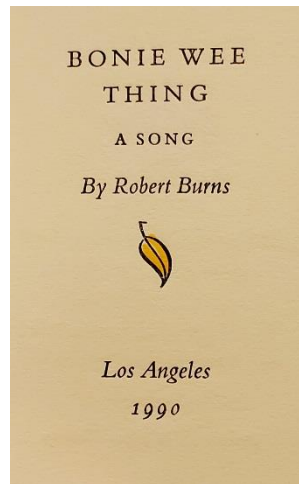
L is for Lilliputter Press

Between 1960 and 1979 Frank H. Teagle published 6 miniature books.



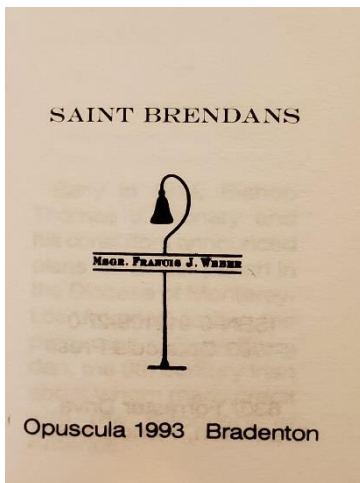
M is for Mosaic Press

Between 1977 and 1997 Miriam Owen Irwin published 99 miniature books



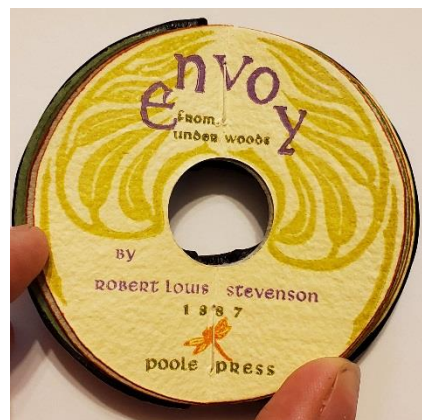
N is for Wallace Nethery

Between 1970 and 1997 Wallace Nethery published 25 miniature books



O is for Opuscula Press

Between 1978 and 1999 Robert F. Hanson published 24 miniature books.



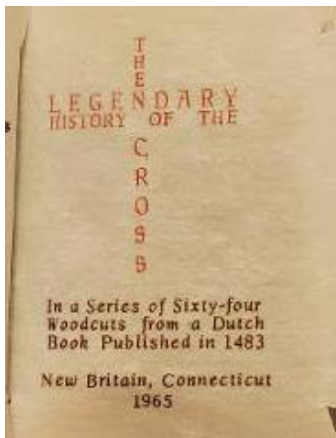
P is for Poole Press

Between 1979 and 1998 Maryline Poole Adams published 38 miniature books.



Q is for Quail Hill Press

Between 1982 and 1984 Rachel Barahal published 7 miniature books.



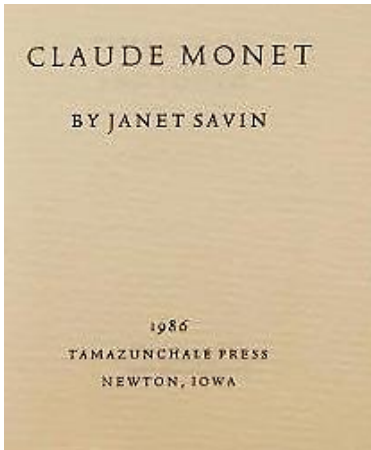
R is for REM Miniatures

Between 1962 and 1999 Robert E. Massmann published 104 miniature books.



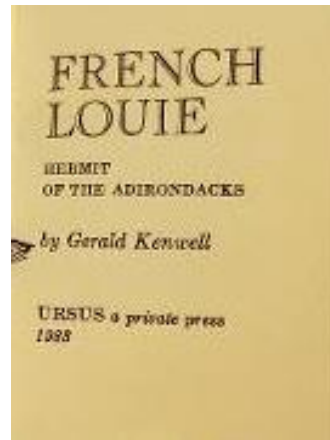
S is for Schori Press

Between 1962 and 1995 Ward K. Schori published 84 miniature books.



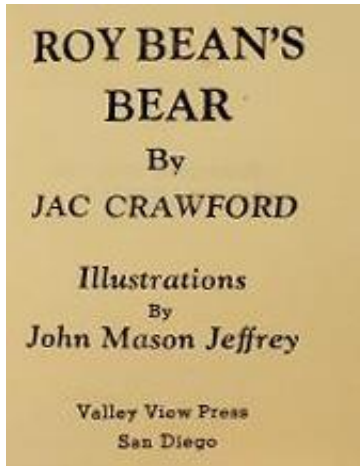
T is for Tamazunchale Press

Between 1983 and 1988 Charlotte Smith published 20 miniature books



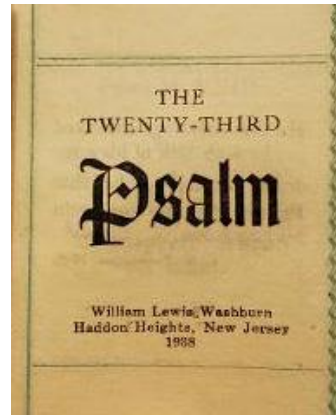
U is for Ursus Press

In 1983 Alvin S. Fick published 2 miniature books.



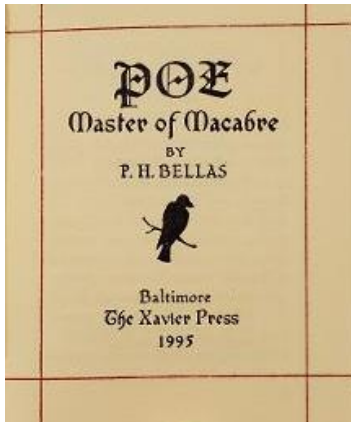
V is for Valley View Press

Between 1970 and 1975 Jac Crawford published 2 miniature books.



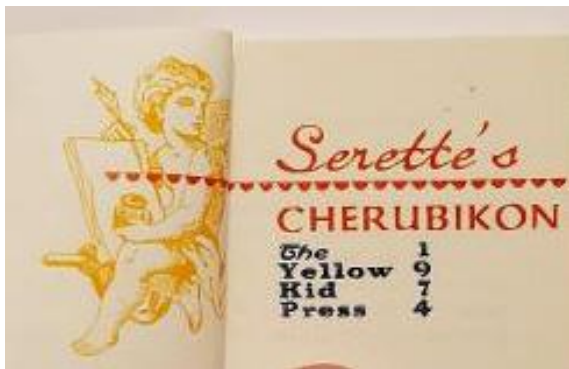
W is for William Lewis Washburn

Between 1929 and 1942 William Lewis Washburn published 22 miniature books.



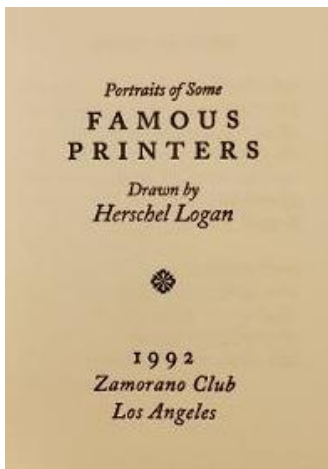
X is for Xavier Press

Between 1984 and 1999 Francis X. Harrington published 11 miniature



Y is for Yellow Kid Press

Between 1968 and 1983 David W. Serette published 17 miniature books



Z is for Zamorano Club

In 1992 the Zamorano Club published 1 miniature book.

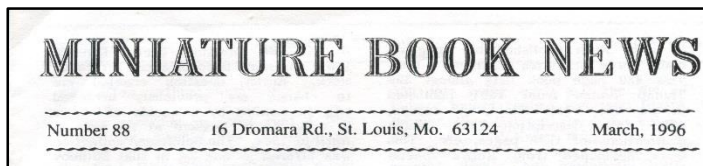
WOW,
What a journey...
Priceless...📖

THE MINIATURE BOOK NEWS,

Number 11, March 1968

By Nina Mazzo:

Editor's Note: 'The Miniature Book News' was an early publication [initial issue September 1965] that was edited and published by Julian I. Edison, beginning in 1965, consolidated into the MBS Newsletter and continued to be published thru 2017. Time to revisit, learn, share, enjoy, and reflect, once again. Thank you Nina for your continuing contribution to 'The Microbibliophile'.

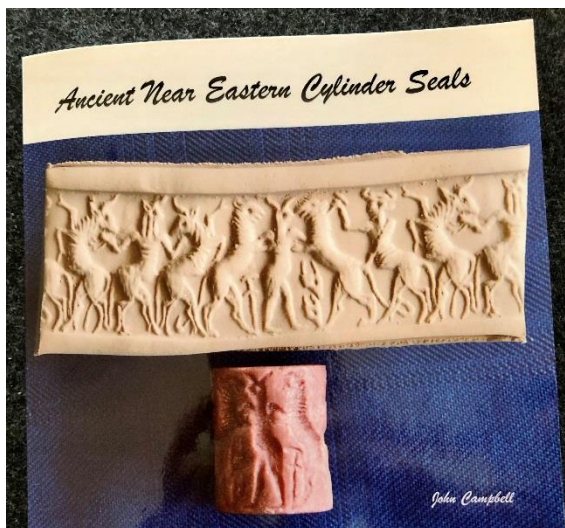


Perusing past issues of the Miniature Book News edited by Julian Edison continues to provide us all with relevant and fascinating information even after 50 years. Let us highlight a few articles from the first issue of 1968, what a sweet year that was.

The following are some highlights:

March 1968 #11:

Once again, Julian Edison fills Miniature Book News with eight pages of interesting, informative, and fascinating items within the world of miniature books. The cover story was a discussion about Babylonian clay tablets. I have been intrigued with these as a friend has an amazing collection of ancient cylinder seals. He has shared the unique perspective these tiny tomes bring to our conversation on early books. (See attached photo) Clay Tablets were made 4000-5000 years ago and they are the first truly miniature documents. Julian quotes author Douglas McMurtrie (*The Book - The Story of Printing and Bookmaking*) who said - "The



earliest true writing material that has survived...the curious baked clay brick like tablets of Mesopotamia.” He notes the tablets characters were made with a stylus while the clay was still soft and the writing received the name ‘cuneiform’ and when the writing was finished the tablet was baked until it was hard as a brick. The contents range from state documents to codes of law, contracts, promissory notes etc. I sometimes think of these early tablet readers as I read on my tablet today.

Other areas of interest in this issue:

Egyptian scarab – like the Babylonian tablet, the ancient Egyptian scarab with hieroglyphic writing is a precursor to miniature books. Scarab means beetle in Latin and the beetle was sacred to the Egyptian sun god. It was a custom to place stone scarabs in tombs – sometimes engraved with a chapter of the Book of the Dead. Dating is in the area of the sixth to the first century.

I was intrigued with the discussion of miniature book format used as publicity or advertising. I am familiar with Hazeltine and Piso almanacs, however, I was pleasantly surprised to discover a few more. Such as ‘Life’ magazine issued miniature editions; the British Master Printers Union created *A Book Is Made* to promote their work; ‘The Readers Digest’ magazine produced replicas in full color; ‘Walt Disney Presented Lion’s D’Afrique’ produced by Disney in French is a miniature book of about forty pages produced to advertise Disney’s three volume work *C’est La Vie*. Finally, a corporation issued a tiny financial prospectus in connection with a sale of the company stock to the public.

New Publications (1968) include:

Black Cat Press – *The Twelve Signs: How a Person May Know Under Which of the Twelve Signs They are Born* (this is a reprint from ‘The Book of Knowledge’ and is a treatise on astrological signs. Price \$5 in an edition of 100 copies.


The Traders Press has produced a book titled *A Little History of Cocoa* and is illustrated with images concerning the early history of cocoa production and distribution. Price is \$5.

Tenfingers Press has produced an unusual book titled *Mission Cattle Brands*. The book contains twenty-four California Mission cattle brand designs cut in linoleum and printed in various colors on texture paper. Price is \$10

Finally, Julian has a few notes on those in the miniature book world who received recent publicity. Collector Joan Wickham and her collection of over 200 books was the subject of an article for her authorship of *Saint Augustine, Florida 1565-1965* and the book was published by A.J. St. Onge. Publisher Achille St. Onge received some press in the Worcester Daily Telegram in connection with his 32nd book and the opening sentence reads – “Mini-skirts may be a delightful passing fad, but mini-books have been a world delight since the 16th century.”

In closing, once again, always something new, always something interesting always something joyful and even a chuckle or two!

“MICROBLIOPHILES, ONWARD!”

Always a joy. 

Contact information: Nina Mazzo, 1655 Delta Wind Lane, Lincoln, CA 95648,
E-mail: ninamazzo@me.com

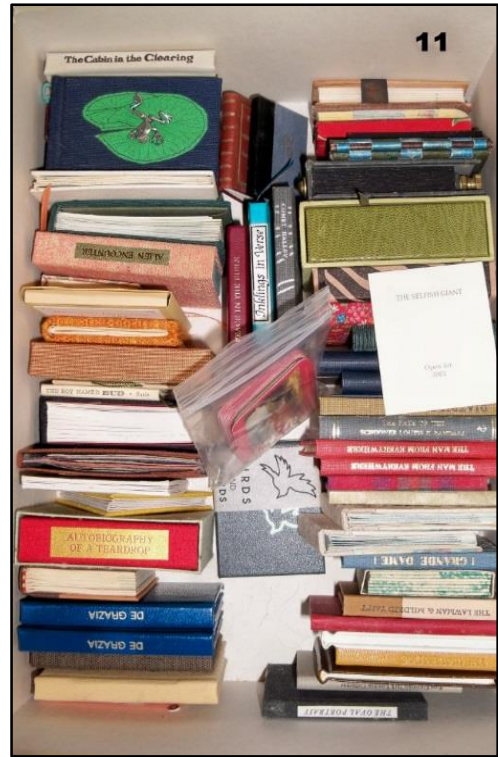
LARGE COLLECTION OF MINIATURE BOOKS AND EPHEMERA, Offered By Bid:

Offered for sale is my late husband Jon’s miniature book collection and his duplicate re-sell stock. I do not have a list of all the various titles/books because it would be a very time consuming endeavor for me. Everything I have offered in the past via Excel files took me days to weeks to compile. I do not have the expertise that Jon enjoyed as a bookseller for nearly fifty years and I must rely heavily on web research for each miniature I have offered in the past.

Jon’s collection includes more than 1300 individual titles as well as more than 200 duplicates (1500+ total) from well-known and lesser known publishers and presses from the late 60s to the earlier 2000s. Additionally, there is a sizable collection of ephemera concerning miniatures, some full size reference books on miniatures, and keepsakes from various conclaves. Additionally, Jon has a large collection of correspondences held in glassine sleeves in large binders - mostly letters from the collections of Robert Hanson and Kal Levitan who corresponded with various members of the miniature book world.

I have photographed most of the miniatures for insurance purposes within the boxes and drawers where Jon kept them and can send photos via email to anyone with a serious interest in placing a bid. (Samples Posted Below)

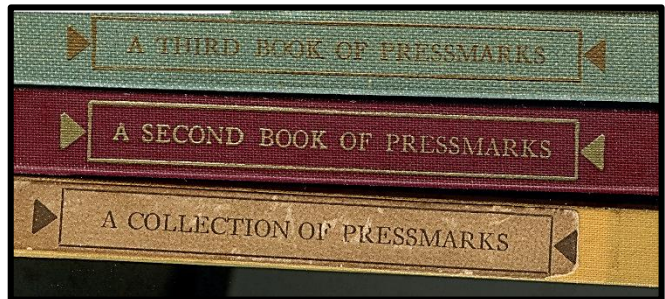
Minimum starting bid is \$6500. I reserve the right to reject any and all bids that do not reflect the value of this collection.



Thank you, Sherry Mayo (oldfarmhouse1840@gmail.com) 📖

A LIST OF PRESSMARKS, More Trivia:

Beginning in 1956 James Lamar Weygand, Press of the Indiana Kid, published three books highlighting pressmarks from 'America's private presses and from others not so private'. 📖



CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 91, July 2021. Always very well done and well organized for easy viewing, 54 items, most with photo images, a large and interesting selection of antiquarian, children's, dollhouse, and rare books, in an electronic PDF format catalogue. Items are marked 'sold' to keep available offerings current. Contact info: Karen Nyman, 7835 Rush Rose Drive, # 124, Carlsbad, CA 92009, telephone 760-944-3019
website: www.KarenNymanMiniatureBooks.com, E-mail: karennyman2@gmail.com

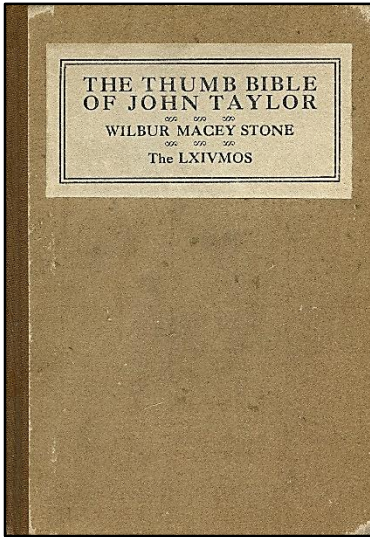
Bromer Booksellers, Catalog Number 151, September 2021. A large 8 ½" x 11" glossy format issue with 84 items for sale, most lavishly illustrated. There are 16 fine miniature books, some very old and some very rare, even one with a fore-edge painting. Contact information, 607 Boylston St. Boston 02116, telephone 617-247-2818, Website: www.bromer.com

Online e-catalogues are another great source of information. Check with you favorite booksellers, they may have a 'notification' page set up to send you an email when they have a special catalogue available. Catalogues and booksellers are wonderful friends and great resources. Catalogues are like dessert after dinner at Grandma's, just sneak back to the kitchen for another helping, no one will ever know. I just love them, especially the paper printed versions. 📖

INTERESTING BOOK STUFF,

List of new books:

Reported in the Autumn 2021 issue of *Finebooks & Collections* magazine are five new 'books about books'; *The Bookseller's Secret*, by Michelle Gable, *Tooth of the Covenant*, by Norman Lock, *The Reason, for the Darkness of Night, E. A. Poe*, by John Tresch, *Chasing the Thrill*, by Daniel Barbarisi, and *Guarded by Dragons*, by Rick Gekoski. Sounds like a lot of good reading for those cold winter nights that are ahead. 📖



THE THUMB BIBLE OF JOHN TAYLOR, Written by Wilbur Macey Stone:

The Thumb Bible of John Taylor is not a miniature book but it is a book written about a miniature book by none other than Wilbur Macey Stone, one of the original men who published the LXIVMOS publication, also known as the 'Sixtyfourmos'. The book is hardbound with paper covers, 'taped' spine, and a title label pasted on the front cover. The book measure $5\frac{3}{4}$ " x 4", contains 68 numbered pages and is printed on Normandy Vellum paper. There were 100 copies in the edition, printed in February 1928.

John Taylor [1578 – 1653] was a 'waterman' on the Thames River in the early days of the seventeenth century. His occupation could be compared to a 'cabby' of today, the difference being John Taylor rowed his boat for his fares. He was an honest man and had ambitions beyond being a waterman. He possessed a fine talent for expressing himself in prose or verse and over his lifetime he wrote 61 books.

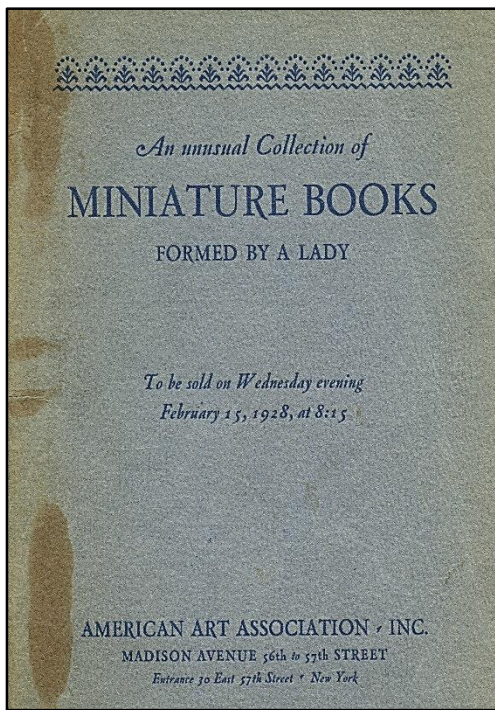
In 1614, John Taylor published his *Verbum Sempiternum*, which summarized the Bible in verse form. Taylor's Bible contains 300 pages and measured about $1\frac{5}{8}$ " x $1\frac{1}{4}$ ".

Stone's book documents, in detail, the history of the Taylor Bible including many different editions that are held at various museums. Stone does an excellent job of describing the variations among the different editions that were created over the years as well as their museum locations.

An interesting reference book for sure. 📖



**AN UNUSUAL COLLECTION OF MINIATURE BOOKS.
FORMED BY A LADY,
An Auction Catalogue,
Foreword Written by Wilbur Macey Stone:**



VERBUM SEMPITERNUM—A RARE EDITION OF THIS FAMOUS THUMB BIBLE

190. TAYLOR (JOHN)—The Water-Poet). THUMB BIBLE. Verbum Sempiternum. 1 5/8 by 1 1/4 inches, full contemporary olive morocco, gilt, gilt edges (much restored; names on fly-leaves). London: Printed by F. Collins for T. Ilive, 1693
A RARE EDITION OF THE FAMOUS THUMB BIBLE, John Taylor's Bible in rhyme. Contains A1, the leaf of imprimatur, and A2, the half-title. This edition was dedicated to Queen Mary. VERY SCARCE.

[SEE BINDING REPRODUCED ON OPPOSITE PAGE]

191. [TAYLOR (JOHN).] [Thumb Bible] The Bible. Eighth Edition. Woodcuts. 1 3/8 by 1 5/8 inches, original boards (one cover and backstrip missing). Philadelphia, circa 1794
SCARCE AMERICAN REPRINT OF TAYLOR'S THUMB BIBLE, The American Edition is dedicated "To his Excellency G. Washington, President of the United States of America." Not in Evans.

Stone was probably the most prominent miniature book collector in the United States during the first half of the 20th century. In his Foreword he wrote, "*The present gathering was made by a lady, who although choosing to remain anonymous, exercised dainty discretion and discrimination in her selections.*"

Who knows who she was, there has always been a lot of speculation, but the catalogue lists two of the 'John Taylor's Bibles' in the auction.

Maybe she was Stone's wife? 📖

MINIATURE BOOK SOCIETY,

Conclave Keepsakes:

The MBS Conclave is traditionally an annual event, last year (2020) was the first year, since the formation of the organization in 1983, that the Conclave was not held. Since there are still many concerns over the Covid virus, the event will be held as a virtual event this year from September 30 – October 3, 2021. Conclave 'keepsakes' have always been an important part of sharing at the Conclave. That little personal creation that each attendee made to express thoughts on the location or to announce a new mini. I have spent many hours looking at the keepsakes that I have received and collected over the years.

Printed in the July 1995 issue of the 'Miniature Book Society Newsletter' is a series of lists of keepsakes, for each year from 1983 -1994. Since this is the 'year of the lists' in *The Microbibliophile*, I thought it would be fitting to take a walk down 'Memory Lane'.

The reprinted list follows: (*with the permission of the MBS Newsletter Editor*)

Introduction:

ONE of the highlights of every Conclave is the packet of Keepsakes prepared by members for distribution to those attending. Ranging from very limited edition leather bound miniature books to ephemeral bookmarks, pencils and special venue-related items, these elusive little remembrances of each Conclave have, themselves, become very collectable.

Most of the following list was compiled by Kal Levitan, with emendations by Bob Massmann, and with additions by recent Conclave Chairs.

List of Keepsakes:

Conclave I - 1983, Tipp City

1. *The People of the Little Book* - Kal Levitan
2. Grand Conclave Autograph Keepsake - Francis J. Weber
3. *The Goodyear Blimp* - Francis J. Weber
4. *Marriage Service, Susan Denne and George Kinny* - Glen and Mary Helen Dawson
5. *Pig Tracks* - David Serette
6. *As for Me* - Linda Donaldson
7. *Wee, We? Ooi. Whee!* - Frank Anderson
8. *The Typo* - John Lathourakis
9. *Grand Conclave of Miniature Book Publishers (Autograph Book)* - Ian Macdonald
10. *Silver Bindings* - Miriam Irwin
11. *Gospel According to Massmann* - Eloise and Bob Massmann
12. *Blank Book* - Angeline Crichlow
13. *Wisdom in Miniature* - John Lathourakis
14. *What Men Know About Women* - Frank Anderson
15. *Kitemaug Press* - Frank Anderson
16. *Greetings from the Figment Press* - Diane Weiss
17. *A Declaration of Independence (Engraved Bookmark)* - Tony Kroll
18. *Books In Transit* - Mary T. Peterson
19. *Yellow Kid Press type and ornament specimens* - David Serette
20. *A Short History of the Scott Free Press* - Duane Scott
21. *Prints on Papermaking and Printing (Lime Rock Press)* - Mike Seymour
22. *Happy Birthday America* - Ward Schori and Norman Forgue
23. *Gutenberg to Printers Throughout the World* - Ward Schori and Norman Forgue
24. *I'm Fine* - Ward Schori and Norman Forgue
25. *Children's Prayers to God* - Ward Schori and Norman Forgue
26. *26 Soldiers of Lead* - Ward Schori and Norman Forgue
27. *The Challenge - A Manuscript* - Ward Schori and Norman Forgue
28. *Isn't It Amazing* - Ward Schori and Norman Forgue
29. *Desiderata* - Ward Schori and Norman Forgue

Looks like Ward Schori and Norman Forgue were busy in 1983. It would be fun to share images of these keepsakes with the readership. If you have one or many that you would like to share, just send me a jpeg picture and I will put the article together for a future issue. 📖

**BEAUTIFUL LIBRARIES,
Melk Abbey Library,
Melk, Austria:**



image courtesy, Amazon.com

"Ex litteris immortalitas"

"Immortal through books"

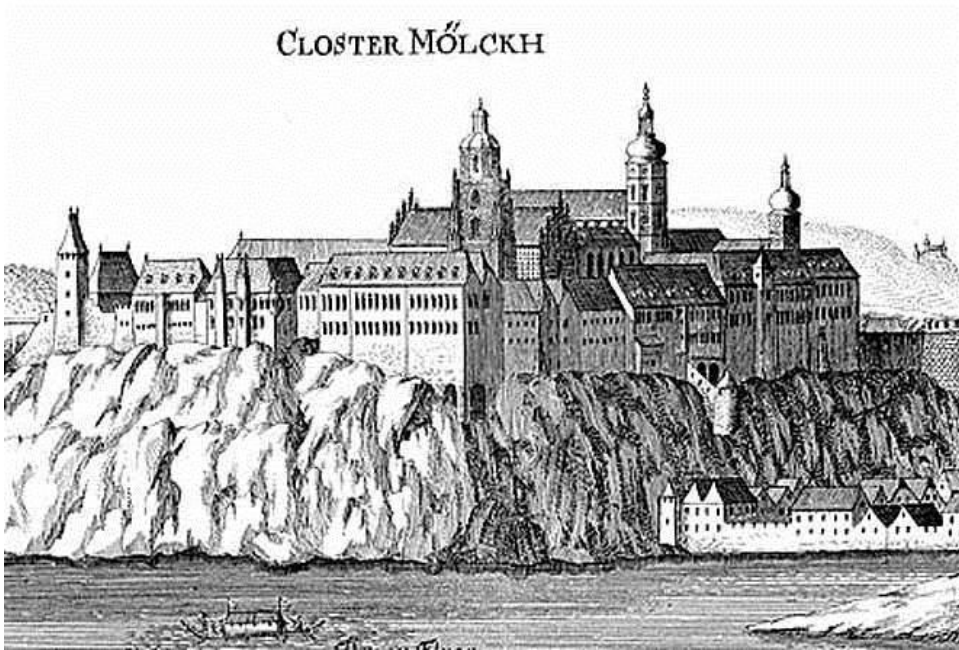
Melk Abbey is a Benedictine abbey above the town of Melk, Austria, on a rocky outcrop overlooking the Danube river. The abbey was founded in 1089 when Leopold II, Margrave of Austria gave one of his castles to Benedictine monks from Lambach Abbey. A monastic school was founded in the twelfth century, and the monastic library soon became renowned for its extensive manuscript collection.

The abbey has suffered the ravages of devastating fires and wars of the years. Today's Baroque abbey was built between 1702 and 1736 to designs by Jakob Prandtauer. Particularly noteworthy are the abbey church with frescos by Johann Michael Rottmayr and the library with countless medieval manuscripts, including a famed collection of musical manuscripts and frescos by Paul Troger.

The part of the library, which is accessible during abbey visits, the main room and its adjoining room, was once the monastery's complete library when it was set up in 1735. It

was enlarged in 1768, by adding the “upper library”, the two so-called Bergl rooms which were made accessible by a spiral staircase from the adjoining room and are not included in the abbey visit. These four rooms, the original library rooms on the first floor and the “new” library on the second floor with a room for the scientific book collection and a room for the natural history collection, form Melk’s Baroque library.

Visitors are able to see the representative original rooms of the Baroque library, which today constitute only a small section of Melk abbey library. Since the 18th century, new stack rooms have been created on the ground floor and on the second floor, connected by a central spiral staircase. The collections are continually being augmented and updated, so that it is still an “active” library in whose treasury of books scholars from around the world are interested, and which is repeatedly the subject of research projects. Presently the library comprises about 100,000 books, among them approximately 1800 manuscripts and 750 incunabula.



About 1672

https://en.wikipedia.org/wiki/Melk_Abbey

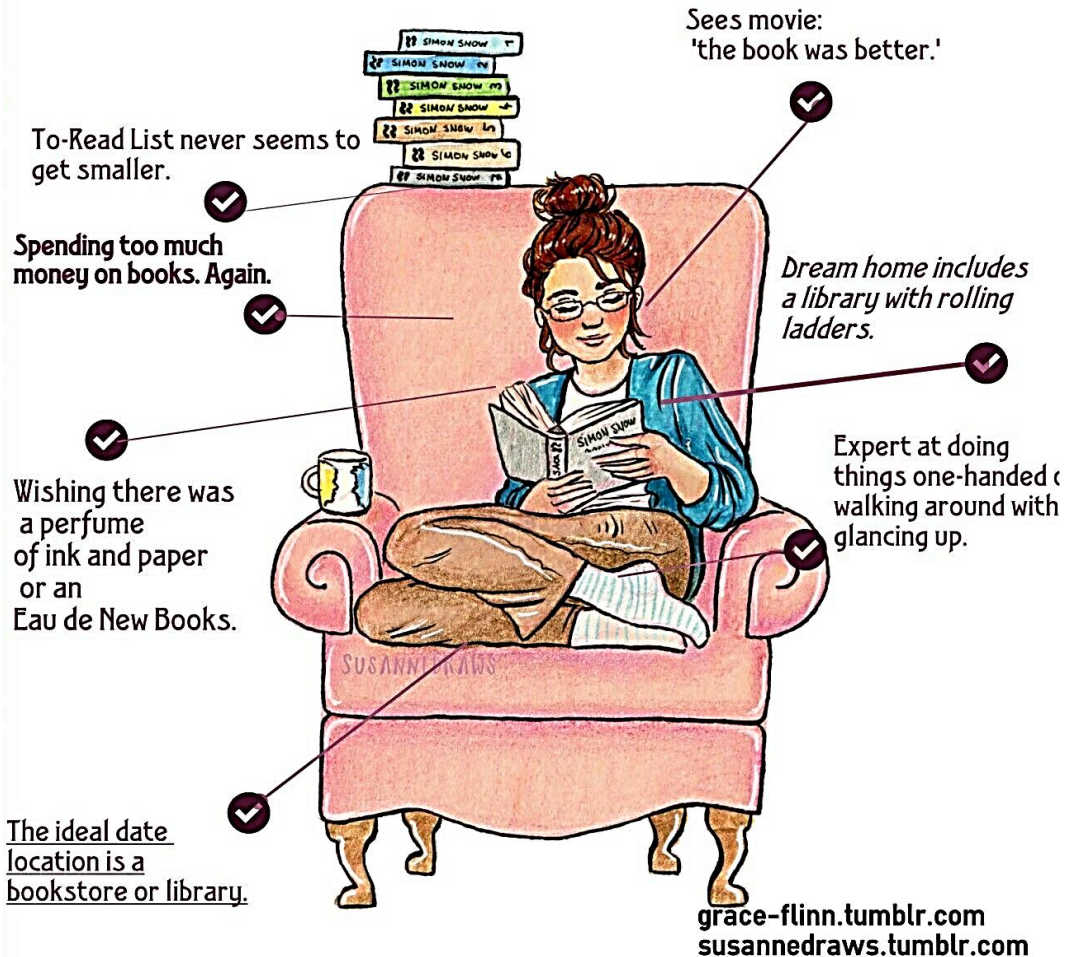
IF YOU CAN BELIEVE YOUR EYES. 📖

Anatomy of a Bookworm

Bookworm:

Noun book-worm /'bʊk-,wɜ:m/

A person unusually devoted to reading and books.



HOME PRINTING OPTIONS FOR THE MICROBIBLIOPHILE:

Most of the feedback that I have received about the conversion of *The Microbibliophile* to a digital distribution has been favorable. Readers like the format and the fact that they can see everything in full color and take advantage of the 'hot links' to additional information.

I have distributed issues Number 2 and 3 to a select number of readers as a 'head start' to see what problems would be encountered. The July/August Issue Number 4 was distributed to every reader with an email address on our record. If you have not received a digital copy please let me know so I can get our records updated and get you a copy.


Understandably, some readers asked how they would print *The Microbibliophile* in a booklet format. The PDF that is distributed is sourced as a regular Microsoft Word file in a regular single PDF column, none booklet format. The page size is formatted at 7" wide and 8 ½" tall, so the original booklets could be printed on 8 ½" x 14" paper stock. A total of four 'booklet pages' will print on one piece of paper, using a duplex printing format.

The basic PDF 'booklet' printing instructions from Adobe are:

<https://helpx.adobe.com/acrobat/kb/print-booklets-acrobat-reader.html>

1. Be sure your printer can do duplex printing
2. Choose **File > Print**
3. Select your printer from the dialog box
4. In the Pages to Print area, select the pages you want to print in the booklet (**All**)
5. Under the selection for Page sizing & Handling, choose **Booklet**
6. In the Booklet Subset pop-up select **Both Sides**, Orientation should be set to **Portrait**, and be sure to check '**auto-rotate**'
7. Leave the 'numbers' in the **Sheets From** boxes as they are presented
8. Ready to Print...(be sure to select your choice 'color', 'gray', or B&W

You could also just print the PDF with one page single sided if you want to, just use the standard **Print** command single or double sided.

Good luck! You should be an expert with a few clicks. Adobe has a really nice set of instruction as **HELP Guides** as well. 

Proposed Frontispiece, Volume XL, Number 6 Issue 234:

Once again, as we do with each issue, we are offering you the opportunity to write a book tale for the next issue. Whether fact or fiction, do not be timid, be bold! Trust your inner self to spin a yarn or relate a childhood reading/book memory or even a dream about tomorrow. Storytelling can be very rewarding, even magical!

How has the pandemic affected your 'book life'? Have you discovered a lost treasure among your collection? Did "Zoom" bring you some new friends? How about revisiting a special book place or subject? How about a glimpse into the life and work of a famous author?

Possibly, a favorite picture or illustration will ignite your imagination or touch your spirit to share. Whether a fanciful yarn, a serious conversation about books, the wish to embark on a true-life adventure; your contribution will enhance the next issue and delight our readers, young and old.

A memory image or smell can evoke a long afternoon of stories - 'Once upon a time I walked up the dark stairway and opened the door to the attic...' (your turn).

How about:

Twain,
Hemingway,
Faulkner,
Steinbeck,
Melville,
Hawthorne,
Dickenson,
Thoreau

and so many more.

The deadline for submitting articles for the next issue will be October 20, 2021.

Electronic or paper, either way, the choice is yours.

Email: hello@themicrobibliophile.com or send via snail mail to our world headquarters campus at the confluence of the North & South Branches of the Raritan River, address on rear cover. 📖

CLASSIFIED WISH LISTS, Buy, Sell, or Trade:

PLEASE NOTE: This feature was changed with the beginning of 2021. Now, each “want ad” must be submitted for each issue and they will not be “carried over” as in the past. This change is to insure the accuracy and “freshness” of the information presented. Thank you for understanding.

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.

Kathy Roberts is looking for any Shannon Mitchell miniatures. Shannon was an illuminator and calligrapher publishing as Shannon’s Miniature Manuscripts in Vancouver, Washington in the 1980’s and 1990’s

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

Todd Sommerfeld is looking for two Pairault et Cie titles, *Ali Baba*, and *La Fontaine* to complete his La Gracieuse.
Contact information: E-mail: contratodd@gmail.com or 216-965-7490.

Caroline Brandt is looking for the following miniatures:
Westminster Abbey, III, published by Boreman
Young Sportsman’s Instructor, London ca. 1700
Ver-Vert, by Gresset, Paris: Laurent et Deberny, 1855
The Famous History of Valentine and Orson, by Snagg, London, 1801
L’Orange Geslagt, by H. Spoomaker, 1749
The Smoker’s Text Book, by J. Hamer, 1863
Smallest complete Hebrew Bible, (M. M. Scholtz publication)
Short Account of the First Rise and Progress of Printing; by T. Parker, 1763
Contact information: telephone 804-200-1260

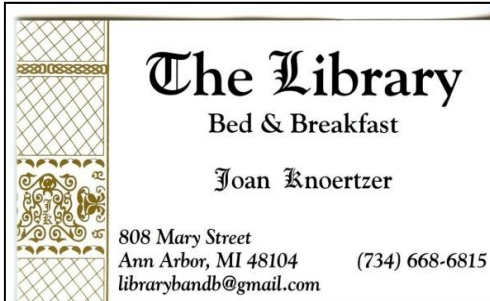
Jim Brogan is looking for a tome, *The 70th Academy Awards*, by Gloria Stuart.
Contact information: E-mail: jbrogan1@verizon.net

For Sale: Now offering some interesting Dawson Book Shop publications from the past several years. Additionally, there is a nice selection of Msgr. Francis Weber’s 100+ miniatures available with many copies signed by Weber, most letterpress printed, as low as \$10 per volume, plus postage, contact the editor for an Excel list with titles and prices. Email: hello@themicrobibliophile.com



Free for the printing, plenty of extra room for your request! Please review your ad content and let me know about any updates that may be needed to help your searches. 📖

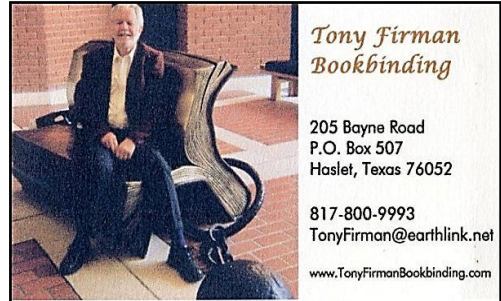
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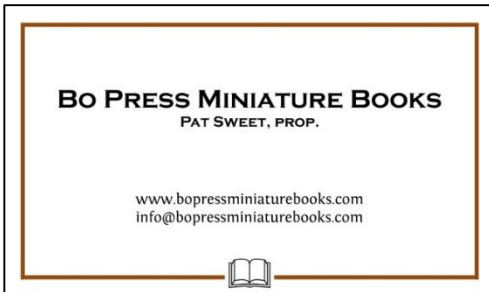


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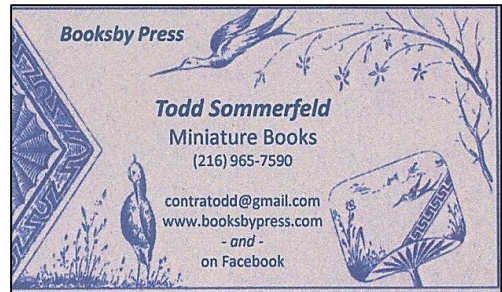
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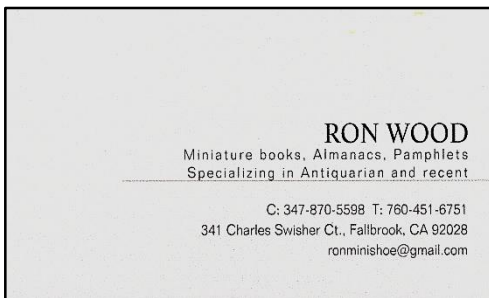
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Man's Best Friends



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