

THE MICROBIBLIOPHILE®

A Bimonthly Journal About Miniature Books and the Book Arts

Vol. XXXI No.2

MARCH 2012

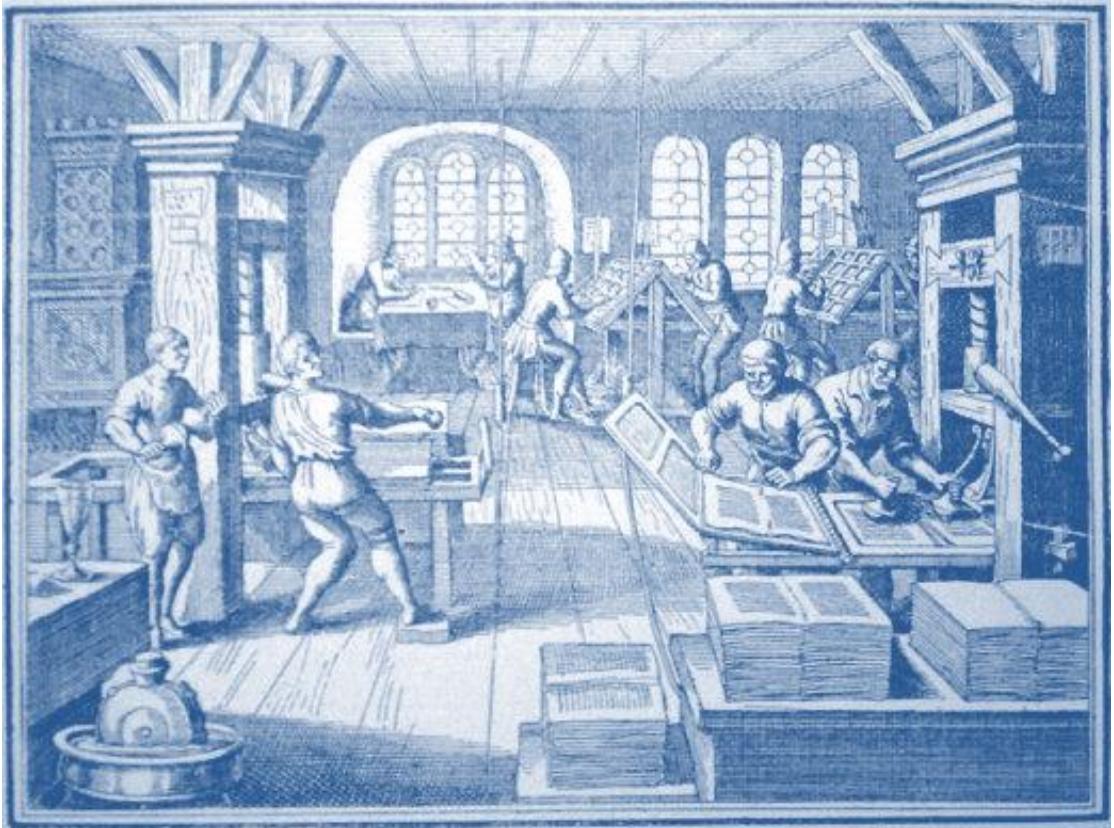


February 7th 1812, Happy Birthday Boz

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Improvements in the Workplace



As civilization moves into the 17th century book production is in full swing. Presses have undergone several improvements and the size has increased to allow for larger printed sheets and pages. Additionally, the advantage of large windows to illuminate the work area with a bath of sunlight was recognized.

All of the familiar book-making workers noted in our previous issue's illustration are still gainfully employed. In the background are the illustrators and the typesetters. The large press in the foreground needs two people to operate it, one to apply the ink, the other to help load and remove the sheets. On the left side of the shop two more workers are assembling the books. In order to get the greatest pressures possible the supports for the presses run to the roof beams .

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

Jon H. Mayo, Publisher

James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Our current issue features another selection of articles that this editor hopes the reader will find informative and enjoyable.

The theme article investigates press names and where and how each originated. I did receive a number of informational pieces on this subject from several of our readers. Some short, only a few words across the page while others were a journey in themselves, yet all are priceless bits of knowledge collected and shared within these pages. If your own press or a favorite press is missing from the article, please take a moment to submit a history that will be included in a follow-up story. There is always a joy when I open up the door of P.O. Box 5453 and have an envelope with reader feedback and maybe an article for the next issue.



Also in this issue, Peter Thomas continues his discussion about the finer points of collecting miniature books. Meanwhile Jerry Bartholomew wraps up his 4 part essay describing Mark Twain miniature books and the many oddities that have a “Twain” connection. Additionally, there are six reviews of recently published miniature books, as well as a visit with a few older miniatures that I hope you will enjoy as well. The authors and publishers put such a terrific effort into each of their books I urge everyone to purchase a copy for their own little library.

This past month my wife, Elaine and I had the opportunity to spend an afternoon with Neale Albert. He gave us a personalized tour of the Grolier Club, in New York. The ‘Bookshelves Section’ contains all the details of this adventure and a visit to the Newberry Library as well. Next month we will be returning to the Free Public Library in Philadelphia to see the next Dickens exhibit. Additionally, the next issue will bring readers an informative article about the origin and use of ‘ding-bats’, those special little picture images that printers seem to love over the years as a mark of personalization in their work.

If you would like to submit a review of a favorite book, new or old, or an informative article on a topic related to miniature books, please do so. I am sure many of you have made at least one addition to your collection since the beginning of the year. Why not share what influenced your selection and how the book fits into your library. While some criteria are the same for each collector, other factors remain unique. Please share this uniqueness with our family of readers. To paraphrase Kalman Levitan, “you ‘are the people of the little book’”.

Lastly, I extend my thanks to all the readers who have renewed their subscription for the coming year. And to the new subscribers I say, “welcome to the journey”, I look forward to your comments and submissions.

Thank you for the opportunity to bring *The Microbibliophile* into your life.

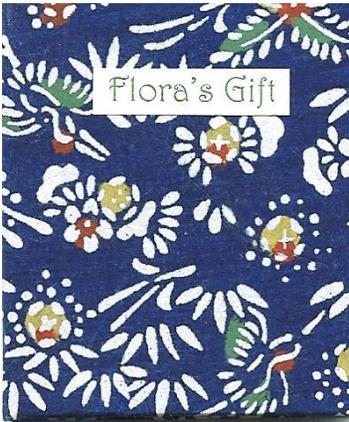
Food For Thought:

“Have regular hours for work and play; make each day both useful and pleasant, and prove that you understand the worth of time by employing it well. Then youth will be delightful, old age will bring few regrets, and life will become a beautiful success.”

Louisa May Alcott

MINIATURE BOOK REVIEWS:

Flora’s Gift for 2012, by Dan Crawford, 2011, published and illustrated by Muriel Underwood, Miscellaneous Graphics. What great timing to be able to review such a colorful book after such a



long gray winter. I say gray because here in New Jersey we are still looking for the snow. *Flora’s Gift* is the story of a little girl who’s favorite time of the year is Spring. Life just does not get any better for Flora, walking through the cool meadow in full bloom with all of the colorful flowers and their sweet smells. The illustrations of Flora and the flowers move across each of the pages to highlight Flora’s journey through the meadow.

As Flora continues her walk, a sting halts her. She knows it is not the bees but she does see a thorny branch swinging in the breeze. It turns out the sting came from the thorn belonging to a ‘California Rose’ who by some strange fate does not have any connection to ‘flower language’. Flora debates with the ‘California Rose’ the need for additional information to describe the ‘California Rose’, with Flora keeping a constant eye on the thorny branch, ever swinging in the breeze.

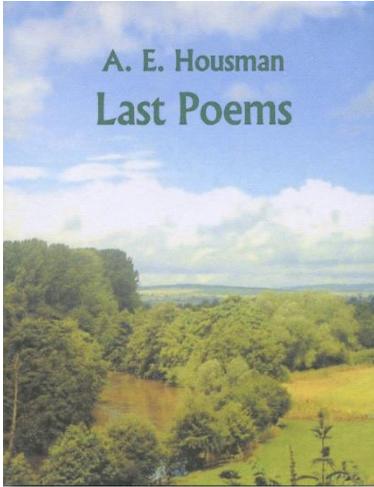
Flora sighed. “Listen Cal, wait.” “That gives me an idea! There’s a meaning that no one’s using and it’ll be perfect for you. We can solve your problem.” She was as good as her word, and now we can see that a page has been added to the flower power dictionaries for “Rose, California: You Mean Nothing to Me.” Now we have Flora’s gift and every California Rose can stand proud and tall.

The 3” x 2 5/8” tome is printed with a Minion Pro font on an HP Color LaserJet using a sky blue paper for the 16 pages. The endpapers are provided in a contrasting dark blue color which matches the background color of the covers of this hard-bound book. The front and rear covers are painted with an intricate pattern of flower shapes. A paper title label is affixed to the front cover. The edition contains 26 numbered and signed copies. Contact Muriel directly for purchase price and shipping. 📖

Contact Information: Muriel Underwood, 4431 N. Monticello Avenue, Chicago, IL, 60625-5943,
E-mail: miscgraphics@att.net

Last Poems, by A.E. Housman, 2011, published by Tony Firman, Plum Park Press.

Alfred Edward Housman, March 26, 1859 –April 30, 1936 was an English classical scholar and poet. He wrote two major works of poetry *The Shropshire Lad*, (1896) and *Last Poems*, (1922).



Housman is counted as one of the foremost classicists of his age and has been ranked as one of the greatest scholars of all time. He established his reputation publishing as a private scholar and on the strength and quality of his work, was then appointed Professor of Latin, at University College London and later, at Cambridge.

The original publication of *Last Poems* has remained in print since it was first published, a testament to the power of the poetry and the popularity of the poet. This miniature publication was released in December of 2011. From the introduction of the original publication Housman wrote, “I publish these poems, few though they are, because it is not likely that I shall ever be impelled to write much more. I can no longer expect to be revisited by the continuous excitement under which in the early months of 1895 I wrote the greater part of my first book.” Certainly a profound statement. As is the case with every miniature book, it is a stepping stone into

a deeper pool of information. You will have to read about the life of A.E. Housman, to fully understand his wording and the meaning of his introduction, a very interesting man indeed.

As we are moving toward the spring season I thought you may like to read a brief poem by Housman, it is titled *Spring Morning*:

*Star and coronal and bell
April underfoot renews,
And the hope of man as well
Flowers among the morning dews.*

*Now the old come out to look,
Winter past and winter's pains.
How the sky in pool and brook
Glitters on the grassy plains.*

*Easily the gentle air
Wafts the turning season on;
Things to comfort them are there,
Though 'tis true the best are gone.*

*Now the scorned and unlucky lad
Rousing from his pillow gnawn
Mans his heart and deep and glad
Drinks the valiant air of dawn*

*Half the night he longed to die,
Now are sown on hill and plain
Pleasures worth his while to try
Ere he longs to die again*

*Blue the sky from east to west
Arches, and the world are wide,
Though the girl he loves the best
Rouses from another's side*

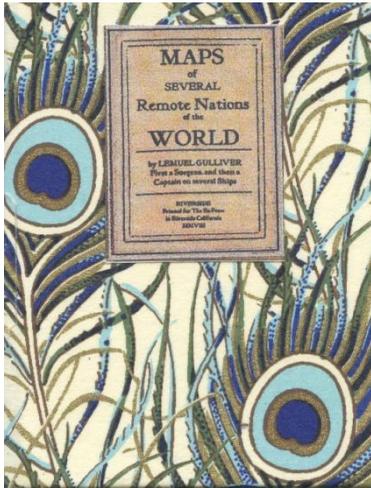
The tome is printed on a heavy cream, 100% cotton paper. It consists of 80 pages and forty-one poems. One of the first interesting details you will see is that the index to the book is a ‘listing of the first lines’ for each of the poems, Housman did not always include titles for his poems. The designations of the poems are printed in a ‘spring green color’ to co-ordinate with the endpapers as well as the dust jacket and the label affixed to the spine. As we are talking about the actual printing and color of text etc. the publisher has included, at the conclusion of each poem, a small

printer's ornament, a 'ding-bat'. The actual image represents the 'acanthus', the acanthus plant has inspired artists and architects for millennia, a fitting connection with Housman, himself a scholar of classics. Returning to the dustjacket, it carries a full-cover view of the River Teme, a favorite place for Housman as well as a sepia illustration of Housman on the rear cover. The book itself is bound in a dark green buckrum over boards and has been assembled with great care.

A perfect example of quality and style, 3" x 2 3/8" an edition of 12 copies, each numbered and signed, available directly from Plum Park Press, \$35, plus \$5 shipping. 📖

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

Maps of Several Remote Nations of the World, 2010, published by Pat Sweet, Bo Press Miniature Books. The amount and variety of creative designs that are employed by Pat continue to



amaze me. You are not exactly sure what you will find when you open the cover of this miniature book that is designed to look like a book but is actually a map case. The cover is done in a paper with a very interesting design representing the plumes of peacock feathers and a color scheme of cream, gold, and blue. As I said this is more of a map case or portfolio than a book, the portfolio does have a label attached to the front side, which indicates the contents: '*MAPS of Several Remote Nations of the WORLD, By Lemuel Gulliver, First a Surgeon, then a Captain of Several Ships. Designed, illustrated and bound using traditional bookbinding techniques by Pat Sweet for the Bo Press*'.

As you open the portfolio, a small inner case is revealed. The case is an intricate envelope with a gold colored design applied to signify the importance of its contents; the four small maps, each printed on one side of the 2 5/8" x 1 3/8" paper. Each map includes a compass rose to help you

navigate to these remote places of interest:

The Kingdoms of Lilliput and Blefuscu
Brobdingnag
The Kingdoms of Laputa, Balnibarbi, Glubbdribdrib, Luggnagg, and Japon
The Land of the Houyhnhnmsl

All that is left to do is close your eyes and begin the journey with *Maps of Several Remote Nations of the World*, \$45. 📖

A Catalogue of Painted Samples, 2012, published by Pat Sweet, Bo Press Miniature Books.

The book itself is bound in pink and gray Florentine paper with a spine of natural linen. There are two sets of cream silk ribbon ties at the edge for a closure. A visual adventure awaits you as you untie the ribbons and begin to explore the book.

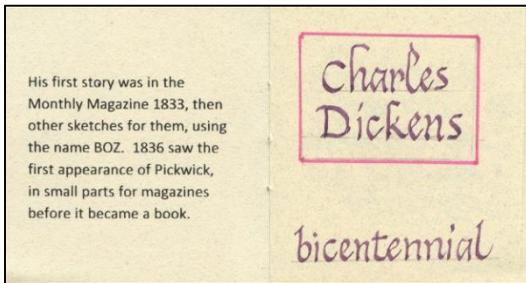


Modeled after a nineteenth century French fabric sample book used to select materials for fine clothes and articles for the home. This miniature volume does not contain actual fabrics but printed illustrations of the textiles. These swatches of satin, lace, brocade and linen are taken from paintings by artists from Mabuse to Klimt. Orange-tawny watered silk by Roslin (1781), crewel-worked brocade by Vishnyakov (1756), a lavish panel of beads, trapunto, and applied ribbon on pink silk satin by Bronzino (1543), and several versions of a stupendous gray silk covered with metallic embroidery worn by Queen Catherine of Russia are some of the glories within this visual collection. The author's more than 30 years of experience as a costumer, permits her to supply the most accurate descriptions of the fabrics.

The book 2 ¼" x 1 ¾" contains 49 numbered pages, an interesting detail is that the page numbers only appear on the recto, so if a traditional pagination schema was followed, you would count the pages as 98, to match the unique number of illustrations, \$42. 

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

Charles Dickens, Bicentennial, 2012, published by Margaret Challenger. A new set of Dickens miniatures, for the new year. The set of two hand-made paperbound books is presented in a small



slipcase with a bright label attached to the case. The books are hand written in a festive font announcing the bicentennial of Charles Dickens, 2012, the slant of the font echoes the penmanship style of Dickens.

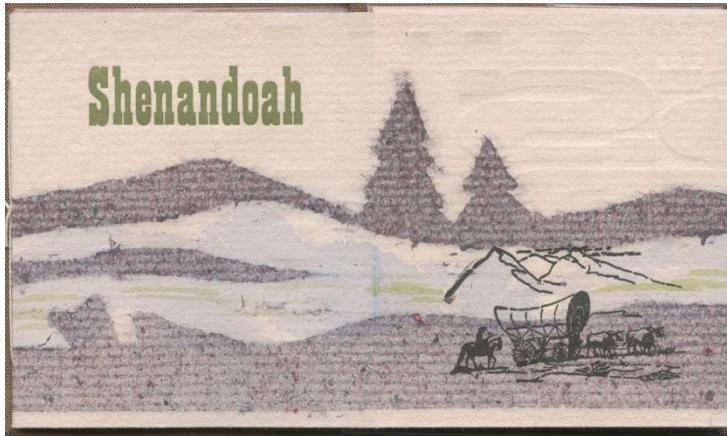
The page opposite the title page refers you back to the year 1812: 'Seven years after Nelson defeated Napoleon at the Battle of Trafalgar'. The books highlight the life of Dickens with both tipped in postage stamps as well as references to his many famous books and most famous characters. There is even an illustration from 'The Sketches of Boz'. The second volume continues to highlight Dickens, as well as his work ethic with several quotes, i.e. 'There is nothing so strong or safe in an emergency of life as the simple truth.' How true. The closing pocket of the second volume contains a facsimile from the original manuscript of the 'Christmas Carol' describing Marley's ghost, in Dickens' pen. This is a walk through the life and times of Charles Dickens. A terrific little gem which will make a wonderful addition for your Dickens collection.

The edition includes only 20 copies. *Charles Dickens, Bicentennial* is 2 ¾" x 2 ½", \$45 (Canadian). Contact Margaret directly for purchase and shipping options. 

Contact Information: Margaret Challenger, 770 Downview Crescent, Oshawa L1H – 7W3, Ontario, Canada,
E-mail: tmarg@bell.net

Shenandoah, 2011, published by Peter and Donna Thomas. *Shenandoah* the miniature book is about ‘Shenandoah’ the American folk song that came to life with the movements of the early adventures of the pioneers, traders, and trappers, those brave 19th century souls who pushed westward across the continent. The preferred route of travel was wagons across Pennsylvania, down the Ohio River to the Mississippi and then onward again via the Missouri River. Here, with the boatman, is believed to be the provenance of the famous lyrics of the song Shenandoah. The lyrics were first printed in the July 1882 issue of *Harper’s New Monthly Magazine*, a staple of information distribution of the day.

Peter and Donna Thomas have again brought us into another aspect of a travel adventure that highlights the American landscape through their artistic talents and book making expertise. The text as printed includes only a short part of the lyrics ‘Away, I’m bound away, Cross the wide Missouri’ but the artistic beauty of the book is the combination of the text and the images of the included illustrations of the large oxen powered wagons being driven across the barren landscapes. If you remember your history lessons it is easy to move yourself back in time and understand the impression that pioneers must have had in their minds as they travels.



O Shenandoah, I long to hear you
 Away, you rolling river
 O Shenandoah, I long to hear you
 Away, I'm bound away
 'Cross the wide Missouri

Missouri, she's a mighty river
 Away, you rolling river
 The Indians camp along her borders
 Away, I'm bound away
 Cross the wide Missouri

'expanded verses'

The miniature is an eight panel accordion book assembled with paper that was hand-made by Peter. The text is all letterpress printed on each side of the accordion panels. The obverse set of panels is a hand colored pulp painting of a river landscape. The covered wagons created with antique printers’ cuts. The painting and text are done with muted yet complementary earth tone colors. The reverse side of the panels carry the text printed in a multi-layered; multi colored wood and metal type with the lyric, from the first stanza of the song, ‘*Away, I’m bound away Cross the wide Missouri*’. The colophon is presented on a folded flap at the beginning of the panel set.

The book is hand-bound, 3” by 3”, with light brown textured cloth covered boards and large printed labels on both the front and rear covers. The front cover carries the title as well, 22 copies, \$75. 📖

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

MINIATURE BOOK PRESS NAMES:

By Jim Brogan

'Press names', that unique moniker of identification that is selected by a publisher to grace their work, to represent their identity, individuality, and creativity is something that may have a lot of meaning or maybe not so much. Because a private press is a personal and individual thing, the tradition is strong that each press should have its own special name, and that a name belongs to whomever uses it first. In today's never-ending world of businesses that stretch around the globe with the flash of the Internet these 'rules' may not be exactly as they were originally intended to be, however, let's first take a look at some historical perspectives.

What is a 'private press'? According to John Carter, *'ABC for Book Collectors'*, 8th edition, a private press is one whose owner or operator prints what he likes, how he likes it, not what a publisher pays him to print. The operator generally sells his products to the general public, either through a subscription list, booksellers, or through some type of publishers' trade organization. The operator of the 'press', at this point I am talking about the business entity not the 'printing machine', may create the printed product or may employ a printer to do this work. However, the distinction is that the operator of the private press decides the what, when, and how of the creation process. Prior to the advent of electronic publishing the term 'private press' was used to describe a business process whose primary function was to produce a fine book using hand-set and hand-printed processes. This has certainly been expanded over the recent years. I have covered a lot of ground here with terms like 'entities' and 'organizations'. I do not want to get into the business side of the printing world rather simply make the distinction between 'private presses' and the larger public printing houses that also have press names but are certainly different in nature from a 'private press'.

When we think in the terms of the miniature book world the term 'press name' will certainly come into focus more clearly. Most fine miniature books are created through the disciplined work of many people with different skills but it most often come together as a final product via a private press with a distinctive press name. There is certainly specialty printing and binding work done to bring the work to fruition but the 'press name' of the originator is generally maintained within the publication as a unique representation of identification.

I wanted to bring to you the meanings behind as many press names as possible. I am sure that when you have read my list of names and their meaning you will be, in all probability, able to add a few new ones to the list. Please do let me know about any additions you may have to our list. There may even be a miniature book already published that explains these relationships in the greatest detail and inclusion. If there is not such a book it would certainly make a good topic for a miniature book, maybe it would have to span a few volumes to include the entire collection of miniature bibliophile minutia. There is an organization, the International Register of Private Press Names, that serves as a clearinghouse to help eliminate the duplication of press names but it does not talk about the thoughts behind the names. So let us begin.

Everyone knows various press names but my first thoughts about where a press name comes from or how did the name come to be goes back several years as I was reading a copy of *The Miniature Book Collector*, as published by Achille J. St. Onge, specifically, Volume I Number 4, March 1961. Sure enough, there is an article about 'The Petit Oiseau Press' by Doris V. Welsh. The story of how Welsh begin her incredible journey in the world of miniature books is a classic, but along the way there was an need for a printers' ornament which represented a flying bird to adorn some of Welsh's work. Originally, it was not available in the print shop but was eventually

obtained and was an instant item of admiration for Welsh. It was at this point the press name came into being, quoting Welsh, “I then remembered that various people had nicknamed me “Little Birdie” or Le petit Oiseau because of my habit of giving a soft chirping sound to attract the attention of a friend. So ‘**Le Petit Oiseau Press**’ it became”.

As always, people have the best intentions but sometime things can get somewhat muddy. Press names are not immune from problems. The intention is to have a unique name but I learned from ready the miniature ‘*But Why Tabula Rasa*’ by John Lathourak problems do arise. His original selection for his press name was ‘Permanent Press’ which he utilized for two publications. Then he found out another press with that same name existed. What is a man to do? After much discussion in the executive offices, his kitchen table, it was his wife’s suggestion to change the name and make a ‘clean slate’. No sooner had the words rolled out than he thought of John Locke and his notion of *tabula rasa*, (clean slate). So it is, **Tabula Rasa Press**.

According to Yolanda Carter, in the *Bibliography of the Amistad Press*, the name of the press was suggested by her husband, and is derived by using the Spanish word ‘Amistad’ meaning friendship. Another joint decision and the **Amistad Press** was born.

Don Hildreth was the man responsible for the **Ash Ranch Press**. Some years ago Don moved to an old ranch, The Ash Ranch, historic acreage that had been the home of his grandparents in Southern California. As explained in his miniature book the *Bibliography of the Ash Ranch Press*, he had just moved to the ranch and was unpacking his printing press when a friend asked him ‘What are you going to name the press?’ Don, quickly replied “Why not the **Ash Ranch Press**”.

Juniper Von Phitzer Press, from San Francisco is another press name that many people know. However, how many people know how this unique press name came to be. The biography of the press, published by Robert F. Orr Hanson explains that the press is named for three cats Phitzer, Juniper, and Von.

Charlotte Smith was a famous collector and owner of the **Tamazunchale Press**. She provides, us with another most interesting story, in her press biography, about the origin of her press name. As she and her husband Tom were traveling through Mexico during their honeymoon they were looking for a hotel with modern conveniences. They were directed to the village of Tamazunchale. Once there, being inquisitive folks, they starting a conversation with some of the locals. As it turns out the village was named after two early silver prospectors; Thomas and Charlie. Since the names of the prospectors were similar to their names, she simply borrowed the name of the town for her press name. I guess the trip always brought back a wonderful memory to Charlotte and Tom.

Louis Rather created his miniature books using a small 6 x 9 Sigwalt press of antique vintage. He began publishing using the name **Occasional Press**, since he was retired and it was to be a hobby of sorts. Well, as fate may have it, the name was already in use by another press, so the search was initiated for a new name. I am not sure if the final name of the press is more aligned with his last name ‘Rather’ or the fact that he had to change the press name and the new name **Rather Press** was selected rather than the original name. His publication ‘*Rather a Small Press*’ does not exactly say for sure but it is a good story in either case.

I recently spoke with Jeanne Goessling of the **Gray Goose Press** and asked her about the origin of her press name. She is not 100% sure but she did tell me that perhaps the relationship is in the way some folks may pronounce her last name, sort of like ‘goosling’ and “I am certainly gray”

Sharon Sharp of **Curious Pursuits Press** of Boone, NC provided me with a very informative answer to my question about the meaning of her press name. “While using my dog-eared *Merriam-Webster’s Collegiate Dictionary*, I realized that various meanings of *curious*, as cited

there, are what I seek to combine in my books: made carefully . . . precisely...accurate . . . marked by desire to investigate and learn . . . exciting attention as strange, novel, or unexpected. That rather odd mixture speaks both to how I craft books and to how I let curiosity lead me into book subjects and forms (through surprising twists and turns). As for *pursuits*, bookmaking is certainly my ‘vocation, profession, or avocation’—a way of chasing, following, and finding form for my visions or for ideas that have been haunting me.”

Neale Albert, the creative talent behind the **Piccolo Press**, had but a short answer to his selection of a press name. Piccolo is the Italian equivalent for ‘small’. It is pronounced 'PEEK-koh-loh'.

The story of **Plum Park Press** as told by Tony Firman is another interesting story. “How did I arrive at our press name? We moved to Texas from Florida in 1993 and found that here we could afford a bit of land, not just the usual city or suburban lot. So we bought a 5-acre horse farm out on the prairie north of Fort Worth, Texas, with a house, a barn, and a pond. We did not want horses: we wanted to grow fruit. We wanted the four bedrooms to store all the books that we had collected, and still collect. Eventually we came to call the place Plum Park, with “plum” representing both one of our favorite fruits and one of our favorite authors, P. G. “Plum” Wodehouse. When I decided in 2010 to publish miniature books, the first name that leapt to mind was ‘**Plum Park Press**’. So there it is! Later that year I launched a line of modern paperbacks, and for that line we (my wife and I) chose the name **Moon Pear Publishing**. We don’t actually remember how the name came about, but presumably from the pleasant sight of the moon rising through the branches of a pear tree. We still grow fruit, and we still collect books – now including miniatures!”

The Bronte Press comes to mind next. Suzanne Smith Pruchnicki wrote in her large sized reference titled *Illustrating Handmade Books*, ca. early 1990’s that she and her sister Elmira Wilkey, living in Manteno, IL, felt cut off from the main stream art world in Chicago. When they founded their press in 1977, they both agreed immediately on **The Bronte Press** name “as we identified with the isolation of the Brontes of Haworth, in Yorkshire, for they too, had lived apart from the larger world of literature and the arts.” Suzanne describes her hometown of Manteno, IL as “49 miles south of Chicago”.

Pat Sweet, **Bo Press**, being a very creative person also answered my question about the origin of her press name with a short story that is most interesting. “When I decided to sell the miniature books I'd been making, the most fun part of the undertaking was naming the business. Like most people, I knew what I didn't want: Too Low:.. I didn't want to be Patty's Petite 'n Pretty Press. If I'd wanted to do books for children, maybe, but I thought that would limit my audience. Naming a business with my first name was a little too down-market for what I wanted to do. Too High: . . . but I didn't want to be Precious Press, either. My books all seem to have some humor about them, or so I fondly think. Besides, my skills aren't good enough to support that level of pretentiousness. Come to think of it, Pretentious Press has a certain. . . no, I guess not. Too Obscure:.. Take the Old French parbleré, add my childhood nickname and a number between zero and nine and we have Parblerépatpattwo Press. To me, the name's profound and mysterious meaning inspires all my work with its expression of the mystical marriage of Art and The Soul, but really, who cares? So: something grown-up, hip, and memorable. Naturally the first thing that came to mind was my husband's baby-talk names for the dogs. Old Dog was Bo, Young Dog was Bo Bo. Short, snappy, and easy to remember, at the beginning of the alphabet so it would be at the beginning of alphabetical lists, and it would fit on a marquee if I ever took it to Broadway. Who could ask for better?”

REM Miniatures is the press name created by REM, Robert E. Massmann. I cannot even begin to think of the number of times I have read this press name while searching out the myriads of miniatures that were created by Bob Massmann, another great for another day.

Kitemaug Press is Frank J. Anderson's private press. Kitemaug is the Mohegan Indian word that carries the meaning of 'the place of good fishing'. I am not sure if Frank is an avid fisherman or the 'place of good fishing' is in reference to the joy of a being in your favorite place. In either case, a thing of joy and beauty.

The **Good Book Press** was created by Peter and Donna Thomas for the second book they printed and published, *The Tale of Cara-sou and His Magic Word*. The press name itself was a reflection to a favorite fairy tale of Peter's about a knight with a sword that would never fail him. The name **Good Book Press** was selected as a name that would never fail its creators and remind them of their goal to make good books. Were one to ask them what makes a good book, they might reply, "Beautiful paper, crisp printing, a binding that opens easily..." It is their goal to create books in the tradition of the great private presses: deluxe, limited editions, made of the finest materials, produced with the highest standards of quality. In 1989 we had a librarian tell us that 'they had been throwing out our prospectuses without looking at them as they did not collect religious work.' If one person actually told us this we began to think how many others might have been doing the same thing. We realized we would need to find a new press name. We started searching, but could not come up with any name that was going to be perfect. We considered phrases in Latin and old English that meant things like 'made by hand', or 'original art work', but all were too abstract. For the first book we made after this, *Papermaking Rhyme*, we tried out 'Thomas Press' but changed it halfway through the edition, back to the Good Book Press. Then I had a revelation. We were not printers, trying to create a business or firm that we could sell to make a huge profit. No one could buy our press and keep making books like the ones we made. We were artists making books and artists just sign their art work, so we decided to use our names as our press name, **Peter and Donna Thomas**.

The Black Cat Press, the press created by Norman W. Forgue is another name that was creatively developed to connect all of the little joys of his life. Explained within the opening pages of the bibliography of the Black Cat Press is the relationship of his black cats to the press name. I quote from the words of Norman Forgue, "If only for sentimental reasons I mention Sam, Inky, Dirty Girty, and their mother Midnight – all black cats. The stories I could tell of the two survivors probably wouldn't be believed, so to them my love for their antics and all of the affection they bestowed on me for all of the years they were part of the press..."

De Walden Press, by Jan Kellett. The beginning of De Walden Press originated when Jan first created her business to provide bookbinding and conservation services to private customers. At the time Jan lived in a small cottage, Walden Cottage, on a steep hillside on the western slopes of Malvern Hills, Malvern, England. The complete story was originally published in issue XXVI, Number 4, of *The Microbibliophile*. The cottage was built as part of a large country estate owned by Lady De Walden during the 19th century. What better choice of name for a new press.

Caroline Brandt is the person who is responsible for the press named **Cyclone Books**. Caroline has always had an interest in the story *The Wonderful Wizard of O'* and the cyclone that picked Little Dorothy off of her feet so long ago while living on that Kansas plain. Caroline initials before marriage were CYC, Caroline Y. Casey. So here we have the answer to the question about the origin of the press name for **Cyclone Books**; CYC for Caroline's initials and the cyclone.

Monsignor Francis J. Weber utilized the **Junipero Serra Press**, founded in 1976, for the printing and binding of many of his miniature books. I cannot say exactly what the selection of the

press name means but I can be almost certain that it is related to the Franciscan monk, Junipero Serra, who born in 1730 and in 1768 began a long term of service in the California missions. I have read a lot of books beginning with *What Happened to Junipero Serra* and forward to *On Reaching a Hundred* and have not found a stated meaning of the press name. I will have to ask the Monsignor the question, ‘How did the name **Junipero Serra Press** come to be?’

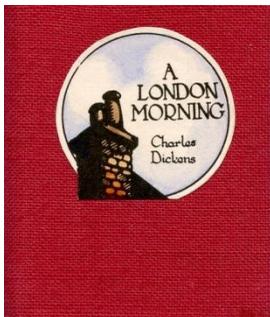
Mosaic Press, the press created by Miriam Irwin. Miriam shared the following with me in response to my question, ‘How did you name the **Mosaic Press**?’ “Before I met miniature books, I spent about twenty years studying the 6th century Eastern Roman Empire. Realizing how valued, even passionately loved, miniature manuscripts were, the idea of publishing something that would really last, appealed to me. I wanted to talk to the future. It had to be an interesting subject, well printed on archival paper, beautifully illustrated, carefully bound with copies scattered over a wide geographical area. Once I decided to publish miniature books, I wanted to use the name of one of the 6th century emperors of the Eastern Roman Empire. Length of name was one factor. I settled on ‘Justin Press’ after I had looked through several directories to see if that name had been used and did not find it. My friend, Jacob Epstein, deputy librarian of the Library of Cincinnati and Hamilton County, said he would also check. The next day, he said, “You dummy. That’s the name of a big porno house.” I was almost ready to go to press with the name. But I still wanted to use a Roman name. Research turned up no other presses named **Mosaic Press**, and I thought of mosaics meaning a lot of bright small pieces that together make an interesting picture. I trademarked the name. My first four books were published in 1977”.

Opuscula Press, the press name created by Robert F. Orr Hanson. The word opusculum, as defined by the *Oxford English Dictionary* means ‘a small work; especially of a literary or musical field of work’. First used in 1656 and then in 1851 by Thackeray as a plural version *opuscules*. Robert, being a person who knows when something needs to be created or improved upon fashioned his press name after his very own form of the original word; ‘opuscula’ his plural form of ‘opusculum’. And there you have it!

As you can see, there is an interesting story behind the name of every press. Each is an important component of each press and more importantly gives us some insight into those talented people who bring us their work as well as their press name. We could certainly write several more pages on this subject and expand our list. However, I want to ask each of you, the subscribers of *The Microbibliophile*, to send me at least one press name and its origin so we can compile the ‘list of lists’, what a story it will make for bibliophiles 50 or a 100 years from now. 📖

LOOKING BACK:

By Jim Brogan



A London Morning, by Charles Dickens, published by Silver Thimble Books, 1983, originally published as part of the *Sketches By Boz*, London, 1835. The world of miniature books continues to amaze and surprise me with every turn. As part of my search for books written by Dickens and published in a miniature format I came across this fine little tome which is probably one of the single most important story written by Dickens, in my assessment. Not for the story per say even though the story is a good one, but because it defines the essence of Dickens and how he used his daily walks through the streets and back

alleys of London to observe the people and hence gather the ideas that would morph into his endless list of characters and stories that we have all come to cherish.

Robert F. Orr Hanson wrote the following review of *A London Morning* as part of *The Microbibliophile*, Volume VII, Number 3, and July 1983.

“Apparently, Gordon Murray has made quite a splash, on this side of the Atlantic, with his very attractive miniature books. Several collectors have written in praise of them and for that I am indeed happy. I, too, like the little treasures, and take great pleasure in bringing news of his latest book.

The sixth miniature from Silver Thimble Press is a descriptive essay by the great Dickens which was taken from the ‘Sketches of Boz’, 1835.

Set... “an hour before sunrise, on a summer’s morning” ...the author, with long, rambling sentences, goes into much detail describing the daily rituals of the market openings, Convent Gardens, the sights and sounds and smells surrounding the people who populate the area. Time moves steadily forward as the shops open for business. The mail goes out, and the people ---rich and poor, idle and industrious, go about their daily routines. And then it is Noon.

A London Morning measures 2 1/8” x 1 3/4” and is bound in a maroon cloth over boards, and has a colorful pictorial paper label on the front cover.

There are 36 unnumbered pages, a black and white frontispiece drawing and a second illustration on the verso of the title-page. Endpapers are plain white and the edition is limited to 500 signed and numbered copies. The price has been set at \$12, plus \$2 for exchange and handling [1983 prices].

In a letter to me dated 18 April 1983, Gordon Murray mentions to me the following: “at the moment I have two books in preparation: Christmas Day in the Workhouse, a dramatic poem beloved by Edwardian music hall performers and (2) a description of Harrods store a hundred years ago, from a contemporary newspaper article and old catalogues.”

Needless to say, I think we all wait the publication, of these two books, and those in the future, with eager anticipation”.



The popularity of Dickens’ writing was certainly enhanced with the continuous infusion of details that his readers could recognize from their everyday lives, the details that he was able to gather as he walked t

Illustration from the actual book

As an early writer, Dickens assumed the pseudonym ‘Boz’ which was derived from a rather nasal pronunciation of the name of his brother Augustus (Moses). *Sketches by Boz* originally appeared as serialized stories printed in periodicals, a sure way to reach the masses and a very successful marketing plan between the author and his publisher.

I hope you have enjoyed this brief look back into the annuals of *The Microbibliophile*, as well as one of the building blocks of Dickens’ success. There is an additional article, available in this issue that provides a more in-depth view of Gordon Murray, the publisher and his Silver Thimble Press. Included, is a bibliographic list of the tiny tomes published by Silver Thimble Press. 📖

WHO IS GORDON MURRAY:

By Jim Brogan

Editor's Note: Our search for Dickens miniatures lead down the path to the Silver Thimble Press and Gordon Murray of Bexhill-on-Sea, England. Along the way we came to a junction in the road that highlighted the life and work of Gordon Murray, this article, being written by Dick Fleming, another miniature book publisher from Santa Fe, NM. I am not sure if either man is still alive or if so what they are doing today within the world of miniature books. As the story may be updated, with new facts, I will bring you the news as it is available. If you can help guide me on this journey or provide any additional details or should I say clues, I would be most appreciative. The following is an excerpt of the article written by Dick Fleming in the Volume XII, Number 1, March 1988, issue of 'The Microbibliophile'.

"Oddly enough, for a miniature book publisher Gordon Murray was not a printer, he has no interest in becoming a printer and decided in earlier planning to get his books "in print" through the use of his calligraphy skills.

Murray first became interested in small or toy books as presents for his daughters. Both of these daughters are now grown up and living in London. One has a promising career as a dancer; while the other daughter is engaged in, secretarial work and producing some very fine photographs.

Gordon was 18 years old when World War II started and went into the army where he served for seven years. In 1955, he joined the British Broadcasting Corporation. He had been interested in puppets since childhood. At the BBC he worked in the Lime Grove Studio making video films in black and white. Later he moved to the new BBC facilities where he had a large marionette theater. There he wrote his own scripts, made marionettes, and designed and built the sets. In those days he had one assistant/secretary and now at least four people do the job he once did with one assistant. After ten years, Murray left the BBC, but continued to produce films for the BBC until six years ago, [1982]. During this time, Gordon produced a large book about puppet people entitled: 'Favorites from Camberwick Green'. The book consisted of tales from the puppet films as presented on BBC TV.

Gordon first decides on the subject for his miniature books. This part he finds quite enjoyable. Not all of his plans have resulted in a finished book. He has several started and then laid aside. One day he may go back and complete these books.

He plans the book and does the text in calligraphy. This is copied and reduced by a local printer. Gordon assembles his books using the French –Fold method and does all his own binding.

Being foremost an artist, Gordon paints his book illustrations in watercolor. He usually paints four tiny pictures on a card, which he later uses as enclosures in his books. At one point, one of his daughters produced, in petit point, enough material for the covers of one edition of his books. He often selects his cover binding material, mixes his own dyes, and dyes the material that he uses for his most unusual book covers. Not many hand-binders have the skill or patience to make their own cover material.

When it comes to binding, Gordon had no previous knowledge or experience. So, he got a 'how-to' book from the library. After studying this carefully and assembling all the materials, he made his first miniature book. He thought there might be a market for these small books as gifts for children. Gordon took several of his books to Harrods and they immediately gave him an order. After this, he began to receive letters from collectors, many from the United States. It became apparent that future books need not be confined to children. It was then that he started producing miniature books for adult collectors.

Gordon started selling some of his books through the London book dealer, Louis Bondy. There was so much response from collectors that Gordon found himself engaged in much 'chatty'

correspondence. It reached a point where his correspondence with collectors left little time for making books. He then started releasing his books only through bookstores, namely Lorson's in Fullerton, CA and Dawson's in Los Angeles."

Here is where the information trail ends. Should you know more interesting things about Gordon Murray and Silver Thimble Press please do let me know so I can share them with everyone. 📖

BOOKS PUBLISHED BY GORDON MURRAY, SILVER THIMBLE PRESS, Bexhill-on-Sea, England

One Dancing Princess, 1982
A Christmas Tree, 1982
The Raven, 1982
A London Morning, 1983
Covent Garden Market, 1983
The Walrus and the Carpenter, 1983
A Van Called Alice, 1983
A Nightingale in the Sycamore, 1983
Christmas Day in the Workhouse, 1983
Advice from a Caterpillar, 1983
The Baron, 1983
Harrods 1884
A Christmas Drive, 1984
Pig and Pepper, 1984
Winkle on Ice, 1984
The Princess, 1985
The Piper at the Gates of Dawn, 1985
The Saint and the Goblin, 1985
The Selfish Giant, 1985

The Hole, 1985
The Pied Piper, 1985
The Three Kings, 1985.
Sonnets Five, 1985
Splendour of Life, 1986
The Making of Man: From Atlanta, 1986
Waterloo 1815, 1986
Summer, 1986
When I Was One and Twenty, 1986
A Crown of Rosebuds, 1986
February, 1987
The Innocent Eye, 1987
Haymaking, 1987
The Making of Man, Swinburne, Algernon, 1987
Constable, 1988
Russian Imperial Easter Eggs, 1988
My Heart's in the Highlands, 1990
To My Son, 1990 (edition of 1)

Is my list complete or can you add a title to the list? 📖

"All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you; the good and the bad, the ecstasy, the remorse."

Ernest Hemingway



TALE of THREE CITIES:

By Jim Brogan

Continuing with our celebration of Charles Dickens bicentenary I wanted to share with you a brief recap of three interesting articles that have been presented during the last several months.

The first article: **Charles Dickens Bicentenary: A Tale of Two Centuries** was published in the *Toronto Star* on January 14th 2012, written by Vinay Menon.

There is a man, Dan Calinescu, who lives in an apartment, in Toronto, he shares the rooms with another man, Charles Dickens. Dan is a retired schoolteacher and a Dickens enthusiast with possibly the largest private collection of Dickens items in the world.

The collection included framed portraits, illustrations, playbills, and posters. According to the article *'On the coffee table rests an ink stand Dickens used when traveling, handwritten letters, original manuscript pages, and even a cigar box he (Dickens) received from his friend and illustrator George Cruikshank.'* Each treasure is a glimpse into the past of just how Dickens enthralled Victorian London and moved its inhabitants into a perpetual literary forefront. The characters come alive only as Dickens could make happen.

"What's amazing, two centuries later, is how Dickens still inspires such devotion. His narrative themes continue to resonate and, beyond this cultural relevance, there is even a twinge of prophecy." Calinescu explains, "I think with Dickens so much of his stuff is day-to-day life, day-to-day problems, day-to-day good stuff and bad stuff happening to ordinary people. Dickens does not write about royalty. He does not write about kings and queens. So I think readers in Victorian times and today can identify."

Dickens as a contemporary author got people to read. They were excited about the characters and what was happening to them. The message here is that the passion of his fans – past present and those in the future cannot be overstated. Charles Dickens was an entertainer but an entertainer who lived the life of his characters. *'He was a social critic, maybe one of the most powerful we have known. He appealed and appeals to people of all stations of life.'*

'The Whirling Sound of Planet Dickens' was printed in the January 15th, 2012 issue of the *New York Times* and written by Verlyn Klinkenborg.

As we know Charles Dickens still keeps his greatest secret with him at the Poet's Corner in Westminster Abbey, that being the essence of this energy. Dickens novels all filled with the chaos of life as it existed for the author and his famous characters filled 14 novels not counting the unfinished work *"The Mystery of Edwin Drood"*. As you may find yourself in the midst of your favorite Dickens chapter, that place that is certainly filled with the overcrowded, smoking, foggy, life of 19th century London, imagine Dickens as the man in the center of it all. He would walk the dark and dirty streets each day studying the sights before him and making mental notes of what he saw and how they played against his emotions. This was certainly the food from which his characters and novels grew. Dickens explained, writing through his pseudonym of 'BOZ', in his early period, "There is nothing we enjoy more than a little amateur vagrancy".

Dickens, in addition to all of his work composing his novels, was a whirlwind of activity. He maintained a career as a magazine editor, an actor, a theatrical producer, a philanthropist, and above all a social reformer.

The article explains further that; *“When Dostoevsky met Dickens in 1862 – a meeting that is hard to imagine – Dickens explained that there were two people living inside him, ‘One who feels as he ought to feel and one who feels the opposite.’ Out of these two people he constructed his universe of characters, good and evil. Dostoevsky’s comment is laconic and ambiguous, ‘Only two people?’ Planet Dickens feels as real as it does to us because he stalked the world around him”*

‘Mad for Dickens’ by Joshua Hammer was published in the February 2012 issue of the *Smithsonian* magazine.

Dickens burst onto the literary scene at the relatively young age of 23, but even at his few years of life he had already lived a life full of vivid experiences, ups and downs, comfort and poverty that drove him through the rest of his life. “The Inimitable” as he called himself is still going strong as we celebrate the 200th anniversary of his birth this year. *“The word ‘Dickensian’ permeates our lexicon, used to evoke everything from urban squalor to bureaucratic heartlessness and rags-to-riches reversals.”* Charles Dickens, as a child, was forced to leave school, after a reversal of his father’s finances, and work in a factory gluing labels on bottles of boot polish, if this sounds a bit like *David Copperfield*, it should.

Dickens never wanted to return to a life of anything reminiscent of the boot polish factory, he drove himself to work as hard as possible first as a solicitor’s clerk, then a political reporter, magazine writer and editor, and his many other joys of life. He was a man full of life and imparted it to all around him, particularly his ten children. He filled his life with daily observations and a multitude of activities. He filled the lives of his contemporary readers, with his visions and interpretations of life, with the hope that the social injustices of the world would be improved.

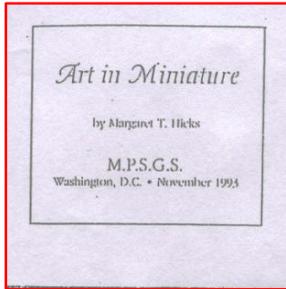
Celebrations of this important bicentenary have been rolling out across the globe, in more than 50 countries. The list is most impressive, it makes you wish that you could stop time, run to the station, catch the night train, and get off at the next event to take it all in. 📖

PAINTING IN LITTLE:

By Robert F. Orr Hanson

Some number of years ago, almost 30 or so, I became acquainted with art in miniature through membership in the Miniature Art Society, St. Petersburg, Florida. Along the way, I began to collect books and articles concerning miniature art with the thought of writing and publishing a miniature book on the subject. However, the manuscript languished since I am not an artist and could not technically present the material in the way it should be presented.

A few years later, I corresponded with Margaret Hicks (an artist who worked in miniature art) and was pleased to find that she was preparing such a miniature book. Mrs. Hicks has covered an enormous field very effectively and in 53 pages of text and color photos introduces the history of miniature art as well as bringing the reader up to date on this art form. Any one of the old and rare arts in miniature, such as: portrait miniatures, “the eye” miniatures, painting on buttons, scrimshaw, or miniature silhouettes are worthy of collecting—if they can be found, and afforded! But the more reasonable, and to my mind, more appealing works come from the modern artists and sculptors, a few of whose works are included in Margaret’s miniature book, *Art In Miniature* all in vivid color reproductions.



Regarding the all-important specification of size, Margaret Hicks has written, “The generally accepted image size in the major organizations in the United States is twenty five square inches or less and the subject portrayed one sixth or less of life size”. Early in the book, Mrs. Hicks traces the roots of “painting in little” to the Middle Ages, the monks and the illuminated manuscripts. Portrait miniatures, today, are eagerly sought as collectibles. Hans Holbein and Nicholas Hilliard were two of Europe’s noted painters, while Charles Wilson Peale enjoyed popularity in America.

Art In Miniature, this little art book was published to celebrate the 60th annual exhibition of the Miniature Painters, Sculptors, and Gravers Society in Washington, D. C. in 1993. Still a gem on the subject. Measurements of this miniature book are 2 7/8 inches wide x 2 5/8 high. There are 72 pages including 19 illustrations (16 in full color) as well as a United States commemorative 18-cent postage stamp, issued in 1981, which bears a likeness of Edna St. Vincent Millay, the poet. Glenore Case Richards painted the original art work that was used for the stamp.

A frontispiece illustration, in glorious color, shows a reproduction of a Bible miniature illumination. The printing, in red and black, is on a coated paper stock. A red border surrounds the title page, and a large red chapter initial begins the first page of text.

Bookbinding is by the master bookbinder, Don Brady, and is in a dark green cloth with green leather backstrip. Gold vertical striping accents the front and back covers. Further, the group’s logo is gilt-stamped on the front cover, while titling appears in gold on the spine. Splendidly rich marbled endpapers completed the package.

Margaret Talbert Hicks, 1923 - 2006, graduated from Temple University, and then taught in Philadelphia elementary schools. She followed her Army officer husband to his overseas assignments, studying art in Germany, teaching in American schools abroad and tutoring soldiers. When the family settled in Washington, D.C., she taught school for a year and then became a full-time artist.

Hicks specialized in miniature paintings of representational subjects, such as landscapes, still life and occasional portraits, painting mostly from life with small watercolor brushes and a magnifying glass, on finely woven canvases or wooden panels measuring 2 to 4 inches wide. Her paintings and other artwork were shown in exhibitions and galleries in Washington and Baltimore, London, Japan and the U.S. Embassy in Gambia. After becoming a full-time artist in 1967, she was also active in art organizations, serving as president of the Miniature Painters, Sculptors and Gravers Society (MPSGS) of Washington, the American Art League in Washington, and as an active member of Arts for Aging, the Miniature Art Society of Washington, the Arts Club of Washington and other arts and civic groups.

There you have it!



Editor’s Note: ‘Art in Miniature’ is also featured in Neale Albert’s book ‘Miniature Designer Bindings’ and is part of the special exhibition collection at the Grolier Club in New York City. The exhibition component was re-bound with a designer binding by master bookbinder Constance Hunter, Soquel, CA.



THOUGHTS ON COLLECTING BOOKS AS WORKS OF ART,

Complexity and Sequence:

By Peter Thomas

Editor's Note: This is the sixth installment of Peter's essay on 'Collecting Books as Works of Art'. Previously he has discussed an overview of the book components and more specifically the 'cover' as well as 'paper' and 'text', and artists' books; all in excellent detail.

When collecting books as works of art (rather than collecting books because of interest in the subject matter, author, shape, or size), 'complexity and sequence' are two important qualities that I would urge collectors to consider.

Sequence refers to the ordering of things, and the way they follow one after another as a continuous or connected series. Sequence is an essential tool in the book artist's artistic pallet. Tension and rhythm can be created by sequence. Relationships, consequences and juxtapositions can be explored through sequence. Sequence can be found both in the physical ordering of the pages and in the conceptual ordering of the words, ideas, and imagery included on those pages. The many possible ways to use sequence in an artists' book create the potential for great complexity and therefore great artistry is required to create a masterpiece, what I call a "Mona Lisa of the Book."

One of the few lectures I still remember from my college days was given in an "Aesthetics of Psychology" class. The professor spoke about how complexity effects aesthetic enjoyment. He presented a study where researchers had taken a simple wooden frame with nails pounded around the perimeter. They stretched a rubber band between two nails and asked a random group of people to use a scale of 1-10 to rate their aesthetic enjoyment of the resulting "rubber band artwork". Sequentially, more rubber bands were stretched between different nails and ratings taken. The result was a curve of ratings that went up and up as more and more rubber bands were added, until a certain point, when the curve precipitously dropped off. It turned out that complexity added to aesthetic enjoyment up to a certain point and then the work became too complex to enjoy.

Let me give some concrete examples of sequence and complexity using our book, *Shenandoah*. This is a simple accordion book, but to make it more interesting the paper was folded with an extra flap where it attaches to the endpage. Hiding behind the flap, in this unexpected place, is the colophon. The front side of the accordion has the illustration, a pochoir-like stenciled pulp-painting of a prairie landscape. The landscape is not all stenciled, the river is hand-painted, and covered wagons in the foreground were letterpress printed. When the pages are turned, the *sequence* of images tells a story, and when the accordion is stretched open the entire sequence creates a single image panorama. The text is placed on the back of the accordion, rather than the front, an unexpected location, and it is the refrain, rather than the first line of the song. The text is printed using two different vintage wood type fonts that are printed in multiple colors and multiple layers, causing them to become illustration as well as text. Our design decisions - the unique folding system, playing with the sequence of the book by altering the expected placement of text and illustration, illustrating with multiple techniques, using things like vintage printer's cuts and type as visual reference to the period of westward expansion, and the very loose visual and textual references to the title of the book - were all designed to create a more complex and enjoyable aesthetic experience for the reader.

With the ability to sequence, the artists' book goes beyond the ordinary three-dimensional limits of painting and sculpture, yet it has a concreteness that other sequential art forms like film

and music cannot achieve. A masterpiece of the artists' book can be enjoyed as a 'two-dimensional' object when viewed in a photograph, as a 'three-dimensional' object when on display in a glass case, and as a 'four dimensional' object when held and read. The artists' book, with so many possible forms of expression, is clearly the most complex and versatile art medium that exists. I believe that very soon artists will discover how to exploit these potentials to create works of art that today are still unimaginable. It seems very likely that by the end of the twenty-first century, paintings and sculptures will be gathering dust in museum storage rooms while the galleries will be full of artists' books. Perhaps some of those art works will be a 'Mona Lisa of the Book' that you have recognized and collected after reading these articles.

The next issue of *The Microbibliophile* will contain a summary of my thoughts on collecting books as art. 

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

MEET THE COLLECTOR:

By Melinda Brown

'Shakespeare in the Attic'

There is something about an attic that seems to draw one's curiosity. So it was with me, that while a day student at the University of Cincinnati, I lived with my great-aunt Mary. Aunt Mary was a spinster, as unmarried women were known in those days, but had collected enough stuff to make a visit to the attic of her home a great place in which to poke around. One of the most intriguing finds was, albeit it very worn, a small, leather-covered box containing miniature, leather-bound volumes of plays from the works of William Shakespeare. I was immediately drawn to it, never having seen books so small, or, at least not in such a set as those.

Thanks to Aunt Mary, this collection, published by the Knickerbocker Leather and Novelty Company was my first acquisition as a miniature book collector. It must be admitted, however, that at that point in time, I was completely unaware of the world of miniature books and thought of the little Shakespeare as simply something delightfully unique.

While on vacation a few years later, 1960 to be exact, my husband and I stopped at the museum gift shop, in Salem, Massachusetts. Lo and behold! What did I spy but a beautifully leather-bound miniature version of the *Inaugural Address of John F. Kennedy*, published by Achille J. St. Onge and selling for \$3.50. Now my curiosity was truly peaked. Shortly after returning home, I went to a local used bookstore and asked the owner what he knew about these little books. His response was that although he did not come across them too often, he just happened to have one, *The Inaugural Address of Dwight D. Eisenhower* and, additionally, a set of little pamphlets entitled the "Miniature Book Collector". Serendipity! I am on my way. The *Miniature Book Collector* was chocked full of tid-bits of information about miniature books as well as advertisements for new publications; not only that, it was published by none other than Achille J. St. Onge, edited by Ruth Adomeit, whose names I was becoming familiar to me.

"With pen in hand", I wrote a note to Mr. St. Onge, explaining my newly found interest in miniature books. One of the high points during my tenure as a collector was receiving his response welcoming me into the world of miniature books, so to speak, and which also included a miniature version of *Life* magazine.

Since then, there have been several moments that will always stand as highlights. One, now a part of my own personal miniature book lore, is the story of the trek in September, 1964 into Manhattan, from our home in Elizabeth, New Jersey with my four-year-old, to the Hammer Galleries. I had read, in *The New York Times*, of a sale of books from the library of Mrs. Eleanor Roosevelt, among which were a number of miniatures, previously owned by her husband, the late President Franklin Delano Roosevelt. Without going into *all* of the details, I will say that what I had thought would be a reasonably quick trip into the city and home again, turned into a long, arduous, literally all-day affair, on an unseasonably warm day, with a four-year-old in tow and lines that extended around the long New York City block. Once inside the gallery, it quickly became apparent to me that many, if not most of the miniature books I coveted were beyond my affordability. Looking back, it seems ironical that by today's standard few would be considered expensive. In reviewing the price list, I counted only 14 of the 162 items for sale that were listed between \$100.00 and \$150.00 and one at \$350.00. My purchase, *The Comfort of Piety* by Jeremy Taylor, cost \$25.00; nonetheless, as described in the catalogue, "*the manuscript initials, F.D.R.; E.R., written by Mrs. Roosevelt authenticate the provenance.*"

When we moved from New Jersey to the Boston area in 1973, one of the first miniature book people I met was Anne Bromer. I do not remember how it all came about, but it obviously became apparent to me that we lived not too far from one another. Anne invited me to her home in Watertown, where I was absolutely thrilled to visit *her attic* and to be invited to peruse, to actually handle, the tiny tomes in her collection. Anne and her husband David have since become the proprietors of a thriving rare book shop in Boston.

While in England, in 1984, I had the great, good fortune to join those other members of the Miniature Book Society, who have had the honor to meet the venerable Mr. Louis Bondy at his London shop located in Little Russell Square. Not only did he recognize my name, but also, he quickly pulled out a ledger showing my purchases from him, from the first up to that time. Happily, we were able to become reacquainted when he attended the MBS Grand Conclave, Cincinnati. 1989.

Accompanying my husband on his assignments in The Netherlands afforded me the opportunity to meet with the Thirkows of the Catharijne Press on several occasions and being welcomed warmly by Guus and Luce. Having the privilege of a private viewing and "tour" of the Biblioteca Thirkowiana Minor will always remain high on my list of pleasurable memories garnered while in pursuit of miniature books. 📖

Editor's Note: It all started with a trip up the stairs to the attic. Who else may be so privileged to have an F.D.R. miniature? Drop us a note, it would be of interest to everyone. Melinda's contact information is 145 Lexington Street, Weston, MA, 02493, E-mail: Minibks1@verizon.net

MEET ANOTHER COLLECTOR:

By João Lizardo

My name is João Lizardo, I am from Portugal. I am delighted to be able to introduce my cherished collection of miniature books to fellow microbibliophiles around the world!

I began collecting miniature books about 4 years ago. Here is how it all started. My professional activity concentrates on the development of projects that combine the performing arts with educational goals, and for several years, I have collaborated with many public libraries and schools all across Portugal. I was once conducting a workshop for school teachers and librarians,

and I happened to have included, in my presentation, some images of miniature books. I was struck by the immediate impact that these images had on my audience: they had never heard of miniature books, and were instantly fascinated. Then and there (I can still recall the exact instant!) something ‘clicked’ in my mind as I realized that miniature books could be put to good use in promoting children’s love of books and reading, and that they had enormous potential for the development of pedagogical activities.

So it occurred to me that it might be a good idea to try to put together a collection with the goal of eventually organizing a public exhibition of miniature books (something which, as I would soon discover, had never been done in Portugal), and to structure various events around it. On that very evening I went online, and after a bit of research I had bought my very first miniature book. (It had been published on the year I was born: a good omen, I remember thinking.) I was ‘hooked’.

The fact that I began collecting miniature books with the specific purpose of organizing an exhibition had, I think, its advantages. I began to familiarize myself with the subject, learning about the different relevant epochs and styles in the production of miniature books, and about important bookmakers, printers, binders, and publishers. Doris Welsh’s contributions to the history and bibliography of miniature books were precious guides, as were Louis Bondy’s *Miniature Books*, and Anne C. Bromer and Julian I. Edison’s beautiful volume. Happily, I was able to spend some time at Oxford and to conduct research at the Bodleian Library. I was fortunate enough to actually see and touch such beautiful and rare archive items as John Marshall’s *Infant’s Library*, an untrimmed copy of the famous ‘*occhio di mosca*’ *Divina Commedia*, and one of the original plates from which Eben Francis Thompson’s *The Rose Garden of Omar Khayyam* was printed in 1932.

From an early stage I sought to build a collection of miniature books that would be representative of the extremely rich and little-known history of these wonderful objects. After three years I had carefully put together an initial set of around 400 volumes that fulfilled this original goal. Meanwhile I had also developed my conception of the project. Together with the exhibition, which I decided to structure around different ‘themes’, it would involve guided mini-tours as well as a series of workshops for librarians, school teachers, and young students. The exhibition opened in Lisbon on November 2011, and it was warmly received. It is now scheduled in different Portuguese cities during this year, and you are very welcome to visit the project’s website at www.livrosminiatura.com.

Having first structured my collection with this project in mind, I have now begun to enrich it with items that more directly reflect my own personal preferences. Perhaps inevitably, I have developed a particular interest in Portuguese volumes. Information about Portuguese miniature books, however, is not that easy to unearth. I plan to conduct some research at the Portuguese National Archives, where some surprises may await us.

On this front, my collection already includes a few special items. One is Schmidt & Gunther’s edition of *Os Lusíadas* – an epic poem written around 1570 by Luís de Camões, one of Portugal’s greatest poets – with a beautiful filigree cover with embellishments evocative of my country’s maritime expansion. This has proved a popular volume among the exhibition’s visitors. One item, which I particularly like, is a mysterious edition of the *Carta Constitucional da Monarchia Portuqueza* printed in London in 1832. Even though the volume itself is a gigantic folio of 370x260mm, the printed area measures only 67x36mm. (It is mentioned both in Doris Welsh’s bibliography under the number 5816, and in Thompson’s *A Thimbleful of Books*, p. 19). I have not yet been able to discover what could have motivated the production of so singular a

volume – and I would be most grateful to hear from anyone who may happen to know anything about it!

Another personal favorite is the unassuming booklet *O Rapaz da Má Língua*, a short ‘moral tale’ addressed at children about a boy and his filthy mouth. I was able to rescue it from a dark, chaotic attic full of books in the old part of downtown Lisbon!

There are other items and anecdotes that I would love to share; I will save these discussions for another article in the future. I am very grateful to *The Microbibliophile* for this opportunity to present myself and my collection and to visit with you. It started as a professional project and has become a personal passion. I would certainly like to be in touch with microbibliophiles around the world, please feel free to contact me via either my E-mail or my regular mail address. João 

Editor's Note: Here or there.... Microbibliophiles, the world over, are people with a passion. João's contact information is, Rua Tenente Espanca, 23 3B, 1050-220 Lisboa, Portugal. E-Mail: joalizardo@gmail.com

GET THE INK READY: Start the Presses

Stephen Byrne, publisher of ‘The Final Score’ has let us know that he is almost finished with his new miniature, a humorous little piece by Thomas Hood describing the nature of an Irishman, and it should be ready before our next issue, look for the review. E-mail: sb@finalscore.demon.co.uk

Additional information to be included as it is available. If you are publishing a new miniature, please let us know the details so we can share a notice with everyone. 

LOOK AT THIS: Characters from Pages We Have Turned, February 7, 2012



Source = www.google.com

MINIATURE BOOK SOCIETY: Traveling Exhibit Location Information

The Miniature Book Society has an outstanding traveling miniature book display that is available for display at your local library, school, or organization. You can get a sneak preview of the display by visiting the MBS website: www.mbs.org. If you would like to learn about hosting the exhibit please contact Jim Brogan, contact information: jbrogan1@verizon.net.

February 15th, 2012, the MBS Exhibit began a multi month long mini tour of the libraries of the University of Alabama. The first stop is the Gorgas Library, 711 Capstone Drive, Tuscaloosa AL 35487. Contact Louis Pitschmann, Dean of Libraries for information or visit their website: www.lib.ua.edu/events

Message from Tuscaloosa:
http://blog.al.com/tuscaloosa/2012/02/traveling_miniature_book_exhib.html

TUSCALOOSA, Alabama -- Bring your extra thick reading glasses or binoculars to the **University of Alabama's** Gorgas Library starting Wednesday, when it plays host to the **Miniature Book Society's** national traveling exhibit from Feb. 15 through Sunday, April 15.

The exhibit is sponsored by University Libraries and the Alabama Center for the Book.

The Miniature Book Society created a national traveling exhibit showcasing modern masterpieces as well as historic examples of, literally, tiny books that generally measure around 3 inches by 3 inches. The traveling exhibit also includes books from the Miniature Book Society's annual competition.

Two University of Alabama students from the School of Library and Information Studies Book Arts Program entered the 2011 competition. Their books will be featured in the collection. Mary Elizabeth Watson's book "Cat Talk" measures 3 inches by 2 5/8 inches. It features images hand drawn and is printed from photographic plates. Timothy Winkler's book "Jumble" is 3 inches by 3 inches. It is a letterpress book printed with polymer plates and linocuts. The design is meant to represent a chaotic "mess" of ideas. Winkler is both author and illustrator.

To accompany the exhibit, four additional display cases will feature 22 miniature books from W.S. Hoole Special Collections Library's Book Arts Collection and information about the art of collecting miniature books.

A miniature book is considered to be one which is no more than 3 inches in height, width or thickness. Earlier this year, a miniature book from 1749, "T Oranje Geslagt," was priced at \$20,000 on a bookseller's website, according to UA.

The exhibit is free and open to the public. It can be viewed during regular library hours (7:30 a.m. until 2 a.m. Monday-Thursday; 7:30 a.m. until 6 p.m. Friday; 10 a.m. until 6 p.m. Saturday; and noon until 2 a.m. Sunday).

July 1st – August 23th, 2012, Asheville BookWorks, 428-1/2 Haywood Road, Asheville NC 28806. Contact information: (828) 255-8444, laurie@ashevillebookworks.com, www.ashevillebookworks.com

August 24th – 27th, the exhibit will be at the MBS Conclave in Asheville, North Carolina

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

BOOKSHELVES, G. for Grolier:

By Jim Brogan

Living in close proximity to Gotham City is certainly an advantage when it comes to visiting all of the museums, libraries, and cultural entices. One of the gems that has been part of the city since 1884 is the Grolier Club. The Grolier Club is a private museum, library, club that is dedicated to the many facets of fine books and printing. The object of the Grolier Club (to quote from its Constitution) is "to foster the study, collecting, and appreciation of books and works on paper, their art, history, production, and commerce." The club derived its name from the famous French bibliophile Jean Grolier (1489/90 – 1565).

January 21 dawned to be that rare snowy day here in New Jersey, but on went the coat and hat and off to New York Elaine and I went via the ever punctual train. The Grolier Club is but a short cab ride from Penn Station. Arriving, we were greeted in the warm friendly lobby by a staff person and within a minutes time the front door opened again, in came Neale Albert. Neale is a MBS member, past president of the MBS, a subscriber of *The Microbibliophile*, and a patron of the arts through his dedication to special bindings with miniature books.

We had never been to the Grolier before our current visit, which was arranged by Neale, a Grolier Club member, who offered to give us the guided tour of the entire club, many of the facilities and various rooms are only open to members and their guests. The entire building all six floors is dedicated to books and the book arts with various collections displayed throughout the main Exhibition Hall, The Library, with more than 100,000 volumes, the Rare Book Room, the Morris Room, The Dutch Kitchen, an actual colonial tavern moved from the clubs original building, the Phillipps Room, and the Council Room. The air of peace and tranquility pervade the club, but it is actually a very busy place. Many exhibits open to the public are presented each year, as the club has expanded its responsibility as a cultural institution of national and international stature.

‘Printing for the Kingdom, Empire, and Republic, Treasures from the Archives of the Imprimerie Nationale’ was the current exhibit that was being presented during our visit. The Main Exhibit Hall, a two story room, 23’ x 45’ is lined with glass enclosed brightly lit display cases. The exhibit highlighted the significance of the press, Imprimerie Nationale, and its influence on printing and the book arts from the 16th century to the present day. The exhibit showcased several thousand objects all classified as French *monuments historiques*, and never before been seen outside of France. Specific items on display included various punches, matrices, and type fonts from the days of Francois I to the current period. Engraved plates commissioned by Napoleon were displayed in all of their brilliance as well as various original manuscripts and artwork that lead the viewer through the process of bookmaking. Certainly a remarkable sight.

The next stop was the Rare Book Room; this is a special place especially for Neale. Neale does not claim to be a bibliophile, his unique approach to collecting miniature books is very unique – he collects miniature bindings as art. Over the last 15 or so years he has put together one if not the most formidable collections of miniature designer book bindings. Neale has continuously expanded his collection by commissioning many of the finest binders from all parts of the world. The process that he follows is that he sends a miniature book to a binder and asks that they ‘bind what you think is best for the book’, this is his only instruction. The results are breathtaking, a most treasured collection to be sure. Neale donated the collection to the Grolier Club in 2010 and it includes more than 250 examples of the finest designer bindings. The entire collection is housed and displayed in a special cabinet, which is installed in the Rare Book room. The cabinet contains

several drawers all sized to display the miniature tomes with special divided compartments and a glass top for each drawer that lets the books be viewed in all of their creative beauty. The list of books and their descriptions is far too extensive to pay it justice in our format but a complete catalog, *The Neale M. Albert Collection of Miniature Designer Bindings*, published by the Piccolo Press, is available from the Grolier Club and or the Oak Knoll Press, www.oakknoll.com.

Neale's warm hospitality brought sunshine to a snowy day and filled it with more information and visual excitement than you would think possible. Neale lives in New York, not too far from the Grolier, and extends his invitation for a personal guided tour of the Grolier Club to our readers. So whenever you may find yourself heading to New York let Neale know ahead of time and he will surely be able to adjust his busy schedule to take you on a *magical tour to be remembered*. 

*Editor's Note: Thank you Neale, The Grolier Club is located at 47 East 60th Street, New York, NY, www.grolierclub.org
Contact information for Neale Albert is: 815 Park Avenue, New York, NY, 10021, E-mail: mma8156@yahoo.com*

BOOKSHELVES, N. for NEWBERRY: by Gerald Bartholomew

A LETTER FROM THE NEWBERRY LIBRARY

Dear friends, Let me tell you about my literary adventures...

I took a cab from Chicago O'Hare directly to the Newberry Library, where my friend Ed would meet me at 5 PM. It was about 2 PM when I arrived. The building was elegant ... Baroque or Greek revival ... I cannot say for sure. The main entrance was arched stone with very detailed trim. The large blocks of stone which made up the building must have been delivered by Gulliver. I know you have seen it either in real life or in pictures. I had my bags with me and there was a lot of activity in the library lobby. The door attendant said I could use the lockers behind the rest rooms; however, my one large bag would not fit.

I came back to the lobby and noticed an empty bench outside the library's A. C. McClurg Bookstore. I left my bags on the bench and went into the store. It had mainly Chicago related books, but there were also cards and other paper items. Since I was nervous about leaving my bags on the bench, I did not spend much time in the bookstore. I wanted to go into the main library but since my bags would not fit in the lockers, I was in a quandary. I waited and watched for a few minutes, then noticed a large suitcase against the wall behind the entry gate. The attendant then saw my plight and said I could leave my bags there too. Passing through the gate with only my briefcase, I walked up three flights of stairs to the Reference Center. I needed to get a library card for the day. After registration, I was able to use the card catalogue... YES ... card catalogue! What a flashback to my early college days! I wanted to check on my recently acquired Bernard DeVoto book, *Mark Twain's America*; plus just see what other rare Twain items they had in special collections. I filled out the proper paperwork with the call numbers, etc. and then went to the fourth floor reading room where the special collections were housed. I gave the librarian my paper request slips, was assigned a seat, and told it would be a few minutes.

I looked out a window and saw a small park across the street. People were walking dogs and playing with children. It was a beautiful afternoon following a thunderstorm that morning. What am I doing in a library? That thought was running through my head as the attendant returned with my first request. She placed a small pad on the table in front of me and then carefully laid a book on it.

The pad was designed to hold the book in the open position without breaking the spine. I'm sure you have seen these. I had not until now.

While looking in the card catalogue, I had seen a rare Twain book, *Eye Openers*, which was one of those Hotten pirated editions from England in 1871. I have a paperback copy of it in only good condition, but had never seen another one. Now before me, nestled in its little book-rest-nest, was a beautiful book bound in green cloth with beveled edges and gilt lettering. I cautiously touched it and began examining the pages.

I looked up after a few minutes and noticed an elderly woman at the next table. She had on white cloth gloves, just like the ones Joel, the curator of rare books at the Lilly Library, had worn when I was at the Mark Twain collecting class. The woman was looking at a large elaborately decorated volume with gold trimmed covers and a locking latch to keep the book closed. It looked like an old Bible. I don't know if the white gloves were hers or if the Newberry Librarian asked her to use them in deference to the book. I was not asked to use any gloves. The woman was completely absorbed in her work, and it was only later I realized that this floor of the Newberry Library was also the genealogy center. She was obviously looking for ancestors.

Looking again at the small but beautiful book in front of me, I turned to the rear to see if the ads were dated correctly to be a first edition. They were. Also I saw that the last several pages ... maybe 10 or 20 ... were not opened! What I mean is that the pages were still attached at the top after having been folded over for binding. Usually the first reader would carefully cut them apart. This book was never even completely read! It would have been worthy of Nick Karonovich's [educator and famous Mark Twain collector] collection! I cannot recall which special collection it was from, but in the card catalogue, these books are identified by a code which tells you the name of the collection. It was usually a person's name, meaning that this book was once part of a private collection.

The book runner appeared again at my table with the other book I wanted to see. She also had another cloth nest which she carefully laid on the table beside the first one. This second book was a copy of DeVoto's *Mark Twain's America* which I wanted to see merely to examine the binding. I had recently bought a copy with a variant binding from an estate sale, and wanted to see if there were any other books with similar bindings. This book was in poor condition! The hinges were both cracked and the binding was loose. It had obviously been well-read! The binding did not match my special copy, but was just like the usual blue cloth ones normally seen. It was faded, with no dust jacket, and the title page indicated it was a reprint.

My watch read 4:30 PM. I caught the eye of the attendant and indicated I was ready to leave. She came to my table, fetched the two books, and disappeared behind the counter. I glance at the bible lady as I walked toward the door. She was still totally engrossed and did not notice anything around her. I hoped she was finding some good stuff! I left the reading room, walked down the four flights of marble stairs, browsed at the maps and pictures on the walls, and arrived back at the lobby. After a quick search of my briefcase, I passed the gate, collected my bags, thanked the attendant and departed.

I walked across the street to the little park I had seen from the upstairs window. Sitting on a bench, I watched the dog-walkers who seemed to come and go rapidly. I observed the buses and cabs speeding from stop light to stop light. Then I saw the black Corvette rounding the corner with its blinkers on, slowly making its way to the passenger pick-up zone. Ed waved from the driver seat as he pulled up, stopped, and opened the hatchback. I threw in my bags, got in the passenger side and said hi. As we drove off into the rush-hour traffic, he said, "So Jers, tell me about your adventures at the Newberry Library!" 📖

Editor's Note: The Newberry Library is located at 60 West Walton Street, directly across the street from Washington Square Park. The library is situated just a few blocks off historic Michigan Ave. and the area is beautiful and vibrant, filled with fine restaurants, shops, and nightlife, which you can take advantage of after your visit. The web address is www.newberry.org.

THE SMALL WORLD of MARK TWAIN:

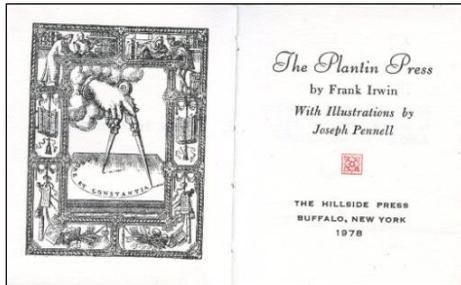
by Gerald Bartholomew

Editor's Note: Jerry Bartholomew is a member of the Miniature Book Society and an avid collector of miniature books about Mark Twain. He concludes his 4 part essay, in this issue, on the world of Mark Twain as presented in miniature books. Part 1 of his essay appeared in the September 2011 issue of 'The Microbibliophile' and discussed Jerry's Twain miniature books published between 1962 - 1984, Part 2 was printed the November 2011 issue, covering the period of 1985-2010. Part 3, presented in our January issue (Volume XXX, Number 1) was devoted to Twain books dealing with 'Comets' and 'People'. In conclusion, the journey continues; Part 4: highlighting 'Printing, The West, and Cigars' as well as his concluding remarks.

PART 4: 'Printing, The West, and Cigars'

PRINTING

26 Brief Lectures On The History Of Printing: 1974, authored by David Kaser, the Kitemaug Press printed this cute book using grey cloth over boards with a tan paper label, highlighted with endpapers illustrating several types of presses. Of course, the "26" refers to the letters of the alphabet, which are used to introduce each brief lecture, which is done in a four-line rhyme. The Colophon page reads, "About 175 copies were printed on the Pearl, and bound by Frank J. Anderson at the KITEMAUG PRESS."



The Plantin Press: 1978, The Hillside Press published this elegant little book written by Frank Irwin. Featuring ivory buckram over boards with gilt lettering and decorations, this work also has marbled end papers and several black and white illustrations. This book relates the story of a press in Europe, which occupied the same place for over 300 years.

Ottmar Mergenthaler's Marvel: 1986, The Xavier Press of Baltimore printed this book with brown cloth over boards with gilt decorations, it has a 32 cent stamp featuring Otto Mergenthaler laid in. Author R. C. Bellus traces the genius of "Mergenthaler's Marvel," which became known as the Linotype. It used the concept of a circulating matrix to place printing type, a sample of which is inserted into a pocket on the back cover of this miniature book.

The story of how the invention of the Linotype machine by Mergenthaler revolutionized printing is very interesting to the fate of Mark Twain, the businessman. James Paige, who also invented a typesetting machine, was financed by Twain for many years. The Paige Typesetter was a failure and forced Twain into bankruptcy.

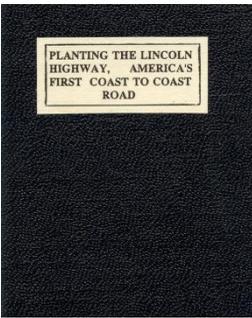
The Tramp Printer: 1987, published by the Ash Ranch Press, this tiny book is truly a wonder. Bound in black leather with fluorescence decorative covers, it also includes an original woodcut frontispiece by Don Hildreth, proprietor of the press. Authored by King Wilkin, a student at U. C. Berkeley, the story was first printed in 1937 in the "Literary Review." This beautiful miniature book was also issued in a deluxe edition featuring a matching protective box.

Mark Twain began his early life as a printer and tramped around the country much as the character in this story did.

Cartoons: 1989, printed by The Press of Ward Schori, this collection of cartoons reflecting the old days in a print shop was collected and annotated by John Nolf. The mini book is bound in tan leatherette and blind-stamped on the front and spine with the title. Red and black miniatures of some of the cartoons decorate the endpapers. The author is lamenting the disappearance of letterpress printing and wants to assure the reader that it is not totally forgotten.

Author's Proof: (nd) [no date], The Black Cat Press of Norman Forgue printed this nostalgia book written by Louis Zara. No date is given. Binding is brown leatherette with gild decorations. Top edge is uncut. Marbled end papers in front and back, plus a few black and white cartoons add some character to the book. This is another printer recalling the good old days.

THE WEST



The Lincoln Highway: 1997, REM Art Press printed this interesting miniature book. Pricilla Massmann wrote the text and C. Ernest Massmann illustrated the foldout map of the Lincoln Highway. This two-volume work discusses the history of the famous road and shows the route using a colorful stylized depiction of the central states. Both tiny volumes are housed in a red slipcase decorated by a silhouette bust of Lincoln.

This historic coast-to-coast road began by following the old stagecoach and pony express trails through parts of the western states such as Nevada, Utah, Wyoming, and Nebraska. Twain originally came out west to Carson City, Nevada, on a stagecoach with his brother Orion, who was named as Secretary of the Nevada Territory by President Abraham Lincoln.

The Pony Express 1860-1861: 1998, Clearview Press printed this three-inch-tall sturdy book. Rust colored illustrations on the cover and both pastedowns highlight this handsome book bound in tan cloth over boards. The frontispiece is a tipped-in 1960 4-cent Pony Express Centennial stamp. Subtitled “A Saga” on the title page, this description recounts the short history of the pony express from 1860 to 1861. Emphasis is given to the three founders, and to several famous riders and the stories of their exploits, which are well known. The colophon indicates a press run of 195 books.

A Tale of the Old West: (nd), the Black Cat Press printed this little book written by H. N. Ferguson. No date is given. It has a brown cover with gilt title and a depiction of a stagecoach on the front. The story tells of the famous stagecoach drivers of the past like Hank Monk, and then mentions one of the toughest drivers known—One-eyed Charley—who happened to be a woman!

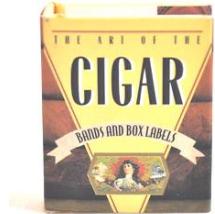
CIGARS

Gunga Din and the Betrothed: 1995, Tabula Rasa Press printed this Rudyard Kipling miniature book. It contains two short works, one of which is slightly “Twainian.” In “The Betrothed,” a

young man is struggling between his love of cigars and the love of his fiancé, who detests smoking. He makes his decision with this famous quote: “And a woman is only a woman, but a good cigar is a smoke.”

C is for Cigar: 1996, this ABC book of Cigars was “hand-made special” by JoAnna Poehlmann. A most ingenious and creative work, this literary effort actually looks like a cigar! It is $\frac{3}{4}$ inch tall and 3 inches long when closed. A cigar band holds it in that configuration. The cover is actually made from dried tobacco leaves. The book opens lengthwise to a full-sized cigar, and each letter of the alphabet is represented by a corresponding miniature cigar band attached to the adjacent page. A fabulous work of art, it just desires to be seen. 100 copies were produced.

The Art of the Cigar: 1997, this miniature hardbound book with decorated dust jacket is $2\frac{1}{4} \times 1\frac{3}{4}$, published by Ariel Books and written by Diane Stevenson. Tan cloth over boards and marbled end papers add to the style and class of this well-made miniature book. It not only displays cigar labels, but also documents the corresponding cigar box labels. In addition, yes, it does include the famous “Known to Everyone–Liked by All” Mark Twain brand; but it is in the very back of the book. I think the publisher just wanted to make sure everyone looked at all the pages!



REFERENCE

The Story & Catalogue No.1: Ash Ranch Press published this combination booklet in 1987. It is a small 10-page paper wrapper book with a blue and black decorative cover. It relates the history of how Don Hildreth got started in the miniature book business. Also included is a listing of the first three publications, which the press printed. One of these is Mark Twain’s *Coyote*, which was the first miniature book produced by the Ash Ranch Press.



Bibliography of the Ash Ranch Press: The Miniature Book Society published this in 1993. Black cloth over boards with decorative marbled end papers, the cover has a gold and black etching of a coyote, the press’s logo. This miniature book also has a frontispiece photo of Don Hildreth.

Miniature Books Published by The Press of Ward Schori: The Robert H. Goddard Library of Clark University in Massachusetts printed this catalogue in 1997 to celebrate the 35th anniversary of The Press of Ward Schori. This small paperback booklet lists 73 publications by Schori, including several Mark Twain items.

Comment concerning ‘dollhouse’ style miniature books:

I have several of these types of “dummies,” as some dealers call them, which are nothing but a few blank pages inside an illustrated cover. Called ‘dollhouse’ books after their use as decorative display in dollhouses, a few actually have printing inside, but it is nearly illegible. The printer and publisher, if you can call them that, are unknown. I have three *Tom Sawyer* dollhouse books which

are similar to the above description. I also have a set of six matching miniature dollhouse volumes. They are actually quite good-looking, but again, no content. Lastly, I have also seen an advertisement from “Novel Idea by Santa’s Workshop” which lists a 10-volume set of Twain’s classic works. Listed as 7/8 x 3/8 inch, they are also blank inside, and appear to all have the same cover.

Additional Mark Twain miniature books that I do not have but I am looking for:

- *Hunting the Deceitful Turkey* (Borrower’s Press)
- *Buffalo Who Climbed the Tree* (Borrower’s Press)
- *Adam’s Diary* (Deluxe copy, Lime Rock Press)
- *Connecticut Yankee* (Pennyweight Press)
- *Prince and Pauper* (Pennyweight Press)
- *Tom Sawyer* (Pennyweight Press)
- *Woman* (Powers Press)
- *Autograph: Mark Twain* (Margaret Challenger)
- *Edward Mills and George Benton* (Roger Huet)

CONCLUSION:

My essay has described my collection of publications about the written work of Mark Twain and the expansion of the Twain genre into what I describe as ‘Twainiana’, that being additional publications that provide readers with more background and more detailed information that is related to Mark Twain. I need to caution collectors to use care in defining their parameters for genre expansion. If the criteria are too general or expanded beyond the acceptable boundaries of a particular genre, then you will start allowing any topic to infringe upon your collection. For example, I bought a book about Galileo, thinking he was connected with the astronomy of Halley’s Comet. However, I could find no such relationship. Similarly, I bought a book by Ben Franklin on papermaking, hoping to connect it to printing; but it was also a stretch. Well, everyone has a few extra books on the shelf that should maybe be moved into the box marked ‘To be traded or gifted!’ Be selective and keep looking. As Cadillac Jack says, “anything can be anywhere!”

One thing: The task will never be completed. Adding new parameters to the collecting criteria only extends the range and time needed to finish the job. It also justifies the search for and purchase of additional miniature books, which is not that bad, since that is the reason that we are called ‘collectors.’ It is almost the driving force behind the reason for our activity. **Good Luck and Good Collecting!** I am sure you will meet a few new friends along the road. 📖

Editor’s Note: Jerry would love to hear your feedback and comments concerning Mark Twain and this special genre of miniature books. Thank you Jerry for a wonderful essay and this special glimpse into your collection about Mark Twain. Contact information: Jerry Bartholomew, 1655 Windridge Dr., Carson City, NV 87706, E-mail jerrybartholomew@att.net

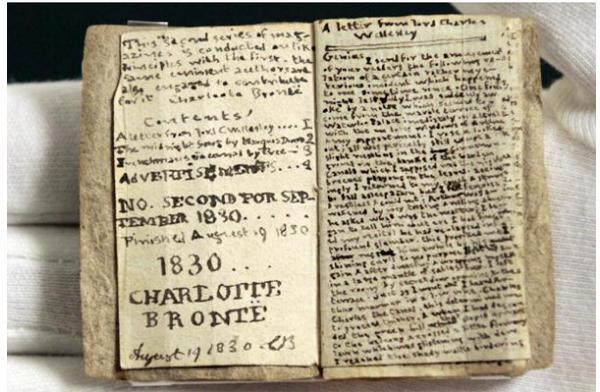


RECORD SALE of AN EXPENSIVE MINIATURE BOOK: by Gail Curry

An interesting note about Charlotte Brontë's writing as a child. She and her siblings wrote stories set in the imaginary 'Glass Town'. A miniature manuscript recently sold at Sotheby's for \$1.1 million. *The Young Men's Magazine. No. 2 [Second Series]*, written in August of 1830, contained 4,000 words on 19 pages and measured approximately 2.4 x 1.4 inches. It was written when Charlotte was 14. Its location is listed as 'untraceable' in *A Bibliography of the Manuscripts of Charlotte Brontë*. The manuscript surfaced and was sold to the French Musee des Lettres et Manuscrits, outbidding the Brontë Parsonage Museum, which wanted it very much for their collection. 📖

Following from: www.huffingtonpost.com/2011/12/15/charlotte-bronte-manuscri_n_1151819.html

LONDON — An unpublished Charlotte Brontë manuscript has sold for a record 690,850 pounds (\$1.1 million) at auction, more than double the expected price, Sotheby's auction house said Thursday. *The Young Men's Magazine, Number 2*, was written in 1830 — when the author was 14, 17 years before she wrote "Jane Eyre." It is set in Glass Town, the earliest fictional world created by the Brontë siblings. Sotheby's had predicted the manuscript would sell for between 200,000 and 300,000 pounds, but said Thursday the final sale price set new auction records for Brontë and for a literary work by any of the Brontë sisters. The auction house said that the Musee des Lettres et Manuscrits in Paris placed the winning bid following "a tense bidding battle." The museum will exhibit the work in January, it added. The manuscript, which Sotheby's said had never been seen by scholars until its appearance at auction, is tiny. It contains more than 4,000 words on 19 pages, each measuring around 1.4 inches (35 millimeters) by 2.4 inches (61 millimeters). Gabriel Heaton, Sotheby's senior specialist in the books and manuscripts department, said the manuscript, featuring a "colorful tale of murder and madness" which includes a precursor to one of the most famous scenes of "Jane Eyre," marked Charlotte Brontë's "first burst of creativity" and provided "a rare and intimate insight" into a great literary mind.



Editor's Note: The Musee des Lettres et Manuscrits is now exhibiting the Brontë manuscript. Their location is 222 Boulevard Saint-Germain, Paris, France, 75007



"I would be rather poor in a cottage full of books than a king without a desire to read"

Thomas Babington Macaulay

UPCOMING EVENTS:

Dickens and London, To celebrate the 200th birthday of Charles Dickens, the Museum of London has organized a large Victorian exhibit totally dedicated to the author, the first major Dickens exhibit in the UK in 40 years, now till June 10th, 2012, www.museumoflondon.org.uk

Westmount Antiquarian Book Fair, March 11th, 2012, Montreal, Canada, www.defreitasbooks.com

Ephemera 32 Fair & Conference, March 16–18th, 2012, Old Greenwich, CT, www.ephemerasociety.org

Vermont Antiquarian Book & Ephemera Fair, March 25th, 2012, Burlington, VT, www.vermontisbookcountry.com

Michigan Antiquarian Book & Paper Show, April 1st, 2012, Lansing, MI, www.lansingcitypulse.com

Albuquerque Antiquarian Book Fair, April 6–7th, 2012, Albuquerque, NM, www.unm.edu

New York Antiquarian Book Fair, April 12–15th, 2012, NYC, www.hq.abaa.org/books/antiquarian/eventsall.html

Manhattan Vintage Book & Ephemera Fair, April 13–14th, 2012, NYC www.hq.abaa.org/books/antiquarian/eventsall.html

Great Eastern U.S. Spring Antique Advertising, Book & Paper Show, April 28–29th, 2012, Allentown, PA. www.allentownpapershow.com

Bookbinding Fair, Belgium, Sint Niklaas, annual in Spring in 2012, on April 15th – Sunday, organization Ida Schrijver - info: www.boekbindbeurs.nl

SPECIAL EXHIBIT, ‘Brush Up Your Shakespeare, Miniature Designer Bound Books, from the Collection of Neale M. Albert’, John Rylands Library, Manchester England, June 29th through July 27th, 2012, info: www.library.manchester.ac.uk/

The MBS Conclave XXX, Asheville, North Carolina, August 24th – 27th, 2012, details and pictures are available at the website, www.mbs.org

Bookbinding Fair, Germany – Keulen, annual in Autumn in 2012, October 21st – Sunday, info: www.boekbindbeurs.nl

BookArt Fair, The Netherlands, Leiden, annual in November in 2012, probably on November 3rd and 4th, organization, Stichting Handboekbinden and Drukkers in de Marge. – info: www.stichting-handboekbinden.nl

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #36, approx. 100 items offered, many color images, wonderful selection of fine miniatures (US and foreign books as well), distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Tracy Bradbury Miniature Books, Catalogue #60, 16 pages, 201 miniature book items offered, including 8 additional reference books, black and white presentation with several fine images, all books organized by press name, excellent descriptions and notes, Brooklyn, NY, E-mail: bradburyminibooks@gmail.com

Bromer Booksellers, with excellent descriptions and photographic representations, a joy to view; E-Catalogue 18, 'Godfather of Fantasy', 23 items
E-Catalogue 19, 'Oddballs', 23 items, 3 miniatures
E-Catalogue 20, 'Signed by the Author', 30 items, 3 miniatures
E-Catalogue 21, 'Children's Books', 32 items, 3 miniatures
Boston, MA, www.bromer.com (*new redesigned web site, take a look!*)

Michael Garbett Books, Michael sent me an interesting 'Hello' a few days ago saying that he has recently updated portions of his website. Not a catalog per se but certainly pointing toward the availability and sale of miniature books. An example of his information:

We deal in general antiquarian books, with a strong specialism in Miniature Books. We are a keen supporter of the Miniature Book Society, and travel to the United States several times a year to exhibit. We particularly like unusual and interesting bindings, on all sizes of books, and would always have some examples in stock. www.mgbooks.co.uk

These catalogues are the book collectors best friends, call or write a bookseller and make a new friend.

PUBLICATIONS EXCHANGED:

Book Source Magazine, January/February 2012, Volume 28, Issue Number 2, great small format magazine with all sorts of 'book news' including many articles as well as information about auctions, libraries, book care, etc.
Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,
E-mail: bsm@windstream.net, or www.booksourcemagazine.com

Fine Books and Collections Magazine, Winter 2012, Issue 10.1, A large format, full color, glossy magazine devoted to fine books, collections, and printing.
Contact information: Rebecca Berry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,
E-mail: Rebecca@finebooksmagazine.com or www.finebooksmagazine.com

Miniature Book Society Newsletter, No 88, November 2011, membership information, book activities, educational articles, and miniature book information;
Contact information: Joan Boring, Editor 3204 Wildwood Road, Middletown, OH 45042 USA
E-mail: joboring@gmail.com or www.mbs.org

CLASSIFIED WISH LISTS:

As a feature for subscribers, the Microbibliophile will offer a classified listing service with each issue. Each message should be no more than 250 characters. Send your information to the Editor for inclusion in the next issue.

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

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989,
Contact information: E-mail: kkbakunas@gmail.com

Karen Nyman is looking for 3 volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Arthur and George*, *Jacob the Fisherman*, etc., and *Julia and the Dog*, etc.
Contact information: E-mail: karennyman2@cox.net or call 619-226-4441.

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

Caroline Brandt is looking for two volumes in the Daisy & Dot series by Aunt Fanny (Buffalo: Breed & Lent.1866): *DAISY Part II and Dot*. Also *DAISY Part I*, as my copy has damage to one page of text. Call 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

Darleen Cordova is looking for the following Andre Kundig books: *Pensees de B. Constant* (1980), and *Pensees la Musique* (1981). Also, *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of 6 books had 2 copies of "Exploring the Last Frontier" by George Meredith, Portland, instead of the Gutenberg title.
Contact information: E-mail: c.cordova@sbcglobal.net.



Stephen Byrne is looking for two Gleniffer Press books; "*3 Point Gill Titling Catalogue*" and "Willie Winkie".
Contact information: E-mail: sb@finalscore.demon.co.uk

Henry Hurley is looking for miniature angling books and information about titles that he does not have. (please see article in *The Microbibliophile*, Volume XXX, Number 4, July 2011)
Contact information: E-mail: info@hurleybooks.com

Melinda Brown is seeking *The Microbibliophile*, complete sets, volume 1 through volume 3.
Contact information: E-mail Minibks1@verizon.net

Jim Brogan would like to find two volumes from REM publications; REM Miniatures, *A Record and A Sampler, Part IV, Sample sheets*, 'Miniature scroll with decorative wrapper and tie ribbon, 1 15/16" x 6'.
Contact information: E-mail: Jbrogan1@verizon.net

Jim Brogan would like to find the following issues (original as printed) of *The Microbibliophile* to complete our archive: Volume 14 (#4)1990, Volume 18 (#2)1994, Volume 20 (#1, #2, #3, #4, #5)1996, Volume 21 (#1, #2, #3)1997
Contact information: E-mail: Jbrogan1@verizon.net

ERRATA:

As life goes on and we deal with the complexity of all the things that are in our lives and in particularly the world of publishing *The Microbibliophile*. We do sometimes have a need to correct and or update what was previously published. Please feel free to contact me with anything that you think is not correctly stated because feedback is a good thing and to accept it is better.

Shillings and Pounds: I incorrectly stated some details of the denominations which were part of the British monetary system, in our January 2012 issue. The information provided here reflects the monetary system prior to 1971. Firstly, a pound was 20 shillings. A guinea was 21 shillings. The use of a guinea was declining, used mostly in the cost of high end articles, and in determining professional fees. The whole system was farthings (4 of which was a penny), a halfpenny (or ha'penny) was 2 to the penny. Thre'pence was three pennies, and sixpence was a sixpenny piece. Also utilized were shillings, a two shilling piece (a florin), a two-and-six (half-a-crown). Lastly, the abbreviation for penny was 'd', as in 1d., not 'p' as it is today.

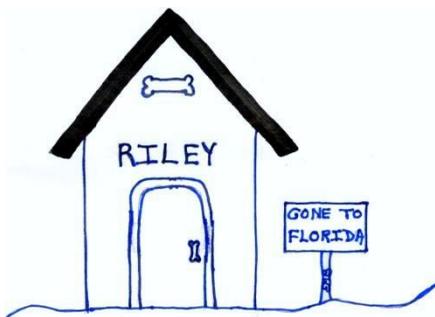
Henry Hurley, Bookseller
Selling Books since 1966
Miniature & Angling Books Bought & Sold, also
Vintage Fishing Tackle



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Catalogue postpaid \$20.00
info@hurleybooks.com

“Books are the quietest and most constant of friends; they are the most accessible and wisest of counselors, and the most patient of teachers.” **Charles W. Eliot**

CLOSING IMAGES: 'Spring is Com'n Soon'



2012 SUBSCRIPTION and ADVERTISING RATES

THE MICROBIBLIOPHILE© welcomes letters to the Editor, display and classified advertising, and all news about miniature books, miniature book publishers, authors, printers, binders, and the book arts. Please contact the editor for further information about submission of articles for publication and subscriptions. Email: editor@microbibliophile77.com (Deadline for May issue is April 1, 2012)

2012 Advertising Rates: (per issue)

Full Page - 5.50" x 7.50" \$100.00

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One Quarter Page - 2.75" x 3.75" \$30.00

Classified - Up to 250 characters included nulls, no charge!

Business Cards - \$15.00 per year

2012 Subscription Rates: (6 issues per year, First Class mail)

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