

THE MICROBIBLIOPHILE®

A Bimonthly Journal About Miniature Books and the Book Arts

Vol. XXXI No. 3

MAY 2012



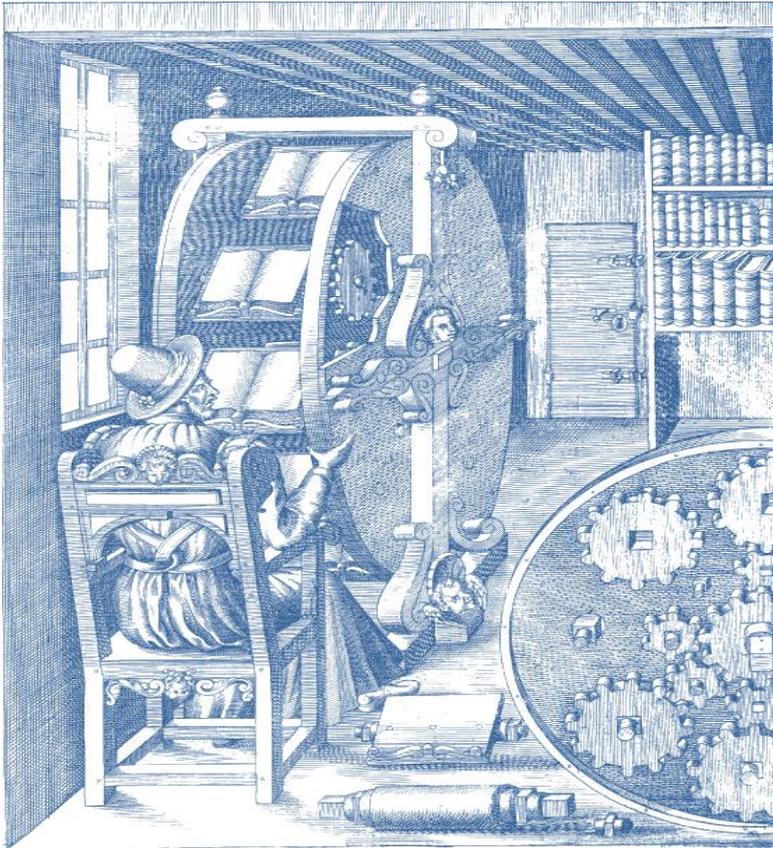
Spring is in the Air

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A Leisurely Afternoon with the Reading Machine

Le diverse et artificiose machine del Capitano Agostino Ramelli
(The various and ingenious machines of Captain Agostino Ramelli) c.1588



“This is a beautiful and ingenious machine, very useful and convenient for anyone who takes pleasure in study, especially those who are indisposed and tormented by gout. For with this machine a man can see and turn through a large number of books without moving from one spot. Moreover, it has another fine convenience in that it occupies very little space in the place where it is set, as anyone of intelligence can clearly see from the drawing. This wheel is made in the manner shown, that is, it is constructed so that when the books are laid on its lecterns they never fall or move from the place where they

are laid even when the wheel is turned and revolved all the way around. Indeed, they will always remain in the same position and will be displayed to the reader in the same way as they were laid on their small lecterns, without any need to tie or hold them with anything. This wheel may be made as large or small as desired, provided the master craftsman who constructs it observes the proportions of each part of its components. He can do this very easily if he studies carefully all the parts of these small wheels of ours and the other devices in this machine. These parts are made in sizes proportionate to each other. To give a fuller understanding and comprehension to anyone who wishes to make and operate this machine, I have shown here separately and uncovered all the devices needed for it, so that anyone may understand them better and make use of them.”

Editor's Note: Reference <http://dmd.mpiwg-berlin.mpg.de>

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A Bimonthly Journal About Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

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Volume XXXI, Number 3

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Special Features:

Dingbats, Where Did These ‘Little Pictures’ Originate?, by Jim Brogan	10
Dingbats That I Have Known, by Tony Firman	12
Miniature Books Press Names, Part Two, by Jim Brogan	14
Looking Back, <i>Winkle on Ice</i> , by Charles Dickens, commentary by Jim Brogan	15
Recipes From The Microbibliophiles, by Bettina Mead and Miriam Owen Irwin	17
Robinson Jeffers, Tor House and Hawk Tower, by Robert F. Orr Hanson	19
Thoughts on Collecting Books as Works of Art, Summary Thoughts, by Peter Thomas	21
Are My Books Getting Rusty?, by Jim Brogan	22
Lincoln’s Devotional, by Melinda Brown	25
Miniature Book First Aid, by Joan Knoertzer	27
Book Arts and the University of Alabama, by Sharon Sharp	31
Mark Twain and Charles Dickens, by Gerald Bartholomew	33
The First Incunabula, Peter Thomas, Paul Needham, and Arno Gschwendtner	34
Brushing Up Your Shakespeare, by Neale Albert	39

Book Reviews:

EMMA, by Jane Austen, published by Tony Firman	5
Baba Yaga, published by Pat Sweet	6
Gulliver’s Travels, by Jonathan Swift, published by Tony Firman	7
An Irishman, by Thomas Hood, published by Stephen and Marian Byrne	8
The Neale M. Albert Collection of Miniature Designer Bindings, published by Neale Albert	9

Departments:

Get the Ink Ready, Start the Presses	26
Bookshelves: The Free Public Library of Philadelphia & Gorgas Library, University of Alabama	28
Meet the Book Artist, Sharon Sharp	34
Upcoming Events	37
Catalogues Received	38
Publications Exchanged	38
Classified	40
Errata	41

The Microbibliophile

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

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James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Wow, time does fly when you are having fun, our current issue Volume XXXI Number 3 is our tenth issue produced since we have restarted our publishing adventures with *The Microbibliophile*. Included within this issue is another selection of articles that this editor hopes the reader will find informative and enjoyable as well as add to your knowledge of the world of miniature books. Our last issue talked about press names and as expected we have a few additional items to add to our original list. ‘Dingbats’, those interesting ‘little pictures’ that printers sometimes add to their work, as a mark of personalization, is the subject of our theme this month.

Peter Thomas continues his discussion about the finer points of collecting miniature books. Jerry Bartholomew talks about a ‘chance’ meeting that could have had Mark Twain make the acquaintance of Charles Dickens. Character development within the world of Dickens continues with an article about ‘Winkle on Ice’ and the Pickwickian adventurers. Additionally, there are four reviews of recently published miniature books, as well as a wonderful collection catalog/reference volume that I hope you enjoy, a ‘book about books’.

Our visit to the Philadelphia Free Public Library to see their current Dickens exhibits was outstanding. The Bookshelves Section shares with you the sights and wonders of the adventure. Bettina Mead has provided us with a most interesting list of her collection of miniature cookbooks. Miriam Owen Irwin talks about her hands-on experience with publishing cookbooks. Joan Knoertzer has provided a glimpse of things to come with a short article about the care of miniature books and what you need to know in a ‘book emergency’. Melinda Brown talks to us about *Lincoln’s Devotional*.

Next year, 2013, is the 100th anniversary of the birthday of Achilles St Onge. What are your thoughts about a series of articles addressing St Onge, his books, the variant editions, and the collections? Please let me know about your suggestions and ideas. St. Onge is certainly one of the giants of the ‘Golden Age of Miniature Books’. I am sure that there are plenty of stories to be told, one that comes to mind is how St Onge visited 10 Downing Street and found out that Winston Churchill collected gold fish, the things a bibliophile will do to get an author’s autograph. I would have loved to have been the fly on the office wall to hear that conversation.

Book collecting is certainly a special kind of experience, and collecting miniature books is an extra special experience, maybe because of the smaller community of collectors or the books themselves. I am not sure what it is but it is certainly a joy of life. What do you think; I would love to hear your thoughts about why you collect miniature books. There was an interesting series of ‘front page’ articles, as part of the ‘LXIVMOS’, by James D. Henderson, which essentially asked that very question, ‘Why Collect Miniature Books?’ I have often thought about what it takes to be a great collector. Maybe the joy of collecting is in fact that as a collector, you have identified the type of books you like, be it a binding, author, press, or whatever other attribute is your bright star. That ability that each collector has found for themselves, to identify the seeds of enjoyment, which can then be germinated, represents, to me, the greatness of the collector. Hopefully *The Microbibliophile* helps to grow your garden thru the seasons of life.

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 will be expecting your notes when I open the little brass door of Box 5453.

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



Food For Thought:

“If a man empties his purse into his head, no one can take it away from him. An investment in knowledge always pays the best interest.” Benjamin Franklin

MINIATURE BOOK REVIEWS:

Emma, by Jane Austen, 1815, originally published by John Murray, this miniature is published by Plum Park Press, Tony Firman.

Emma is a classic novel entwining the perils of misconstrued romance. As with her other novels, it was published anonymously and was not exactly a best seller as a contemporary novel, selling only about 1500 of the 2000 books in the first printing. As is the case with many classics, they seem to come to life after the death of their author and then are subjects of academic scrutiny. It has been said the Austen earned only 40 pounds from this novel during her lifetime; she did die at an early age of 42 years.

Austen, with *Emma*, explores the concerns and difficulties of genteel women living in Georgian-Regency England; she also creates a lively comedy of manners among her characters. Volume 1 opens with the youthful Emma Woodhouse, whose long time governess and friend Miss Taylor has just been married to Mr. Weston. Emma takes solace in being left alone with her aging father by claiming that she made the match between Miss Taylor and Mr. Weston. Volume 1 unfolds with the details of life as we are introduced to Mr. Knightly, Mr. Woodhouse, Miss Smith, Mr. Elton, and many less important characters.

As was the fashion in England in the early 19th century, *Emma* was published as a “triple decker”, a book presented in three volumes. Emulating the original format and fashion this Plum Park Press miniature book version of *Emma*, will also be published in three volumes. The first volume consists of 260 pages which cover chapters I – XXVIII. According to the publisher’s advance information, Volumes II and III will be published in May and July of this year and will be uniformly bound in a bright red Sturdite, with a black spine label using gilt lettering. When the third volume is issued a decorative slipcase will also be provided.

The copy that we reviewed is of the highest quality of binding. The endpapers display a photo of the house at Chawton, Hampshire, where Jane Austen lived the final years of her life. The dimensions of this miniature book are 3” x 2 ³/₁₆” x ³/₄”. The other volumes will be the same size following the equal division of content from the original publication. The text is set in a 6 point Bulmer, a typeface that was designed in 1790 and was relatively new when *Emma* was published. As is the case with all of the Plum Park books we have reviewed, the text is clear and easy to read, a fine addition to your miniature classics library. The edition is limited to 12 copies, each volume \$35, plus shipping. 📖



Endpaper design

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

Baba Yaga, 2012, published by Pat Sweet, BoPress Miniature Books. *Baba Yaga*, what is this book about? I have to admit I was not familiar with the name when I opened the little box that arrived from the very creative Pat Sweet. Upon opening the book the first paragraph reads “She



Illustration from *Baba Yaga*
Nicholas Roerich, *Izba smerti*
(Hut of Death, sketch, 1905),
an artistic expression of burial
tradit

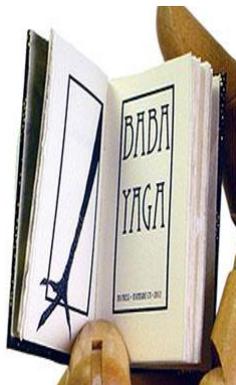
rides the wind in a mortar and rows with the pestle, and uses a broom to sweep away her tracks. She has steel teeth. She lives in a hut with no windows or doors that hops around on chicken feet. She is a cannibal, a Crone, a witch, a guide, and a friend in need.” That is certainly enough to get your attention.

The name of Baba -Yaga is composed of two elements. *Baba* means "old woman" or "grandmother" in most Slavic languages; it is derived from ‘babytalk’ and often has come to have pejorative connotations in modern Slavic languages. The second element, *Yaga*, is from Proto-Slavic which is probably related to Lithuanian *ingis* ("lazybones" or "sluggard"), or Old Norse *ekki* ("pain"), or possibly Old English *inca* ("question, scruple, doubt; grievance, quarrel").

Baba Yaga, the character and subject of this book, is sometimes shown as an antagonist and sometimes as a source of guidance; there are stories in which she helps people with their quests and stories in which she kidnaps children and threatens to eat them. Seeking out her aid is usually portrayed as a dangerous act. An emphasis is placed on the need for proper preparation and purity of spirit, as well as basic politeness. It is said she ages one year every time she is asked a question, which may explain her reluctance to help.

Russian folktale characters like the ambiguous Baba Yaga are unique to Slavic tradition. She is not always a witch, although in this Hansel and Gretel variation she is very much like one. The tale unfolds with the classic story of the two stepchildren being sent away by the plotting stepmother. The children befriend the animals of the forest and overtime outsmart Baba Yaga with their kindness. Baba Yaga tries in vain to follow the children through the gate that will lead them home to their loving father but she cannot make the transition from her evil ways to those of goodness. When the children return home they explain to their father what happened to them. He banishes the wicked stepmother away and begins to live a new life with his good children. These

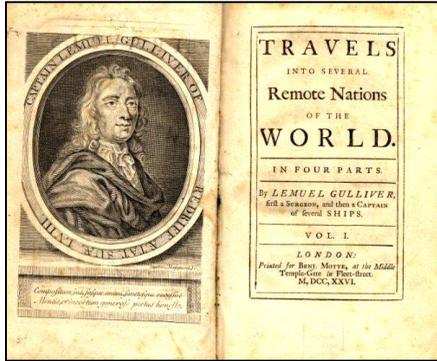
folk tales still carry the chilly shadow of the pre-Christian forest, and a happy conclusion can never be guaranteed.



The book is illustrated with antique woodcuts with text and illustrations printed on a cream color Mohawk superfine paper, and bound in black Japanese paper printed with starry clouds, and a black leather spine with raised bands. The text is printed with a Goudy Bookletter 1911 (5pt) font, and the decorative initials are Eccentric Std. The book is presented in a slipcase, bound in the same paper, and with an overlay of tanned chicken leg skin dyed a dusty black. There is an antiqued brass leaf attached to the spine of the case. The book is 2 ¼” x 1 ⅜” and contains 48 pages and 12 illustrations, the press run is limited to 20 copies, \$95. 📖

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

Travels Into Several Remote Nations of the World, by Jonathan Swift, 1726, originally published by Benjamin Motte, London, this miniature set is published by Plum Park Press, Tony Firman. The most recent published volume to the set is Volume III. Tony Firman has produced three of the four volumes of this set to date and the fourth volume is scheduled to be released in August of 2012.



Frontispiece and Title page, from the original publication

The original publication was published, in four parts, anonymously, hence the name of Lemuel Gulliver on the title page. The actual author, we have come to learn over time was Jonathan Swift, an Irish writer and clergyman. There was a distinct possibility that the ruling government would find the book objectionable. Realizing that he held the contents of a best seller in his hands, Swift's publisher divided the text across five different printers to insure himself against any piracy. The book has never been out of print since its original publication almost 300 years ago.

GULLIVERS TRAVELS, the generally accepted but shortened title, recounts the story of Lemuel Gulliver, the main character, a practical-minded Englishman trained as a surgeon who takes to the seas when his business fails. In a deadpan first-person narrative that rarely shows any signs of self-reflection or deep emotional response, Gulliver narrates the many and diverse adventures that befall him on these travels. Gulliver's adventure in Lilliput begins when he wakes after his shipwreck to find himself bound by innumerable tiny threads and addressed by tiny captors who are in awe of him but fiercely protective of their kingdom. The travels continue across the four volumes:

- Vol. I, "A Voyage to Lilliput",
- Vol. II, "A Voyage to Brobdingnag, Luggnagg, Glubbudubdrib, and Japan"
- Vol. III, "A Voyage to Laputa"
- Vol. IV, "A Voyage to the country of the Houyhnhnms"

Gulliver's Travels is about a specific set of political conflicts, but if it were nothing more than that it would long ago have been forgotten within the annals of time. The staying power of Swift's work comes from its depiction of the human conditions painted through the characters and its often despairing, but occasionally hopeful, sketch of the possibilities for humanity to 'rein in' its baser instincts. Gulliver's Travels is an all time classic of reading enjoyment. If you have not read this book please take the opportunity and brace yourself for an unforgettable travel journey.

The Plum Park Press volumes are bound with a unique antique-like color world map representation, different for each volume and are protected by a clear dustjacket carrying the title



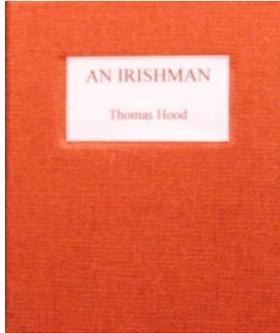
Cover and endpaper design

on the front, the volume number on the spine and an image of a sailing vessel on the rear cover side. The 'cover map' is also used for the endpapers.

The volumes are all complied with the fine quality that we have come to expect from Plum Park Press. The size of the volumes is $2\frac{15}{16}$ " x $2\frac{1}{4}$ ". The third dimension of volumes I and II is $\frac{9}{16}$ ", Volume III is $\frac{1}{2}$ ", the page counts are between 160 and 180 pages across the volumes. Each volume is published in a press run of 12 copies, \$40, plus postage. 📖

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

An Irishman, 2012, published by The Final Score, Stephen and Marian Byrne. Originally authored by Thomas Hood, a British poet and writer (1799 -1845) and published by Charles Tilt, London, 1834. It was a tough life to live being an Irishman during the British Victorian period. Hood's depiction of an Irishman, not always complimentary, but described in Hood's witty style and with an 'under-current' of sympathy. The book sums up what many British people in early Victorian times thought of a typical Irishman. Hood created a series of articles, one of which was *An Irishman*, within his *Comic Annual*, a popular form of contemporary publication, which spanned several years, 1830 – 1842, eleven volumes in total. He treated all of the leading events of the day, in caricature, with no personal malice toward any subject. One of Hood's comments from the Preface of the *Comic Annual* is "It will of course be objected as heretofore, by certain reviewers, that my pages swarm with puns; but having taken out a certificate to shoot folly as it flies" he carries on.



An Irishman is certainly a collection of wry life depictions that touch many subjects; Philosophy, 'a man with two ideas – no better than one', Politics, 'a man who sits on both sides of the House at once'. The discussion around politics continues with 'He holds the Emerald Isle to be the brightest Ruby in the British Crown; and recommends England and Ireland to unite in repealing the Union'. Religion, Hospitality, Amicality, Love, Fortune, and lastly Spirit are all part of the ongoing subject descriptions pointed toward the Irishman. As you read, Hood covers every aspect of life with his written words. There are five illustrations, in this tome, which add a comic visual level of interpretation to the text. I am sure that when originally published the illustrations were considered accurate representations and 'right on the mark' by the Victorian readers. The illustrations were part of the original publication but are credited to *Hood's Gems in Prose and Verse* (Ward, Lock, Bowden and Co. c.1890).

All in all this tome is a very interesting journey back in time when things were not so litigious and readers enjoyed a good laugh, yes sometimes at the expense of someone else but all done with a sense of folly. The tiny tome, with a bright 'rust-orange' cover, measures $2\frac{3}{4}$ " x $2\frac{5}{16}$ ". The cover 'title label' is inset into the board which makes a very attractive presentation with quality as is always present from The Final Score. The actual text is printed on a Monadnock Dulcet smooth 118gr. paper with a Times New Roman 7 pt. font, there are 20 pages in the book. The press run will be 50 copies, and the book will initially be for sale (\$12 US) at the MBS Conclave in Asheville, North Carolina, this August.

Contact Information: Stephen Byrne, Castletown Wigstow Road, Sorbie Wigstowshire, Scotland DG8 8EL,
E-mail: sb@finalscore.demon.co.uk

The Neale M. Albert Collection of Miniature Designer Bindings, Grolier Club/Piccolo Press, NY, New York, 2006

A Book About Books:

An important aspect of collecting and enjoying a collection is understanding the details and the explanations of the facts and motivations that surround our collections.

Neale's publication is a 'catalogue' of his exhibition held at the Grolier Club, September 13 – November 4, 2006 which dealt exclusively with designer bindings that he commissioned to highlight his collection and the works of the many contributing binders from around the world. Neale sees designer bindings as works of fine art.

The preface of the book was written by Priscella Juvelis, author of two additional books about fine bindings as well as an ABAA bookseller. Many of the exhibit titles are described by Juvelis who concludes the preface with "If I were to begin this Preface again, I could re-write it and cite an entirely different group of bindings. There is that wealth of creativity in this collection. Neale Albert has generously shared his collection through this exhibition and catalogue, and we are the richer for it."

Neale did not begin his collecting of miniature books as a bibliophile; he began as a collector of doll house miniatures, and then moved on to commissioning miniature reproductions of his favorite things. Next came the miniature rooms, the model of the Falkand Arms Pub in Great Tew, England is a sight to behold. The next project was a miniature library and with that the need for miniature library books. The miniature books and their fine designer bindings are a fascinating world for Neale.

The 'Collection of Miniature Designer Bindings' is a perfect representation of a collection, presented with almost 1000 color plates of the several hundred different bindings reproduced to highlight the details of the various binding from several different viewing perspectives. Every binding is profusely illustrated with the clarity of focus you would expect from this fine book. Included, with many of the binding descriptions, are quotes from the binders themselves about their work. Chapters are divided into binding categories: traditional, variations, geometric, abstract, representational, gems, flora & fauna, lettering, diminutive, and experimental.

Truly this is a book to be enjoyed as a visual experience, as well as, an ongoing reference volume, for any bibliophile. The book is presented with a fine gray cloth binding with a label affixed to the front cover and the title is gilded on the spine. The book, a landscape folio, 9 ¼" x 11 ¼" contains 212 numbered pages, including the index and is packaged with a slipcase covered in the same binding material as the book. It is available from the Grolier Club and Oak Knoll Books.

Neale is now working on a second collection, miniature books relating to Shakespeare with designer bindings. We will have more information about this fascinating project in the next issue of *The Microbibliophile*. 📖

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DINGBATS:

By Jim Brogan

I have always been intrigued by those ‘little pictures’ that you sometime see at the end of a printed paragraph or an article. I never really paid too much attention to them till one warm summer day in 2009 when I attended a presentation, as part of the MBS Conclave in Princeton, NJ. The presentation was provided by Julie Mellby, the Graphics Arts Librarian, Graphics Arts, Rare Books & Special Collections Department, at the Firestone Library.

Julie’s presentation moved thru many subjects but the one thing that stuck with me was the use of dingbats and how they came into existence. Julie had several examples including a set of the illustrious ‘little pictures’ created by Rockwell Kent, that were utilized with the publication of *Candide*, the special printing, done by Elmer Adler, for the debut of the Random House imprint, 1928. There is a very interesting article on the type font and the illustrations used for this special printing in the *Princeton University Library Chronicle*, Winter 2010, by Mark Argetsinger. You know how book research goes, one thing leads to another and another and all of a sudden you are miles down the road and then, here we are today.

As time marched on I became involved in the ‘publication’ of *The Microbibliophile* and to my surprise there was a dingbat;  gracing the pages at the end of each article and review. Dingbats are defined as typographical ‘ornaments’. They were originally designed to be spacers in the type setting process. Hand setting type is a tough job and it requires a lot of patience as well as some ‘tricks of the trade’ and artistic talent to bring the ‘printed page’ together. The history of these ‘little pictures’, is as old as printing. People have been decorating their ‘printed pages’ with ornaments of various forms for almost as long as there have been printed materials. As the printing press was developed and it came into general use, a number of ‘ornaments’ began to flourish in the late 15th century. Originally, as were regular type characters, they were carved from wood, later they were cast and carved in metal to match the technology as it progressed.

Before I continue with my discussion about dingbats, there are a few terms that I have to get on to the table as they are all in the same family of typographical ‘ornaments’ but certainly some are more complex by design and intended usage. There is certainly a lot of printed explanations and discussions on the intricate process and history of typefaces, type designs, and the process of typesetting and these ornaments. The subject is the combination of art, mechanics, and processes that produces a fine visual effect for the reader. However, without getting too technical, some of the terms are:

Typographical Flowers or Fleuron: A fleuron or printers' flower is a typographic element, or glyph, used originally as an ornament for typographic compositions, often for example, to compose borders on title pages of historic books. Fleurons are typically stylized forms of flowers or leaves that can be used individually or combined and ‘rotated’ and ‘repeated’ producing a visual pattern, a ‘border picture’. These are typically those images that are used in classical printing operations.

Printer’s Mark: These ‘marks’ are certainly different from ‘dingbats’ or ‘fleurons’ in that they have a specific purpose other than just a visual effect on the printer’s work. The printer’s mark came into existence with early printers and their need to ‘trade mark’ their work against piracy. A small design or ornamental mark was added to the printed product to ascertain provenance of creation, to identify who printed the book. Over time these

marks became very complex and printers would employ the most competent artists for the process to produce a unique, intricate, and identifiable design. Their use continues to this day with some printers.

Printer's Ornaments: These ornaments are decorative motifs that are designed to fill page space and add an artistic and aesthetic quality to the printed page. I am not an expert by any means but as a layman would say that ornaments are created by 'the combination' of more than one image, i.e. a 'fleuron(s)' image through a series of repetitions and orientations.

One definition that I came across defined printer's ornaments as; decorative motifs used to fill page space, signify the end of a chapter, or the end of a printed work, to add an aesthetic quality to the page. I think this is a bit too broad of a definition. What do you think?

Another definition defined the printer's ornament as a 'catchall phrase' to include many different design elements such as typographical fleurons, dingbats, headpieces, tailpieces, scrolls, lunettes, calligraphic, and heraldic devices. Way too broad a definition for me but what do you think?

Dingbat: A typographical 'ornament' or symbol which was originally designed to be a spacer in the type setting process. Typically they are used to mark the end of a section of printing and add interest to the printed material.

Wingding: As printing moved into the age of computers and electronic journalism with digital printing and publishing the term 'wingding' came into existence. Defined as a 'symbol' or a particular 'character' which can easily be added to a document or a printed page, from any number of available digital libraries, to further define and individualize a presentation. Thousands and thousands of wingding images exist today, the term was originated by Microsoft[®] in 1990 to address the need for the 'little pictures', the ® symbol is actually available as a wingding from many font libraries to signify a 'registered trademark'.

I want to focus my discussion on those items that are used to mark the end of a section of printing and are intended to add interest to the visual representation. Dingbats come in a wide variety of styles and formats. Many are designed with 'floral' themes, other take the representation of small animals, or geometric symbols.

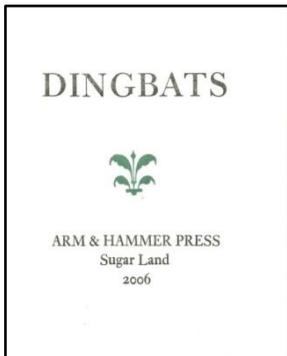
In the last issue of *The Microbibliophile* we reviewed a book, *Last Poems*, which included the use of a fleuron image, which was a representation of an 'acanthus'.



The dingbat that we commonly use with *The Microbibliophile* is classified as a geometric image, i.e. 

You can take a look at the printed materials that you have on hand and more than likely you will see various examples of dingbats, some classical fleurons, some more modern, and some just everyday symbols. Dingbats can be seen between paragraphs, along page edges, maybe even next to a 'page number'.

As time moves along through our various periods of 'favor' and 'disfavor' the trends in typography or I should say 'printing style' since today most printing is done via some electronic



digital sourcing, the use of dingbats also changes. The type of printed document sometimes lends itself to a more creative style and use of dingbats.

Interesting enough there is a miniature book dedicated to the ‘dingbat’. The title of the book is DINGBATS and it was produced by the Arm & Hammer Press, Sugar Land, TX, 2006, by Gordon Rouze. The press run of this little gem was only 50 copies, produced with a hard-bound cloth cover 2 ¾” x 2 ½”. The most interesting part of the presentation is that attached to the book, is a ribbon that can be used as a bookmark, and attached to the ribbon is an actual piece of metal type with a fleuron impression. The entire text of the tome is brief so I will share it with you:

“For five hundred years printing was done by letterpress, a relief method using metal type which had been cast in a mold. Fonts of type provided the necessary letters and other characters, but any printer worth his salt also had an accumulation of “dingbats.” Steve Sylvester writes that “Dingbats, also called ‘Printer’s Flowers’ are the typographical equivalent of the rubricator’s art in the illuminated manuscript era, before the emergence of printing. They are simply decorative elements used to relieve areas of blank space, such as might occur at the end of a chapter or a large margin at the bottom of a printed page.”



The above examples were cast in the nineteenth and twentieth centuries.

As you can see there are many pleasing ‘little pictures’ that can be used to define the printed page. You can easily visualize how you could take a single image and through a combination of repetitions and rotations create a masterpiece. I briefly mentioned ‘printer’s marks, those images that printers used to identify their work, assign their provenance to a document, and afford them a certain level of protection or copyright to the work. I will investigate these items in a future article. What examples of these interesting items can you share? 📖

DINGBATS I HAVE KNOWN:

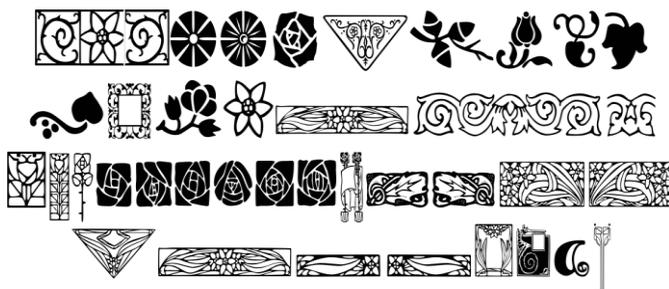
By Tony Firman

For as long as I can remember, I have collected computer typefaces. I now have a couple of thousand of them. A number of the typefaces can be classified as dingbats, also known as printer’s ornaments or printer’s flowers. These range from centuries-old designs based on medieval decorations to very modern designs based on space travel. Many typefaces, including some of dingbats, were provided with various applications software; some I bought from reputable type foundries; and some I obtained from websites offering free font downloads. (A word of warning: “free” downloads sometimes come with a price. My computer got a bad virus from one...)

On browsing through all these fonts, I find they can be broadly sorted into two groups: ornamental devices of a more or less traditional nature, with no particular meanings (a small group); and collections of modern themed images (a very large group).

In the more-or-less-traditional group I find I have three fonts published by P22 Type Foundry (online at P22.com). ‘*Morris Ornaments*’ consists of designs taken from William Morris, who was of course emulating medieval designs; this font includes decorated capitals as well as printer’s ornaments. ‘*Arts & Crafts Ornaments*’ consists solely of dingbats, all in the spirit of the Arts & Crafts movement. ‘*Art Nouveau Extras*’ also consists solely of dingbats, this time in the spirit of Art Nouveau, from floral swirls up to complete peacocks of Art Nouveau.

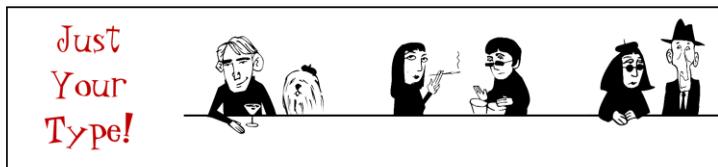
Dingbats from P22 ‘*Morris Ornaments*’



The only other font in the more-or-less-traditional group is ‘*DF Calligraphic Ornaments*’, which provides a wide range of small modern images that appear hand-drawn, as the name suggests.

The themed group provides an astonishing diversity of themes, including aerospace, animals, buildings, cartoons, food, furniture, holidays, household effects, hygiene, landmarks, military, music, plants, science, space, stars, technology, tools, transportation, weather, and the zodiac.

One of my favorites in this group is Daddy-O Beatsville (also from P22), which provides images of the beat generation: people, drinks, and musical instruments. I used this typeface to



create a small accordion-fold book called *Just Your Type!*, part of which is shown here.

This shows that dingbats can be used other than for their original simple

purposes of spacing and decoration. They can be used to create illustrations and more elaborate designs in their own right. Have Fun! 📖

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MINIATURE BOOK PRESS NAMES, Part 2:

By Jim Brogan

Introduced with our article, in the last issue of *The Microbibliophile*, I talked about ‘press names’ and how they have been used by publishers over time as well as a formal definition of the term. The most important piece of information about a press name is ‘what does it mean, how did the owner select the name, or maybe what connection does it have with the past or even the future.’ Sometimes publishers supply this type of information and sometimes it is something that has to be inquired about or researched, in particular if the press has been long since inactive.

Our intention is to document the meaning of as many miniature book press names as possible and maintain the list for reference over time. Our original list contained the names and meaning behind more than 25 press names. I ask again that if you know of a meaning or reason behind a particular press name please let me know so that I can add the information to our list.

Additions to our ongoing list are:

The **Attic Press** was born when Willis A. Shell’s wife gave him a birthday present of a small press and he installed it in his attic. What could be a more logical connection between a press name and its meaning? Another interesting tidbit of information with the Attic Press was that the letterhead carried the phrase ‘Where Books Are Made By Hand’.

The **Borrower’s Press** is a favorite of mine. It was run by Jane Bernier in Ohio and then Maine. However, I cannot seem to find anything that gives me a hint about the origin of the press name. Can you help?

The **Little Farm Press** was operated by Jane Coneen of Bath, Pennsylvania. Cities were too claustrophobic for Coneen and she decided to move to a small farm in the country and set to work in her country studio, hence the name, Little Farm Press.

The press name of the **Rebecca Press**, operated by Rebecca Saady Bingham in Hyattsville, Maryland is certainly related to the name of its operator.

The **Somesuch Press**, whose publisher was Stanley Marcus, the same man who was a department store retailing giant, was based in Dallas, Texas. The press name was obviously inspired by the legendary London House, The Nonesuch Press.

The **Whippoorwill Press**, was operated by its publisher Hill Hamon in Frankfort, Kentucky. The name of the press has a close connection to the occupation of the publisher, previously a professor of ornithology.

The **Red Dog Press**, operated by your ‘Microbibliophile’ editor Jim Brogan and his wife Elaine, has its roots or origin in the fantastic red dogs that we have owned over the years since 1970. The Irish Setter is my favorite dog and the house would not be our home without a red dog, or two or three.

The **Final Score** is a Scottish press, previously of Great Britain and operated by Stephen and Marian Byrne in a small town called Sorbie. As the story is told by Stephen, who prior to publishing miniature books did a considerable amount of work in the music world creating ‘printed musical scores’ for musicians, hence the ‘final score’.

The **Flying Paper Press** is operated by Jody Williams in Minneapolis, MN. Jody began her artistic career as a papermaker and printmaker. In 1988 she completed an installation piece including suspended cast paper objects entitled ‘Flying Paper’. The title was inspired by a few Talking Heads songs, and seemed to perfectly fit the artist’s work, so she assumed it as a business name for her handmade paper stationery and cards. When she began making artist’s books, it

seemed reasonable to extend the business name into a press name.

Arm and Hammer Press, I could not lock down any valid information about this press name and its origin, who can help me with this one?

There is certainly an interesting story behind the name of every press. It would be an injustice to not document the origins of the press names and pass them on to the future Microbibliophiles. I will continue to expand the list as I receive additional information from you. As I closed with this message in the last issue, “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**

Winkle on Ice, by Charles Dickens, published by Silver Thimble Books, 1984, originally published as part of *The Posthumous Papers of the Pickwick Club*, Charles Dickens 1836. As we discussed in our last issue with the review of *A London Morning*, Dickens was a man whose literature is defined by the characters that he introduces us to within his work. Gordon Murray published this tiny tome early in his publishing career and it is a ‘chapter excerpt’ from the ‘Pickwick Papers’. As is the case with *A London Morning*, Pickwick Papers is also a building block for Dickensian characters.



Esquire Pickwick

Charles Dickens was only 24 years old when he began to write Pickwick Papers. With only SKETCHES BY BOZ to his credit, Dickens asked his publisher to allow him to present a free “range of English scenes and people,” he does just that. Esquire Pickwick and Winkle are members of the ‘The Pickwick Club’, whose aims are research and jovial entertainment. As they wander through the country, they repeatedly get into trouble because of their innocence. ‘Pickwick Papers’ was Dickens’ only comedy, in a sense it is the embodiment of simplicity and innocence that makes his characters so memorable, presenting the triumph of goodness. Indeed, the work has a fairy-tale atmosphere.

Nathaniel Winkle has touted himself as a true sportsman to the members of the club, all of those present for the ice-skating party, after lunch, at the country home they are visiting. The comedy unfolds as “*You skate of course, Winkle?*”, “*Yes, Oh Yes*” replied Mr. Winkle. “*I am rather out of practice.*” The text describes Winkle as ‘putting his skates on backwards, I guess ice skates in those early days were designed to tie on to your regular shoes or boots, not separate pieces of equipment with the blade and boot made into one item. The fun begins with slipping and sliding, Esquire Pickwick falling through the ice and Winkle is exposed as someone who does not really know much about ice-skating to the enjoyment of all in attendance. The ladies all laugh and smile at poor Winkle.

As Pickwick rises to his feet he uttered in a low but distinct tone, those remarkable words: “*You’re a humbug, Sir.*” “*A what?*” said Mr. Winkle. “*A humbug sir. I will speak plainer, if you wish it. An imposter, sir.*” With these words Mr. Pickwick turned slowly on his heel and rejoined his friends. No doubt returning to the manor house to enjoy some drink, chase away the chills, and

continue again with the adventures of the Pickwick Club as the Pickwickians then return to London.

There is also included an interesting 5 page ‘critical commentary’ by G.K. Chesterton, included with the mini book. Chesterton authored *Criticisms & Appreciations of the Works of Charles Dickens*. Chesterton admired Dickens' characters, not the plots of the individual novels. As he states this on page 60 (of his original work): “Dickens's work is not to be reckoned in novels at all. Dickens' work is to be reckoned always by characters, sometimes by groups, oftener by episodes, but never by novels.” Chesterton emphasizes that the 'primary elements' of Dickens are not the stories, but 'the characters who do not affect the stories': those characters that could enter in any novel at any moment, without essentially affecting the storyline.



Winkle on his skates

Chesterton goes on to explain; “Pickwick is in Dickens's career, the mere mass of light before the creation of sun or moon. It is the splendid, shapeless substance of which all his stars were ultimately made. You might split up Pickwick into innumerable novels as you could split up that primeval light into innumerable solar systems.” *Winkle on Ice* is yet one of those beams of light, a building block in the creation of the universe that we know as Dickens.

Winkle on Ice measures 2 1/8” x 1 3/4” and is bound with a pale purple textured cloth over boards, and has a colorful pictorial paper label on the front cover, showing a period ‘top hat’.

There are 42 unnumbered pages, french-folded, a color frontispiece drawing of Esquire Pickwick and a second illustration on the verso of the title-page showing us Winkle ‘on ice’ with another member of the club. Endpapers are plain pale blue and the edition is limited to 500 copies.

I hope you have enjoyed this glimpse at the building blocks of Dickens character development. Once again, the world of miniature books opens a door to new adventures, priceless. □

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

Our subscribers are our most important resource for information. We published a list of Silver Thimble books with our January issue. Neale Albert was able to provide us with some additional books that were produced by Gordon Murray, in very limited press runs, all handmade and utilizing Murray’s calligraphic skills as well as watercolor illustrations. The additions to our January list are:

Renior’s Children, 1988, (4 copies issued)
Manet Portraits, 1988, (4 copies issued)
Gallery One, 1988, (4 copies issued)
Painting In London, 1989, (1 book issued)
Agincourt, 1990, (1 book issued)
Fancy, 1988, (1 book issued)
The Question, 1985, (1 book issued)
White in the Moon The Long Road Lies, 1993

The original list of 37 titles as well as the additional 8 brings the total to 45 titles produced within the short timeframe of 1982 and 1993. Yes, some of the titles were ‘single issues’ but there were many more that were published with 500 copies in the press run. Silver Thimble Press,

certainly produced a large body of work. Whatever happened to Gordon Murray and his Silver Thimble Press? As part of this research quest I have come up with an interesting piece of information: Gordon Murray, born in 1924, was a puppeteer and created children's television shows for the BBC before becoming a miniature book publisher. It would make an interesting follow-up article to learn a bit more about this amazing publisher. During 2011 he did work with the BBC to help them create a complete digital 'remake' of the original shows. The trilogy is known as 'Barney McGrew', 'Trumpton' and 'Camberwick Green'. Murray wanted to be sure that future generations of children could enjoy the presentations as other have in the past. 'Well Done!'

If you have information to share on Gordon Murray, the Silver Thimble Press, or additional publications please let me know. Is my list complete or can you add a title to the list? 📖

MINIATURE COOKBOOKS and RECIPES FROM MICROBIBLIOPHILES

By Jim Brogan

Several years back, 1983, to be exact Robert Hanson, our founding editor and publisher, solicited recipes from many of the subscribers of the early days of *The Microbibliophile*. Hanson gathered all of the input and published a small format cookbook, *The Microbibliophile's Cookbook*, about 5 ½" x 8 ¼", 50 pages filled with such delights as 'Marinated Artichoke Hearts' from Miriam Owen Irwin, 'Snow Salad' from Phyllis Shumberg, 'Pommes de Terre Dauphine' from Charlotte Smith, and 'Butter Crème Tea Cookies', from Hazel Whitaker, to name a few.

The idea came to me that this may be an interesting idea to revisit today. I would like to gather some of the best recipes from our current readers and publish them in a new edition of the 'Microbibliophile's Cookbook'. However, this time I will make the book a miniature cookbook.

There are certainly collectors of cookbooks, Bettina Mead, a subscriber from Panama City, Florida has a large collection of cookbooks, almost 500 to be exact. Bettina also has an excellent representative collection of miniature cookbooks. Some of these she has shared with her granddaughters some remain at home as a future source of conversations with the girls. The list of these miniature cookbooks is quite interesting.

Herdsmen's Cooking and Meals
Andy's Bread Book
Congo Bean Stew
Guacamole According to Luke
Simple Cooking
Leckere Fruchte
Kuchen-ABC
Ei, Ei, Ei
Party-Rezepte
100 Hungarian Dishes
The Green Gables Cookbook

In the original publication of the *Microbibliophile's Cookbook*, there were advertisements for four additional cookbooks:

Aunt Faith's Recipes, by Faith Studebaker Own, published by the Mosaic Press, c. 1983
Hasty Put-Ins, by Jean Hecht Godden, published by the Mosaic Press, c. 1983
A Small Book of Herbs, by Karen Feinberg, published by the Mosaic Press, c. 1983
Let Your House Be Open Wide, A Cookbook, published by the Amistad Press, c. 1983

Wow, Mosaic Press, I wondered if Miriam Owen Irwin had any of these sitting on a shelf for sale. I should only be so lucky; Miriam's email message is included for everyone to read, more than a few interesting pieces of information or minutia as you might say or things to be included in the recipe:

Jim, so many of my friends whose mother's had died, could not replicate their mother's cooking, because what was written on their recipe cards was not quite the way their mothers did it. So when I got the idea of publishing miniature books, one of my first books was Aunt Faith's Recipes, written by my mother, Faith Studebaker Owen. She was a graduate home economist from Juniata College in Pennsylvania, and over the years, she had hand-written her favorite recipes in a beautiful blank purple book, stamped in gold. The name of each item included the name of the person who gave her the recipe. However, over the years, she evolved almost every one, so that she no longer followed just what was written, but added her own touches to each.

I worked with her to make each item that I planned to use in the miniature book, watching and recording every detail, and the recipes are not what she had written over the years, but the way she actually made them, but included the name of the person who originally gave her the recipe. I wrote to each one of them, if they were still living, to get permission to include their name and to use their recipe. Because the original book was lavender, I published my 200 copies of first miniature edition in purple book cloth with gold stamping. I found the perfect end paper to go with it, and published 500 copies of the 5 inch tall edition with the same binding, since her friends couldn't read the small print. I printed 2,000 copies of the large version, but the bindery later accidentally recycled the remaining unbound copies.

I also printed 2000 copies of the small edition as well, as recommended by Hugo Grummich of the Cincinnati Bindery, since there is a much greater loss in the hand folding, trimming, and binding in the miniatures. People were outraged at a purple cover on a cookbook. "Cookbooks ought to be red." "Or white." "Or red and white." So the second edition was red. But it was not as easy to find the right end papers for a red cookbook.

Since most of these were really old recipes, two things have changed. The caramel recipe does not work as well with pasteurized milk. It's incredibly delicious, but you can't assume it's done at the exact temperature given in the recipe even though the text says "exactly." The other recipe that needs moderating is my own "Golden Punch." People do not like things quite this sweet any more. Cut down on the sugar.

My second cook book "Hasty Put-ins" is white with red stamping. (I do listen to what my readers say.) Author Jean Hecht Godden and I were teen age Army brats at Fort Sill, Oklahoma, during WW2. We both knew we were writers at an early age, and both have pursued it in our own ways. She was at the Seattle Post Intelligencer for years, an award winning journalist. These are quick and easy recipes for a busy career gal.

I have many recipes left from Aunt Faith's, and planned to do a second book; it would be a two inch book this time, since I found out that people really do cook whole dinner parties using the first edition. I have the cover design done, (also red on white), even the end paper chosen. But do I have the time?

So the next step is up to you, send me some of your best and I will begin the process of editing and publishing. In the meantime, I am going to ask my wife Elaine to make up some of the 'Butter Crème Tea Cookies'. We should have a fine little cookbook that we will all be proud of and should be the source of great things that will warm our kitchens and grace our tables. 📖

ROBINSON JEFFERS, AMERICAN POET, THE TOR HOUSE and HAWK TOWER:

By Robert F. Orr Hanson

John Robinson Jeffers was a renowned California poet who lived from 1887 to 1962. Jeffers was famous for being a tough outdoorsman, living in relative solitude and writing of the difficulty and beauty of the wild. *Dictionary of Literary Biography* lists a bibliography of works by and about Jeffers as follows:

- *Flagons and Apples*. Los Angeles: Grafton, 1912.
- *Californians*. New York: Macmillan, 1916.
- *Tamar and Other Poems*. New York: Peter G. Boyle, 1924.
- *Roan Stallion, Tamar, and Other Poems*. New York: Boni and Liveright, 1925.
- *The Women at Point Sur*. New York: Liveright, 1927.
- *Cawdor and Other Poems*. New York: Liveright, 1928.
- *Dear Judas and Other Poems*. New York: Liveright, 1929.
- *Thurso's Landing and Other Poems*. New York: Liveright, 1932.
- *Give Your Heart to the Hawks and other Poems*. New York: Random House, 1933.
- *Solstice and Other Poems*. New York: Random House, 1935.
- *Such Counsels You Gave To Me and Other Poems*. New York: Random House, 1937.
- *The Selected Poetry of Robinson Jeffers*. New York: Random House, 1938.
- *Be Angry at the Sun*. New York: Random House, 1941.
- *Medea*. New York: Random House, 1946.
- *The Double Axe and Other Poems*. New York: Random House, 1948.
- *Hungerfield and Other Poems*. New York: Random House, 1954.
- *The Beginning and the End and Other Poems*. New York: Random House, 1963.
- *Robinson Jeffers: Selected Poems*. New York: Vintage, 1965.
- *Stones of the Sur*. Stanford: Stanford University Press, 2001

Over the years, much critical commentary (pro and con) has been written about Jeffers' poetry, his poetry enjoyed its most popularity during the 1920's and 1930's.

In the mid-1980s, my wife Helen and I visited Tor House, in Carmel-by-the-Sea, on the beautiful coast of California. While there, we toured the Jeffers estate which is composed of Tor House, the gardens and Hawk Tower. Subsequently, we became members of the Tor House Foundation. Geographically, Tor House and Carmel are located between the magnificent coastal area known as Big Sur and the city of Monterey.

Construction of Tor House (named for the craggy knoll on which it was built) was begun in 1918 and completed in mid-1919. It was modeled after an English Tudor barn which Jeffers admired while living in England. The house was designed with two attic bedrooms, a main floor guest room, the living room, a small kitchen and one bathroom. Later a dining room and a new wing were added. The exterior was made from granite stones, many of which were hauled to the site by horses from the little cove below the house.

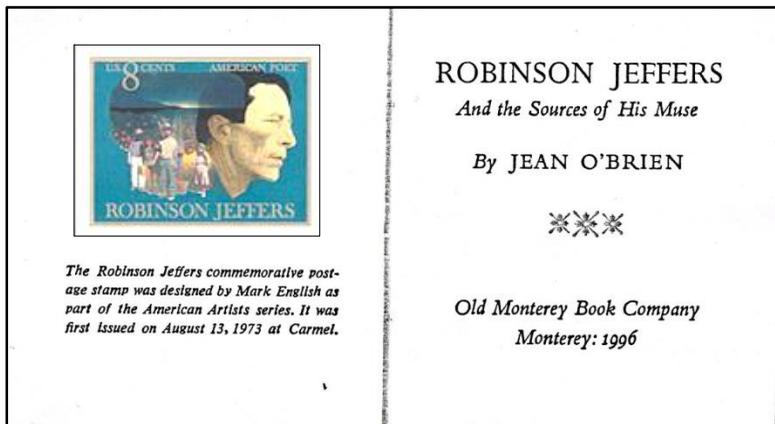
The Tor House was built by a crew of stone masons and intentionally designed as a small house sited on Carmel Point—a treeless headland almost devoid of buildings. Today, the entire area is populated by multi-million dollar dwellings. To learn the process of stone masonry, Jeffers apprenticed himself to the building contractor gaining the knowledge and experience that would be invaluable in his later endeavor—building Hawk Tower. Tor House may be reached by driving south on Ocean Avenue (from the middle of the village of Carmel) and turning left onto Scenic Drive where the estate is bounded by Stewart Way and Ocean View Avenue—just up the way from Carmel Bay and the Pacific Ocean further on.

Hawk Tower is an all-stone, two story structure built with a narrow passageway of steps leading to a room on the second floor complete with a medium size window. The tower was a gift that he built for his wife who was fascinated by Irish literature and the stone towers of Ireland. The tower was in fact named for a hawk that would visit the construction site each day but strangely disappeared when it was finally completed. On the bottom level there is a door less entrance and a small room with a small window. Upstairs was where Una, Jeffers wife would do her work and downstairs where their twin boys would play. The fabulous part of this whole building was that the entire tower was constructed, in four years, by Robinson Jeffers himself using wooden plank scaffolding and a system of block and tackle to lift and place the various large size stones in place. I remember that I had the pleasure of squeezing up the steps and peering into the upper room—what a thrill.

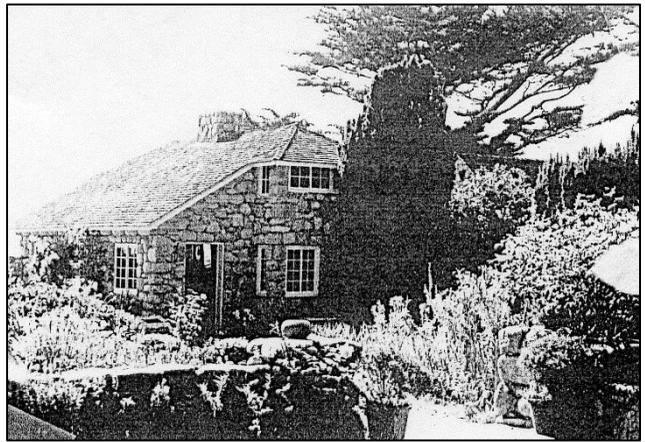
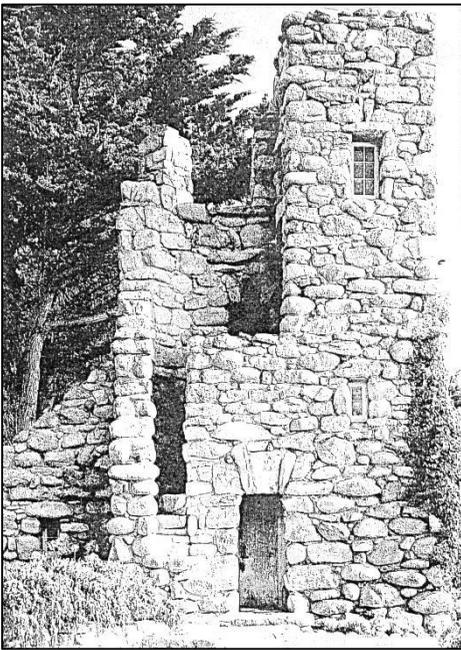
Over the years, many literary and cultural celebrities were guests of the Jeffers family. Among them were: Sinclair Lewis, Edna St. Vincent Millay, Charles Lindbergh, George Gershwin, Charlie Chaplin, and H. L. Mencken.

To learn more about this remarkable poet-stone mason, *The Dictionary of Literary Biography* lists two biographies and more than thirty-five periodical articles about his life and narrative poetry. And, the late Lawrence Clark Powell (who published several miniature books) wrote his doctoral dissertation on Jeffers. He then published it, in book form, as *Robinson Jeffers, The Man and His Work*.

Finally, there was a miniature book published about the poet, Robinson Jeffers. In 1996, Jean O'Brien of the Old Monterey Book Co. penned *Robinson Jeffers and the Sources of his Muse*. Measuring 2 3/8" x 2 3/16" wide, it contained 24 pages and was printed by Roger Hilleary, a Monterey printer and publisher of several previous miniature books. A Robinson Jeffers commemorative postage stamp issued on August 13, 1973, at Carmel, graced the frontispiece page. The book included two black and white photographic images: Tor House and Hawk Tower on one and Una Jeffers on the other—obviously she was one of the sources of his muse. The binding was a green rough paper over boards with a paper title label in black and on a white ground.



Frontispiece and title page



'Hawk Tower' (left) & 'Tor House' (above), original photos by Helen Hanson

There you have it!



Editor's Note: As an excellent source of research information you can access the online version of the Dictionary of Literary Biography at the following URL: <http://gdc.gale.com/gale-literature-collections/dictionary-of-literary-biography-complete-online/>

THOUGHTS ON COLLECTING BOOKS AS WORKS OF ART, Summary of article series on collecting books as art: By Peter Thomas

Editor's Note: This is the concluding 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', artists' books, and complexity and sequence. I thank Peter for this tremendous diversity of topics, within his essay, as well as the learning experience he has brought to everyone.

In my seven previous articles I have shared the things I believe are important to know and to consider when collecting books as works of art, as opposed to collecting books because of interest in the subject matter, author, shape, or size, etc. My first suggestion was to look at the book as if it were only a three-dimensional object and see how the visual elements affect you. Artists would call this the aesthetic impact of the book. I then suggested looking at the quality of production. This is standard guidance for collecting any form of art because usually if the craftsmanship and artistic concept are not both equally strong, the final work will be less than a masterpiece. Next I recommended looking at the material and structural elements of the book, the paper and the binding, both from the point of view of beauty and function. After that I suggested looking at the text and imagery to see how well they function both as a design element and as literature or visual information. Finally I suggested you consider the complexity and sequence of both the structure and text, noting how complexity of sequence can make a book more or less successful as a work of art.

In my articles I said that a book artist makes books like a painter makes paintings. I defined an artist book as the creation of a book artist and a book artist is a person who makes books as their form of artistic expression. Though simplistic, these definitions make it clear that an artists' book is made to be a work of art, rather than a way to get a story told or images seen.

Is there any specific way to tell if book you are considering is an artists' book? I suggest the real question to ask is how do you know if the book is a good or a bad work of art? How do critics know if a painting is a good or a bad painting? There is no universal answer. Some paintings, the Mona Lisa for example, are generally thought to be better than others, but there will still be critics who do not like them. There is no universal answer to the question what is good or bad art, but there are general guidelines. This is where using the suggestions I have given in my articles will help. When collecting books as art you must decide on your own whether you like it, whether it pleases your artistic sensibilities, whether you want to look at it again and again, enough times that it is worth owning. If a book passes this test then it is surely, at least from your own perspective, a good work of art, and worthy of adding to your collection of artists' books. 📖

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ARE MY BOOKS GETTING RUSTY?

By Jim Brogan

Several years back in the archives of *The Microbibliophile*, there was a very short paragraph that gave the readers a brief look at something that is called 'foxing'. Foxing is a term describing the age-related spots and browning seen on vintage paper documents such as books, postage stamps, certificates, and so forth. The name may derive from the fox-like reddish-brown color of the stains, or the rust chemical ferric oxide which may be involved. As a term applied to the condition of a book it may be said that the book is 'foxed'

The following is the original text as it appeared in 1998, which was, previous to being printed in *The Microbibliophile*, was published in the June 6, 1998, edition of the 'Science News' magazine:

Rust-colored splotches often mar the pages of books from the 19th century and earlier. In the late 1970s, electron microscope pictures of these splotches revealed the presence of fungi. The coloring phenomenon, called foxing, apparently stems from metabolic by-products of such paper digesting organisms. Now, polymerase chain reaction (PCR) analysis has helped identify some of the fungi causing these reddish blots. Raymond E Sullivan of Rutgers University in New Brunswick, N.J., and his colleagues used PCR to look for fungal DNA in 10 books, each more than a century old and spoiled by foxing. In a few foxed areas, but not in unmarked pages of the same books, the researchers detected DNA fragments that they identified as belonging to members of the fungal genus Aspergillus.

Sounds pretty technical and sort of like science fiction, but not being deterred by the technology of it all I wanted to do a bit of a follow-up on the information. I looked up Doctor Raymond E. Sullivan, at Rutgers University; sure enough he was still there in the lab. Sullivan was actually busy but his colleague, Professor Douglas Eveleigh, who worked with him on the original work in 1998, was more than happy to talk about foxing and what causes it. The following is Professor Eveleigh's response on the subject as well as his answers to my specific questions in relation to the original article:

03/01/2012
Mr. Brogan,

Nobody is sure about the cause of foxing. The general response is that it could be due: to residual iron salts (oxidized to red iron oxides), to the growth of molds, or the flippant response of somebody slopping coffee over the page.

I am a microbiologist and thus favor aspects of the mold growth idea. This means that the mold has to grow at low humidity. Most will not, but there are few that can tolerate low humidity. From the DNA analysis of the material that we isolated from foxed materials, we did find evidence of molds present that grow at low humidity (they are a rare group so this was a great result to us). But this was not a long term detailed study, and there is always the chance that in amplifying the DNA from the foxed area, one could amplify DNA from fungal spores that floated (or had fallen onto) the pages. Thus, we had a nice result but had to admit that it was not absolutely foolproof. One can see fungal hyphae (threads) in certain foxed zones by use of a microscope.

To your questions: *[your Editor's original questions to Doctor Sullivan]*

- *You mentioned the 'marked pages' as being affected by foxing but not the unmarked pages, do you mean the pages that had 'printing' on them or some other types of marks, i.e. pencil marks, soiled areas from people using the books etc.?*

The latter, even that the pages had simply been opened. A generality is that foxing occurs more at the beginning of a text and also at the end of it. Why? Probably related to moisture but not “dampness” just increased relative humidity perhaps from a person’s breath. Readers perusing a text tend to read the opening pages and then the “index areas”, hence the:

- a. Opening up of the pages and perhaps letting fungal spores fall onto the pages
- b. A little extra “moisture” (breath) speeds them along.

Remember for some microbes, growth at low relative humidity has been a way of life for the last perhaps billion years. Even in the Antarctic Dry Valleys there is (selective) microbial growth.

- *Why do the fungi only attack the 'marked' pages?*

See above.

- *I had read somewhere that the fungi attract those portions of the pages that have a certain amount of 'iron' content in them left over as a residual from the paper production process, is this true?*

It is possible but probably not true. The concept of foxing in this instance being of residual iron salts turning color is more attractive.

- *Other sources say that the best way to prevent foxing is to maintain the books in a low humidity environment < 50%RH.*

Too true – best below 50% RH. But as noted breathing on a page can give absorption of water vapor. Some classic foxing is on the inside of book covers where a glue has been used to hold covers together. Here one can say, aha! more “food” (could be with a protein based glue), but I’d guess that it is the capability of the glue to absorb water vapor is key.

- *If you have a book that is foxed will low humidity stop the existing fungi?*
If you keep a foxed book in controlled low humidity, that should stop further foxing. But I have noted how sensitive this can potentially be even with breathing.
- *Can the stains be removed or stopped with some type of 'powder or cleaning agent' etc.*
There is no real solution at hand. Some have tried using enzymes (but they probably deface the paper). I asked this question in 'The Athenaeum', Boston. Their only approach was to open the books to sunlight and hope there was some photo oxidation to reduce certain (susceptible) stains. This approach is limited in itself, and there are of course only 2 sunny days per year in Boston.

I trust the above gives you some feel for a rather conceptual problem.

Kind regards,

Douglas E. Eveleigh
Fenton Professor of Applied Microbiology
Department of Biochemistry and Microbiology
School of Environmental and Biological Sciences
Rutgers - The State University of New Jersey
New Brunswick, NJ 08901

The Foundation of the American Institute for Conservation (FAIC), <http://www.conservation-us.org/> further defines the relationship of relative humidity for care of books and paper as:

Store paper materials in dark, cool, relatively dry locations. Aim for 35% relative humidity and below 72° F. Avoid light, heat and dampness. Maintaining steady temperature and relative humidity is preferable over conditions that cycle up and down. Attics, bathrooms and basements are generally to be avoided. Inside walls are drier than outside walls, where moisture can collect. High humidity can lead to the development of foxing (small brown disfiguring spots in paper) or mold growth.

Further Reading:

Ellis, Margaret Holben. *The Care of Prints and Drawings*.
Nashville: American Association for State and Local History, 1987.
National Committee to Save America's Cultural Collections. *Caring for Your Collections*,
New York: Harry N. Abrams, Inc., 1992.
Ritzenthaler, Mary Lynn. *Preserving Archives and Manuscripts*,
Chicago, Il: Society of American Archivists, 1993.

What are your experiences with this condition that makes books look rusty? I am sure that we have some experts who can shed some light on the subject. 📖



LINCOLN'S DEVOTIONAL:

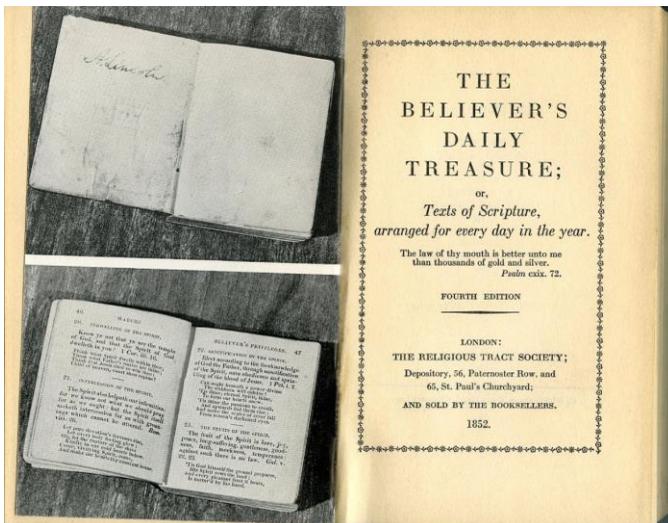
By Melinda Brown

Several years ago, I stumbled upon a discarded library book entitled, *Lincoln's Devotional*, the subject of which is the "tiny" book owned by Abraham Lincoln, sixteenth President of the United States. It was reported by John Jay (great-grandson of the first Chief Justice of the U. S. Supreme Court) that he had seen Mr. Lincoln reading a "pocket edition" of the New Testament.

Despite the fact that he was born into a Baptist family, Abraham Lincoln never became affiliated with any organized religion. As a public figure, his religious faith, or lack thereof, was often under scrutiny and even today, is subject to scholarly investigation. On the other hand, it is well documented that he was thoroughly versed in the Bible and that his speeches and writings were often peppered with biblical quotations and references, one such quotation being, "Judge not, that ye be not judged" with which he admonished Senator Charles Sumner of Massachusetts who strongly advocated the hanging of the Confederate President Jefferson Davis. Upon examining some of the miniature books in my collection on the subject of Lincoln, I found three of them that, to a degree, treat the issue of his spiritual beliefs: *Abraham Lincoln: Selections From His Writings* published by Achille J. St. Onge, *Lincoln said...* published by LogAnne Press and *Abraham Lincoln's Last Full Measure of Devotion* by Ralph Geoffrey Newman.

The death of his young son, Edward Baker Lincoln in 1850 was, as one would expect, devastating for him and it has been suggested that it, followed several years later by the harrowing effects of the Civil War, may have contributed to a newer, more deepened sense of spirituality. Be that as it may, Lincoln did become close friends with the Presbyterian minister, James Smith, who delivered the sermon at "Eddie's" funeral and who had, himself, been somewhat of a scoffer at religion during his youth in Scotland. In 1852, the Lincolns purchased a pew at First Presbyterian Church in Springfield, Illinois and Mrs. Lincoln joined in membership. Mr. Lincoln declined.

It was during that same year that the Religious Tract Society of London published the fourth edition of *The Believer's Daily Treasure or Texts of Scripture arranged for every day in the year*. The book may have been a gift to the President from Mrs. Lincoln who had received from him a large family Bible a few years earlier. His signature, A. Lincoln, was signed on the inside front



cover which is said to be significant since he signed only those books which had special meaning for him.

The signed copy of *The Believer's Daily Treasure* is now a part of the Carl Haverlin collection of Lincolniana. Carl Haverlin, the former president of Broadcast Music Inc. and a Civil War enthusiast collaborated with Carl Sandburg on the 1957 reprint of this fourth edition of the devotional. It was stated that, at that time, no other copy of any edition was known to exist. Paradoxically, *A Bibliography of Miniature Books (1470-1965)*, compiled by Doris

Varner Welsh, has an entry for the *third* edition (69x54mm) as listed in Olschki Cat.” (April 1957 no 7, \$4.00. Nonetheless, I would not doubt but that the statement made almost fifty-five years ago may hold still true today. Who knows...? 

Editor's Note: Thank you Melinda for a wonderful insight into the world of Abraham Lincoln. Micribibliophiles, priceless! Melinda's contact information is 145 Lexington Street, Weston, MA, 02493, E-mail: Minibks1@verizon.net

GET THE INK READY: Start the Presses

Tony Firman, publisher of Plum Park Press, has let us know that he has completed work on another new miniature volume which is current available:

The Botanical Magazine; or Flower-Garden Displayed, Volume 5. This volume, as with earlier volumes, describes various popular 18th century plants. Included are descriptions, illustrations, and both the Latin and common English names for each, \$40 plus shipping.

Pat Sweet, BoPress Miniature Books has shared a brief glimpse into her future creations. “I have just started a very exciting project: a pop-up version of ‘A Midsummer Night's Dream’. I've designed costumes for the play twice in my former career as a theatrical costumer, so at least I know the script. I want to stay in the same stylistic neighborhood as ‘*At The Flea Circus*’, theatrical in a small and cheesy way, so I might do it as a marionette show.

Caroline Brandt's hometown newspaper has done a wonderful article about Caroline and her collecting adventures. *The Microbibliophile* will bring you excerpts from the article in our next issue. One of the many interesting facts the article highlighted is that Caroline is the only person that has attended every MBS Conclave including the original gathering in Tipp City, Ohio, in 1983. Talk about ‘Meet the Collector’!

Jody Williams, Flying Paper Press, has just begun editioning a boxed set of five small books (*Water, Grass, Crystal, Rock, and Light*) and is also beginning work on another book, *Next to Nothing*. Both of these will be presented in a solo exhibition, ‘Starting from Nothing’, at the Form + Content Gallery in September of 2012, Minneapolis, MN, www.formandcontent.org/

THE DOGS - found in the writing of - DICKENS, by John A.K. Donovan, Denlinger's Publishers, Ltd. Fairfax, VA, 1989 can you believe it, this may be more Dickens than most people would want to know but it sure brought a twinkle to my eye when I opened the envelope, more on this in the next issue.



Additional information to be included as it is available. If you are publishing a new miniature, or expanding the world of miniature books, in any fashion, please let us know the details so we can share a notice with everyone. 

MINIATURE BOOK FIRST-AID:

By Joan Knoertzer

What a tragedy! While cataloging my minis my water bottle was bumped by 'Mouse' (a Maine Coon Cat) who is attracted to the papers and the lap top on my desk) and voila! Water poured over five wonderful miniature books, making them candidates for disaster relief. I was out of the room for twenty minutes when this occurred. The sight I saw when I returned to my desk was Mouse lying on top of papers, lapping up the water, and my books, ruined. Two months previously, one of my book dealer friends, included in my purchase of other books, five mini books, which he could not sell because...they were water damaged.

I had been thinking about the remedy for both sets...and will tell you my stories and helpful hints in the next issue of *The Microbibliophile*. However, I would like to include YOUR STORIES and REMEDIES in the article. I know Mouse must have a soul mate...and other little tricks of life have caught up with some of your favorites, Let me know. Drop me a brief note at librarybandb@gmail.com. Misery loves company, so did you make "lemonade" out of your "lemons" or was your "trash" someone else's "treasure" or are some damaged books sitting in a shoebox marked "?" "?" I will be waiting for your stories and solutions, Joan. 

MINIATURE BOOK SOCIETY:

Traveling Exhibit Location Information

The Miniature Book Society has an outstanding traveling miniature book exhibit that is available for display at your local library, school, or organization. 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 through June 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, other locations within their library system to follow, Contact Louis Pitschmann, Dean of Libraries, for information or visit their website: www.lib.ua.edu/events

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, NC

October 15th – December 17, 2012 Library of Michigan, Michigan Library and historical Center, 702 Kalamazoo St. Lansing, MI 48915, www.michigan.go/rarebooks

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

BOOKSHELVES, Free Library of Philadelphia:

www.library.phil.gov

By Jim Brogan

Once again I was in awe at the quality of the exhibits and the amount of materials that were presented in the two current exhibits at this outstanding library. I scheduled my visit so that I could spend the day and get to view both of the current Dickens exhibits: 'Character Sketches from the World of Charles Dickens' and 'From the Desk of Charles Dickens'.

Before I provide the exhibit details, a bit of background about the Dickens material, at the library. Many of the holdings have been gifts of several collectors most of whom have lived in the greater Philadelphia area. Mr. William M. Elkins gifted many sets of the Dickens works in their original formats to the library, including many Cruikshank illustrations, autographed letters and other memorabilia. D. Jacques Benoliel also gifted an extensive collection of letters and five leaves of the original manuscript of *The Pickwick Papers* to the library. Mrs. Benoliel provided funding to establish and acquire additions to this collection, which now number over 1,100 letters. Quite a collection.

The first exhibit I viewed was the '**Character Sketches from the World of Charles Dickens**'. It was presented in a special, very large gallery, perhaps 50' x 125' on the main floor of the library. The format of the exhibit was approximately 25 large wall display cases, each devoted to a different Dickens subject. Each display case contained a backdrop of scenes from the story at hand as well as dimensional facsimiles of the characters from the novel, a 'story board' that encapsulated the novel in visual terms for the viewer. This vibrant, colorful exhibit certainly celebrated one of the most enduring legacies that we have from the genius of Dickens; his unforgettable characters, almost 1,000 in total across all of his works. Each of Dickens novels are populated with a profusion of the most unique personalities who are animated by the power that the author had to see his characters and also help his readers see them. Driven by a fascination with human behavior and everyday life, Dickens often remarked that his characters and stories 'took possession' of him. Once a character was 'dreamed into place' Dickens usually had a very specific opinion on how he or she should be illustrated. Remember that for the most part Dickens novels were published as installments in small paper episodes with many illustrations. The popularity of the illustrations, when during his contemporary time few books were illustrated, cemented the characters into the imaginations of the readers. The results were pure delight.

The first display case was designated to the presentation of 'Boz' from Dickens early years as a writer and introduced you to the characters of the 'shabby genteel' and the 'broker's man'. The 'Pickwick Papers' followed in the next case and of course had a great representation of the members of this club, certainly Esquire Pickwick. The third display was devoted to 'Oliver Twist'. It was with this work that Dickens dove into 'social corrections'. Who could forget Mr. Bumble and Fagin. The 'Old Curiosity Shop' with Neil, Quip, and Swiveller were in the next display. This was followed by 'Nicholas Nickleby'.

'Barnaby Rudge', the first historical novel that Dickens wrote followed. This display prominently features Grip and Dolly. Their costumes and the scene backdrop would allow the viewer to almost move into the scene and hear the clatter of the street and the colorful masses of humanity. The 'Christmas Carol' in all of its splendid detail was next followed with the 'Adventures of Martin Chuzzlewit', 'Dombey and Son' with the characters of Toots and Captain Cuttle, and then 'David Copperfield', Peggotty and Uriah were depicted in the display scene. 'Bleak House', 'Tale of Two Cities', and 'Great Expectations' were all represented with as much

detail as a viewer could visually capture. Finally, almost on overload, the exhibit brought you to ‘Our Mutual Friend’ and the unfinished novel that Dickens was working on when he died, ‘Mystery of Edmond Drood.’

G.K. Chesterton said of Dickens, “The whole of Dickens genius consisted of taking hints and turning them into human beings. By taking his impressions of everyday life and everyday people and breathing life into them, Charles Dickens has left us with an inspiring legacy.” How true.



Esquire Pickwick



Little Nell



Fagin



Harold Skimpole



Rosa Dartle

The second exhibit, ‘**From the Desk of Charles Dickens**’ was presented in the Rare Book Room, which is on the third floor of the library and to gain entrance you have to pass through a ‘limited access’ door system. Have no fear, as the staff was helpful and always at the ready.

The explanatory introduction to the exhibit read “Celebrating the Great Writer at 200, offers a deeper understanding of the author through his published works, his private correspondence, original art based on his richly imagined stories, and objects that he kept near him while writing.”

Dickens had commissioned Samuel Luke Fildes (1844-1927) as an illustrator for ‘The Mystery of Edwin Drood’. Fildes had started working on the illustrations, for the novel when Dickens died, before he left Gad’s Hill he decided to draw “The Empty Chair, Gad’s Hill – Ninth of June 1870”



showing Dickens’ empty desk and chair. The original painting is part of the exhibit, a bequest of Elkins, in 1947. As you look at the painting or this illustration you can see the items that were part of Dickens daily work, many of the same items were also part of the exhibit, his postal scale, the letter

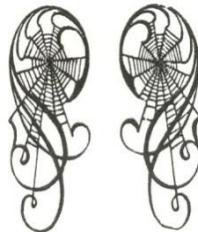
tray, the letter seal, and the pen case. I did not see any mirrors per say but "When he was actually writing, he transformed himself into his characters," says Peter Ackroyd, author of *Dickens: Public Life and Private Passion*. "He would get up from his desk, go over to the mirror and mouth the words — do the expressions, grimaces, whatever, and then laugh, chuckle to himself, then go back to his desk and write it down." Certainly a unique opportunity we have to step back in history. The location of the desk today is another story to be told at another time.

The exhibit was arranged in close order to the timeline of the life and work of Dickens. There were several original illustrations done by George Cruikshank, as well as negotiating letters going back and forth between Dickens and his various early publishers, one of which was Richard Bently, in 1838. There were additional letters from readers to Dickens 'recommending, imploring' Little Nell to mercy; things have not changed much over the years. Faithful readers become so much a part of the novel that they need to impart their feeling to the author. A supplementary note from Dickens talked about the amount of letters that he had received from his readers, "6 yesterday, 4 today, and it is not even 12 Noon". In addition to items from his writing desk, there was on display a 'small metal candle lamp' that was explained as having been used by Dickens to read by as he rode in the various coaches that were used for transportation during his trips.

The final section of the exhibit was devoted to those items that were not directly related to Dickens as an author but to Dickens as a man. One such item was a copy of a small book, *Evenings of a Working Man, Being the Occupation of His Scanty Leisure*, by John Overs, Preface by Charles Dickens, London, T. C. Newby, 72 Mortimer Street, 1844. John Overs was a carpenter who had written a number of little historical romances. Stricken with tuberculosis, he was in serious financial straits when Dickens offered to write the introduction to a collection of his [Overs] pieces. Neither the stories nor the introduction has any enduring importance, unless it be to disclose the depth of Dickens's sympathy for his fellow beings. According to Mr. Elkins, [the Philadelphia Dickens collector] who owned this volume still in its original red cloth binding, as well as six letters from Dickens to Overs, "Dickens could never be a reformer in the usual sense of that word, for he loved individuals too much to deal with the masses. Only when he wrote of historical scenes did he describe underprivileged humanity in mobs."

The Free Library of Philadelphia has one additional Dickens exhibit planned for this special Dickensian year. The exhibit will be devoted to '**Dickens and the Theater**' and will be held in the late fall 2012. Should you live close or want to visit the library they also host a variety of different 'literary salon' discussions and readings each month that are also focused on Dickens. Lastly during the month of December 2012 there will be an ongoing Dickens 'costume event' in the Rittenhouse Square historic section of the city. As details become available I will keep you informed. 📖

Editor's note: Many of the display items are viewable via the libraries digital collection, the web address is: www.freelibrary.org/dickens



A VISIT TO THE GORGAS LIBRARY, UNIVERSITY OF ALABAMA

Submitted by Sharon A. Sharp, Curious Pursuits Press

On March 3, 2012, I had the pleasure of seeing the Miniature Book Society's national traveling exhibit at the University of Alabama's stately Gorgas Library, in Tuscaloosa. This opportunity was a treat, especially because this was my first chance to see the organization's showcasing of treasures since having joined the MBS in 2011. I traveled from North Carolina for several special reasons—to attend a March 3rd Alabama Center for the Book Gathering (ACBG), whose focus was “Alabama Special Collections and Archives for the 21st Century”; to participate in a March 4th “drum-leaf binding” workshop offered by the internationally renowned book artist Timothy Ely; and to visit with family members in my native state.

The ACBG hosts and moderators included Dr. Louis Pitschmann, Dean of Libraries; Professor Steve Miller, Director of the University's Master of Fine Arts in the Book Arts Program and faculty member in the School of Library & Information Studies; and various other distinguished faculty members in that School. Speakers and their topics included Timothy Barrett, research scientist and adjunct professor at the University of Iowa, “Material Book Studies and the Future of Special Collections”; Bill and Vicky Stewart, proprietors of Vamp & Tramp Booksellers and connoisseurs of contemporary fine press and artists' books, “Defining and Redefining Collecting; Timothy Ely, the aforementioned Washington State book artist, “Clockwork Men before Enlightenment”; Kenneth Gaddy, Director of the Paul W. Bryant Museum, “Physical and Virtual Exhibitions”; and Dr. John Cole, Director of the Library of Congress's Center for the Book, “Opportunities and Options for Special Collections and Archives.”

Among the approximately 85 ACBG attendees were academic- and public-library special-collections specialists and archivists, museum curators, book artists, rare-book collectors, and others. The sessions were highly informative and the discussions, lively. One central point was that the future of special collections is bright, in that this realm's focus lies in the unique, irreplaceable, material object, whether books, letters, maps, or other printed materials. Although serious researchers in the future, as well as wider audiences, may rely increasingly on digital copies of rare printed materials, those researchers will almost invariably want and need to see the original materials, in order to understand and appreciate fully the materials' components (types of paper, printing techniques, binding techniques, etc.), their creators' skills and knowledge, and the objects' ineffable aesthetic qualities. Furthermore, special collections and archives will remain the repositories and the advocates for invaluable materials on all scales, from the local to the international.

Steve Miller, who moderated many of the sessions, encouraged attendees to enjoy the miniature-book exhibits, recognized MFA in the Book Arts students Mary Elizabeth Watson and Timothy Winkler for their MBS competition selections, and cited several other MFA students who will be entering works in this year's competition. During each break between the ACBG's sessions, I joined the many other people eager to spend time with the fascinating miniature-book exhibits, which were prominently placed in the Gorgas Library's second-floor Pearce Foyer (at the library's main, or south, entrance), close to our meeting room. The MBS's books, displayed in the foyer's center, included both contemporary and historical books. Some of these had been entries in the MBS's annual competition, including the books by Watson (*Cat Talk*) and Winkler (*Jumble*). I heard various people comment on how delightful it was to see books on this scale and, particularly, so many books within a single exhibit. Others expressed surprise at seeing exquisite bindings on such a small scale, while still others read aloud various titles and commented on the

tiny yet clearly readable typefaces. I identified with several people who mentioned wishing for a chance to get the books out and spend time looking through them. Accompanying the MBS exhibit were four large display cases containing 22 miniature books from the W.S. Hoole Special Collections Library's Book Arts Collection, along with information about the art of collecting miniature books. Among the Special Collections books were ones by widely collected book artists Frank Branon, Alisa Golden, and Jenny Sabora. The Hoole Library's books are part of extensive holdings that include fine press books and unique artists' books, crafted by artists with not only regional but international renown. The Gorgas Library offered an ideal venue for the MBS exhibition, which extended from February 15 through April 15, 2012 (<http://dialog.ua.edu/2012/02/tiny-wonders-miniature-book-exhibit-opens/>).

As mentioned earlier, the University's MFA in the Book Arts Program, established in 1985, has become one of the most highly respected programs of its sort. The faculty members mentor the graduate students not only in developing unparalleled craftsmanship in printing, binding, and papermaking but also in honing the finest aesthetic and design sensibilities when creating books. Steve Miller and other faculty members in the MFA program also strongly encourage students to get involved with organizations such as the MBS. I hope you'll check out the MFA program's excellent, wide-ranging resources at <http://www.bookarts.ua.edu/>, especially the wealth of podcasts and links to other websites. I'm not affiliated with this program, but I did have the good fortune of getting into book arts through a 2002 Penland School of Crafts letterpress-printing class with Steve. My admiration for all that he and the other MFA program faculty are doing to promote book arts grows steadily, so getting to attend the ACBG in the program's home base was another special aspect of the March weekend.

The visit also gave me good reason to explore the Gorgas Library's history, since my father is a University of Alabama alumnus who fondly recalls time spent in the University's main library, a campus focal point since its completion in 1939. I discovered on the University's website some interesting information about the library's namesake, Amelia Gayle Gorgas. She "was the first female librarian on the campus, and the Amelia Gayle Gorgas Library was the first academic building at the University named for a woman." In 1883, Amelia succeeded her husband, Josiah (also the University's 8th president) as the librarian, and she "increase[ed] the fledgling University collection from 6,000 to about 20,000 volumes".). (At various times, she also served as the university's hospital matron and postmistress, <http://www.lib.ua.edu/libraries/gorgas/amelia.htm>). Perhaps only in her wildest dreams might Amelia have envisioned the University's main-library collection encompassing more than a million books, as does today's Gorgas Library (<http://tour.ua.edu/tourstops/gorgaslib.html>). It certainly doesn't strain my imagination, though, to picture her poring over all the recently displayed miniatures with delight!

Anyone interested in learning about next year's Alabama Center for the Book Gathering can get updates at <http://alabamacenterforthebook.lib.ua.edu/home> or e-mail Dr. Dr. Louis A. Pitschmann, Dean of Libraries, alcenterforthebook@ua.edu. 



Mark Twain and Charles Dickens: by Gerald Bartholomew

Mark Twain and Charles Dickens could have met on the east coast of America on November 19th, 1867, as their ships landed. The only thing preventing that from happening was that Dickens arrived in Boston and Twain arrived in New York. Dickens was preparing for his final American lecture tour and would be in New York the following week. Twain, just fresh from his famous *Quaker City* tour of the Holy Land, was preparing to embark on his first such lecturing endeavor.

Writing home to his mother from his New York hotel room, the 32-year-old Twain joked that “You bet you when Charles Dickens sleeps in this room next week, it will be a gratification to him that I slept in it also.” As fate would have it, Twain actually did attend one of Dickens’ lectures at Steinway Hall in New York just a few weeks later.

In what was probably the most momentous event in Twain’s young life, he was invited to dine with the family of one of his *Quaker City* travelling companions, Charles Langdon, with whom he had established a strong friendship. Charles’ sister Olivia, a beautiful young woman, immediately attracted Twain’s eye. As the story goes, Twain contrived an accidental injury to himself so he could stay with the family long enough to get to know her. Olivia’s father, Jervis Langdon, a wealthy businessman, was concerned that the western wanderer and socially ignorant Twain was not a good fit for his upper-class daughter. Eventually, with the help of Charles, and the references of a preacher he knew in the West, Clemens overcame the class distinctions and was able to eventually woo Olivia as his wife.

So, on New Year’s Eve, 1867, Samuel Clemens accompanied Olivia Langdon to the lecture of Charles Dickens at Steinway Hall in New York. It is not difficult to imagine to whom Twain paid the most attention! In fact, he was quite disappointed with the performance, and called the passages from *David Copperfield* “monotonous, the pathos was purely verbal ... with no heart.”

Wesley Britton of the University of North Texas, who wrote an article about Twain and Dickens for the *Mark Twain Encyclopedia*, is the source of these quotes. Professor Britton also states that an 1868 piece by Twain called “A Boy’s Manuscript,” which was a precursor of *Tom Sawyer*, might be a burlesque of *David Copperfield*. In addition, this article also states that Twain did read *Barnaby Rudge* in 1878; and that the Clemens family used *A Tale of Two Cities* as a guide to Paris the following year.

Earlier in his life, as a miner in Nevada and a riverboat pilot on the Mississippi, Mark Twain did read Dickens. Twain wrote that the early “Boz” sketches were community favorites in Hannibal, MO, where he was born. Twain also read *The Life and Times of Martin Chuzzlewit* while he was a pilot on the Mississippi River in 1860. Then, a year later, he took *Dombey and Son* with him to Nevada. Professor Britton also claims that echoes of *The Pickwick Papers* can be seen in some of the early sketches of Mark Twain written in the 1860s.

Twain’s interest in Dickens waned after he moved to California and began criticizing authors who were “ambitiously and undisguisedly imitating Dickens, particularly Bret Harte.” Twain hated romance and sentimentality at the time, and eschewed any comparison with other writers. He wanted to be the ‘great American original’ and despised any mention of literary influences.

Later in his life, Twain distanced himself even further from Dickens, complaining that his romantic works used “too many words.” Finally, a year before his death, Twain told his biographer, Albert Bigelow Paine, that he (Twain) had not read or become interested in Dickens. This was no doubt an egotistical boast, since we all know today that both authors share a similar popular notoriety in world literature. 📖

Editor’s Note: Thank you Jerry for a wonderful essay and this special glimpse into two of our favorite authors. Contact information: Jerry Bartholomew, 1655 Windridge Dr., Carson City, NV 87706, E-mail jerrybartholomew@att.net

MEET THE BOOKARTIST:

Sharon Sharp

I began my book arts studies at Penland School of Crafts, with a letterpress-printing workshop in 2002, and in 2003 I completed an 8-week book-arts and papermaking concentration at Penland. Since then I've become increasingly captivated by nontraditional book forms that incorporate widely varying features such as origami folds, tunnels, pop-ups, and envelopes. I specialize in designing and creating one-of-a-kind and limited-edition artist's books, which bear the Curious Pursuits Press imprint. I also write poetry and edit nonfiction books.

I've taught bookmaking in various settings, and in July 2012 I'll be offering the workshop "Envelope Meets Book" at Appalachian State University's Turchin Center for the Visual Arts. In September 2012 I'll be offering a workshop on soft-cover Coptic-stitched journals at the Florence Thomas Memorial Art School (Glendale Springs, NC); and the schedule is pending for a Guild of Book Workers—Southeast Chapter workshop, "The Envelope Please: Envelope + Book Explorations."

Vamp & Tramp Booksellers represent my works, which are held in corporate and private collections, as well as in the special-collections libraries of Denison University, the University of Vermont, the Savannah College of Art & Design's Savannah campus, and others. Images of my books appear in *500 Handmade Books* and in *1,000 Artists' Books* (forthcoming). Numerous books have been exhibited regionally and nationally, most recently at the University of South Carolina, Seattle's Columbia City Gallery, and The Bascom's "American Craft Today" exhibition in Highlands, NC.

In 2009 I served as Mammoth Cave National Park's Artist-in-Residence, and in 2006 the Washington State visual artist Lucia Harrison and I collaborated as Pictured Rocks National Lakeshore's Artists-in-Residence. Artists' books related to those experiences were donated to the respective parks, and images of the projects appear on my website, www.sharphandmadebooks.com. 

Editor's Note: Thank you for the glimpse into your work, be sure to keep everyone posted as to your new books. Sharon's contact information is PO Box 3345, Boone, NC 28607, 828-264-6870, E-mail: sharon@sharphandmadebooks.com or www.sharphandmadebooks.com

WHAT IS THE FIRST MINIATURE INCUNABULA?

Information provided by:

Peter Thomas, Book artist and Miniature Book Society Member (MBS) member,

Paul Needham, Princeton University,

Arno Gschwendtner, MBS member,

Edited by Jim Brogan

Editor's Note: the following is a somewhat different article format than we normally present but is an example of how information is sometimes gathered, presented, and answered via correspondence and online access to the powerful databases and search engines that are available to us in today's world of digital electronic access. The many sources of information that are in this short article should give you an appreciation of how much information you have at your fingertips but remember, that as always, things have to be verified and put into common order.

Paper sizes and their relation to the size of a book have always interested me. Terms such as Duodecimo and Quarto seem to return me to my early Latin lessons, not book collecting. In so much as this article talks about paper size in relation to book sizes I thought it best to get the specs on the table. As a quick reference below you will find a short list of book sizes, from a general research book, *Bibliotopia*, David R Godine, Publisher, Boston, compiled by Steven Gilbar. The names given to various book sizes on the left correspond to approximate page sizes on the right. These names are based on how many times the original printed sheet of paper was folded to make the book. Folio means the sheet was folded in half creating two pages of a book (since each page has a front and back this means there are 4 numbered pages). A Quarto was folded twice, creating four pages. An Octavo has eight pages, etc.:

Atlas folio	Up to 25” tall
Elephant folio	Up to 23” tall
Folio (2fo)	Up to 15” tall
Quarto (4to)	Up to 12” tall
Octavo (8vo)	Up to 9 ¾” tall
Duodecimo (12mo) (12°)	Up to 7 ¾” tall
16 mo(16mo) (16°)	Up to 6 ¾ “ tall
24 mo (24°)	Up to 5 ¾” tall
32 mo (32°)	Up to 5” tall
48 mo (48°)	Up to 4” tall
64 mo (64°)	Up to 3” tall

Editor’s Note: Should you wish to look into the relationships of paper sizes, sheet sizes, nomenclature, and much more you can refer to ‘Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology’, by Matt Roberts, Don Etherington, an online link to reference is: <http://cool.conservation-us.org>

Peter Thomas recently shared some very interesting correspondence he had with Princeton’s incunabula scholar Paul Needham. Needham is the librarian at Princeton’s Scheide Library and a noted scholar of early and incunabula books. Peter had asked whether it would be correct to say that the first miniature book was the 1486, *Diurnale Moguntium*?

Paul responded; “In 1994 I published a paper, ‘*Res papirea: Sizes and Formats of the Late Medieval Book*’, with respect to early printing, I would define a miniature book as one printed as a Chancery or Median 16°, or smaller.”

Editor’s Note: Chancery is a paper size, with an uncut sheet measuring ca. 31x45 cm; and Median, the next larger standard size, ca. 35x51 cm.)

So, I work from a completely different standpoint from your society’s [MBS] “3-inch rule”. In particular, an incunable Chancery 16° in contemporary binding might have leaf dimensions of about 10 x7 cm, (3.94” x 2.76”) meaning leaf height of approximately 4 inches: but in terms of production, marketing and use, in the 15th century, there is no doubt that it counts as a miniature book, one intended to be completely portable, more so than octavos.

Editors Note: Incunabula is the word used to describe the first printed books, those printed in Europe between 1450 and 1500. (3” is equal to 76.2 millimeters)

S17393 Horae
[1475] Officium
BMV C 1r



Incunables printed in these formats of 16° and 32° (and just two 64° that I know of) are almost invariably service and prayer books, such as Diurnals (or partial Breviaries), Psalters, and Books of Hours; and a few other devotional texts. Of course, those same texts were also printed in larger, non-miniature (by my definition) formats: but the miniatures were aimed at specific ‘miniature’ markets.

Incunables printed in 32° on Chancery or Median paper (or on vellum, as many copies were), would all come close to meeting your 3-inch (say 7.6 cm) definition; variations might depend on the individual bindings or re-bindings. It would be absurd to say that one copy of an incunable edition is not a miniature because its leaf height in original binding is, say, 7.8 cm (3.07”); while a 2nd copy, in 19th-century morocco with gilt edges, has leaf height of 7.5 cm (2.95”) and so is a miniature.

So: if you accept my 32° group as miniatures even by your standard, then there is in fact a pretty clear answer to the question of the earliest incunable miniature. It is an *Offfficium, or Book of Hours*, printed by Nicholas Jenson in Venice, 1474. There is a copy on

vellum at the British Library, and its leaf dimensions are 8.2 x 5.5 cm, (3.23” x 2.17”) its type area being 50 x 34 mm, (1.97” x 1.34”), in other words, it has very large margins; and with regard to paper size, the vellum must have corresponded to Median, not Chancery paper.

Finally, there is a unique 64° Book of Hours at the Bayerische Staatsbibliothek, Munich, printed Venice: *Johannes Emericus de Spira for Lucantonio Giunta*, 21 May 1499. Its leaf dimensions are 4.4 x 3.3 cm (1.73” x 1.3”), and its type area is 40 x 26 mm (1.57” x 1.02”), including the headline and signature line.

By whatever standard, the *Diurnale Moguntinum* you mentioned, printed in 1488, would not be the first miniature incunable.”

Editors Note: Within the context of Paul Needham’s response he mentions the ‘British library’. That library is the John Rylands University Library, The University of Manchester, U.K. The electronic archive of the library provides an excellent electronic image of the Offfficium-Beatae-Mariae-Virginis. An electronic link to the image was provided by Arno Gschwendtner; a MBS member who lives in Austria. Arno’s information was included with his message distributed via the group message to miniaturebooks@yahoo.com. The link listed below can be entered into your search engine:

<http://enriqueta.man.ac.uk:8180/luna/servlet/detail/Manchester~91~1~41434~102118:Offfficium-Beatae-Mariae-Virginis?qvq=q:%3D%2217393%22;lc:Manchester~91~1,ManchesterDev~95~2,Man4MedievalVC~4~4,nonconform~91~1,ManchesterDev~93~3&mi=0&trs=1>

The image is part of the ‘Rylands Collection’, as we previously mentioned was created in 1475 by Nicolas Jenson (c.1420 -1480), in Venice, Italy. The original book is created in Latin and profusely illustrated and decorated.

As you can see there are several important pieces of information presented and gathered through-out this article with the aid of today’s digital environments. Certain things are discussed

and presented such as ‘sheet size’ and ‘printing margins’ which a good researcher would want to investigate with more detail to verify presented information. The nomenclature of the ‘book size’, i.e. 16°, 32° and 64° refers to the approximate size of a paper sheet that was the result of ‘folding the paper’ prior to cutting. This is a subject that we can expand on with a future article of *The Microbibliophile*. 📖

Editor's Note: Well it is not like the old days of a card catalogue, and short yellow pencils, for sure.

UPCOMING EVENTS:

Philadelphia Free Public Library, Celebrating Dickens with two different exhibits, ‘From the Desk of Charles Dickens, now through May 25th, 2012
‘Dickens and the Theater, June 4th – January 3rd, 2013, www.freelibrary.org/dickens

Boston, Book & paper Exposition and Sale, May 5th, 2012 Wilmington, MA

Ann Arbor Antiquarian Book Fair, Ann Arbor, MI, May 20th, 2012

New England Antiquarian Book and Ephemera Fair, Concord, NH, June 3rd, 2012

Twin Cities Book Fair, St Paul, MN, June 29-30th, 2012

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/

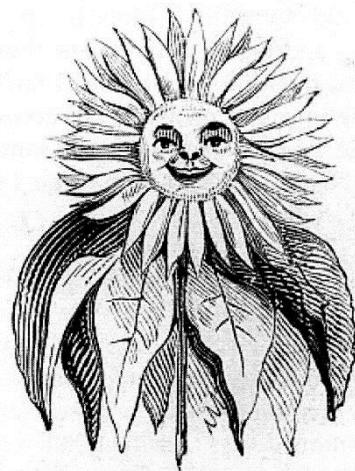
The MBS Conclave XXX, Asheville, North Carolina, August 24th – 27th, 2012, details and pictures are available at the website, www.mbs.org

Starting from Nothing’, by Jody Williams, Flying Paper Press, at the Form + Content Gallery in September, 2012, Minneapolis, MN, www.formandcontent.org

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

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



This image was reproduced from the cover of Thomas Hood's Comic Annual, 1834, Published by Charles Tilt, 86 Fleet Street, London, Printed by Bradbury and Evans, Whitefriars

(see 'An Irishman', page 8 of this issue for our review)

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #37, approx. 100 items offered, many color images, wonderful selection of fine miniatures, 'A Celebration for Glen Dawson's upcoming 100th Birthday', distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Hurley Books, '*A Checklist of Miniature Angling Books*', a beautiful presentation catalogue with a glossy color cover and 4 pages of color illustrations (number keyed) to each of the descriptions for the 56 books offered. The body of the catalog is printed on ivory Certificate Royale paper. Henry Hurley has also included a preface, which explains the intricacies of miniature angling books. A job well done and worth reading, E-mail: info@hurleybooks.com, (*see ad on page 42 of this issue*)

Bromer Booksellers, with excellent descriptions and photographic representations, a joy to view; E-Catalogue 23, 'Ides of March, 3 miniatures
Regular printed catalog Number 137, 7 miniature items
Boston, MA, www.bromer.com (*new redesigned web site, take a look!*)

Oak Knoll Press, New Castle, Delaware, Spring 2012, full-color, 30 page catalog with many fine press books about books, printing, and collecting. As an example; *Dr. Rosenbach and Mr. Lilly* or *Book-Jackets, Their History, Forms, and Use*. A visual cornucopia: www.oakknoll.com

PUBLICATIONS EXCHANGED:

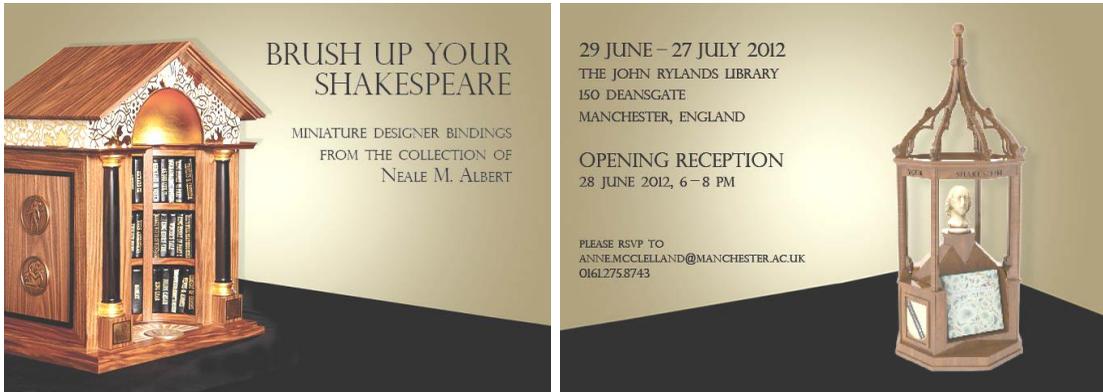
Book Source Magazine, March/April 2012, Volume 28, Issue Number 3
Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,
E-mail: bsm@windstream.net, or www.booksourcemagazine.com

Fine Books and Collections Magazine, Spring 2012, Issue 10.2 A large format, full color, glossy magazine devoted to fine books, collections, and printing. Cover article for this issue is about Larry McMurtry, an avid book collector and book seller, Archer City, TX.
Contact information: Rebecca Berry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,
E-mail: Rebecca@finebooksmagazine.com or www.finebooksmagazine.com

The Fellowship of American Bibliophilic Societies, Newsletter, Winter 2012, Volume XVI, Number 1. A boatload of interesting reading outlining the activities of the 46 affiliated member organizations including the MBS and information about the FABS Book tour and Symposium, June 6-10, 2012, Boston, MA. Scott J. Ville, Editor, additional information; www.fabsbooks.org

Miniature Book Society Newsletter, Number 89, March 2012. Conclave information as well as an interesting piece about the Asheville Bookworks, great list of website for resources and research, the Miniature Book News, a visit to the Huntington Library, and last but not least some interesting information about Russian miniature books. Contact information: Joan Boring, Editor, 3204 Wildwood Rd. Middletown, OH 45042, E-mail: joboring@gmail.com, additional information; www.mbs.org

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/



Notes on the Exhibition:

The exhibition combines two elements – designer book bindings and miniature books of and related to William Shakespeare. The exhibition is divided into eight different sections which include the following materials:

The first section contains a miniature book case in the form of an apse, which was designed and built by Tom Gosling. It houses a 40 volume set of Shakespeare's plays, published by Treherne, in London, c. 1903/1904. The second item is a miniature book stand displaying a miniature book *Brushing Up Your Shakespeare*, published by Neale Albert. Both of these items are pictured above. Also included are displays of Shakespeare related English sheet music and a broadside.

The second section consists of various examples of Neale Albert's book '*Brushing Up Your Shakespeare*' in 27 different designer bindings.

The third section consists of *The Plays of Shakespeare* published by Pickering in 1825, with seven of the nine volumes done in designer bindings, each by a different binder.

The fourth section consists of a 40 volume set of Shakespeare originally published by the Allied Newspapers, in London, each volume is bound in a designer binding.

The fifth section consists of two volumes, by the Knickerbocker Press, a model of the Globe Theater, made by Paul Weiss and additional Shakespeare figures and a Shakespeare cameo.

The sixth section is a display of miniature designer bindings relating to Shakespeare.

The seventh section consists of Shakespeare works published by the Knickerbocker Press in New York City. There are 22 different designer bindings represented.

The eighth section consists of seven different miniature books relating to Shakespeare.

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

Sherry Mayo has a limited supply of back issues of *The Microbibliophile* that she would like to make available, cost is \$3 per issue plus postage.
Contact information: E-mail: oldfarmhouse@myfairpoint.net.

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

Jim Brogan would like to find one 'volume' 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'.

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 (#2, & #4)1996 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 with a smile is priceless:

Within our article about press names in the March issue, we incorrectly noted a bibliography of the Juniper Von Phitzer Press as a biography. I have consulted Mr. Webster for his all-important points of clarification:

A **biography** is a detailed description or account of someone's life. It entails more than basic facts (education, work, relationships, and death), biography also portrays the subject's experience of those events. Unlike a profile or curriculum vitae (résumé), a biography presents the subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality

A **bibliography** (from Greek βιβλιογραφία, bibliographia, literally "book writing"), as a practice, is the academic study of books as physical, cultural objects; in this sense, it is also known as bibliology[1] (from Greek -λογία, -logia). Overall, a bibliography is not concerned with the literary content of books, but rather the sources of books – how they were designed, edited, printed, circulated, reprinted, collected.

So as not to be outdone by Mr. Webster I thought it best to add a sparkle to the conversation with another term, dear to us all:

A **bibliophile**: a lover of books especially for qualities of format; also a book collector

A **biblioklept**: a book thief



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(Belgium, Bruges, c.1470) and is held open with two chained weights attached to the back of the lectern.



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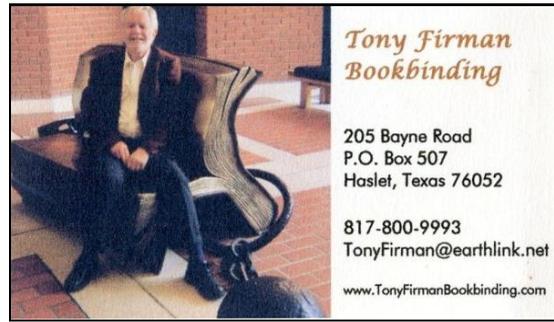


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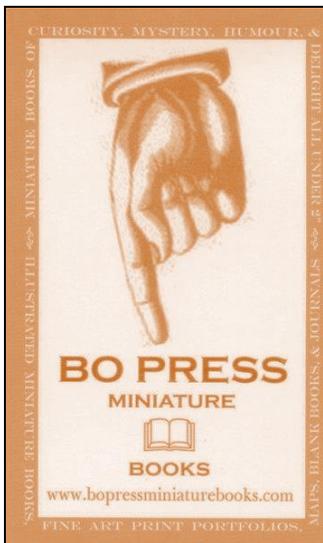



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