

# THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXI No.4

July 2012

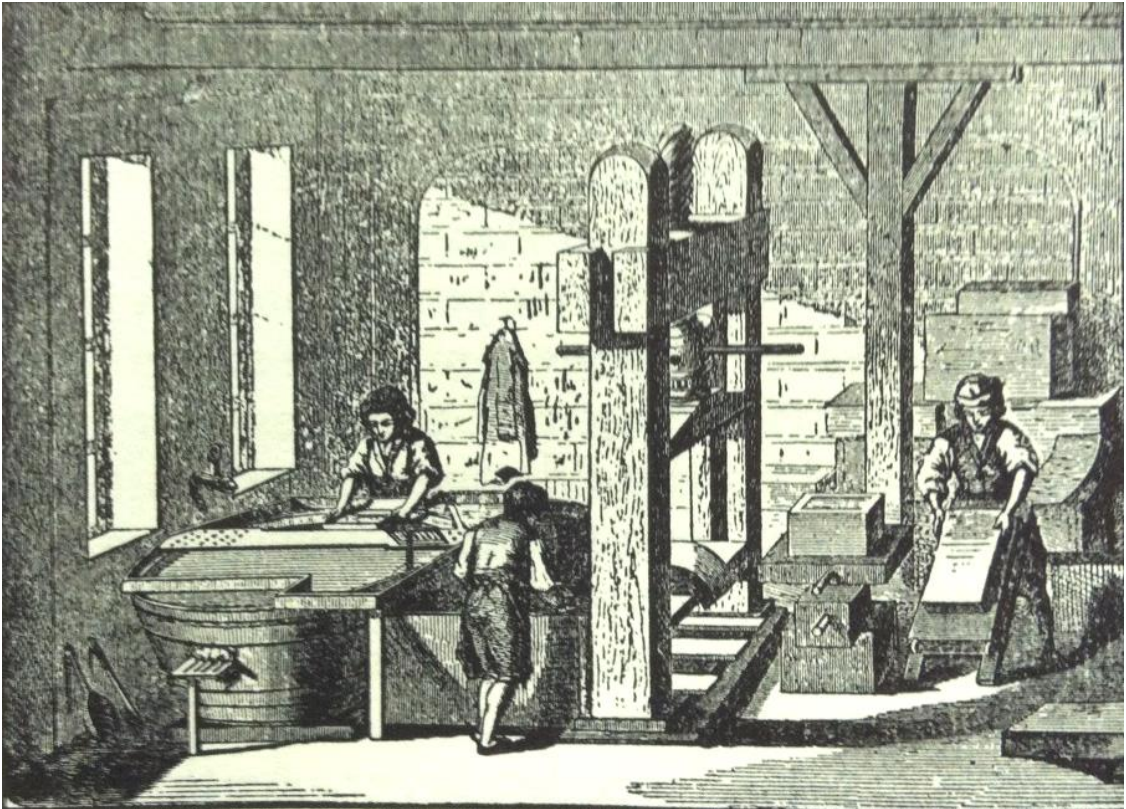


## SPECIAL PLACES

Single Issue Price: \$7.00

ISSN #1097-5551

## *Papermaking in 17<sup>th</sup> Century France*



### **The Vatman, the Coucher, and the Layman**

Paper was ‘invented’ in the civilizations of the Far East, especially China and Korea over two thousand years ago. It was adopted into the Islamic world in the sixth century, and brought to Europe through Venice and other Italian ports that were centers of trade with the Islamic world. The growth of papermaking in England and Scotland from the end of the 17th century onwards was the result of two French papermakers Nicolas de Champ and Nicolas Dupin who brought the technical skills of the French papermaking industry to Scotland, establishing their own mills in Edinburgh and Glasgow respectively.

The basic steps were that the ‘vatman’, the most experienced and highest paid man in the mill, would operate the ‘mold’, in the vat, and form the paper from the solution of water and cotton fiber. The ‘coucher’ took the very wet ‘paper’ from the mold and placed it between two sheets of felt to begin the drying process. Lastly, the job of the ‘layman’ was to peel the ‘damp’ paper from between the felt sheets, place it between two dry felt sheets, and continue the many additional steps required to produce usable paper. More on the magic of paper making in the ‘next issue’.

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A Bimonthly Journal about Miniature Books and the Book Arts

*Robert F. Hanson, Founder, 1977*

ISSN# 1097-5551

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## *The Microbibliophile*

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

**Jon H. Mayo**, Publisher

**James M. Brogan**, Editor

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## Greetings from the Squeaky Roll Top Desk:

Special places; everyone has a special place that they like to visit and revisit over time. Sometimes we can visit our special place, in person, and sometime we can only visit as a trip back across time through our memories or imagination. Special events and travel seem to be a source of introduction to these places for many of us.

The Miniature Book Society holds an annual Conclave each year in a different place. These locations are certainly a collection of special places for those who attended. With each year, old friendships are renewed and new ones are created and there are always things that make the trip a lasting memory, a special place. Each Conclave has the unique ability to introduce you to some new subject or facet of life that can then be taken home, thought about, and expanded into additional enjoyments. Maybe the special place is unique because of a new person you met or a talk that you heard, or maybe the special place is something that was introduced to you from within a book. This issue visits some of these places. I hope they are a source of enjoyment for you. Included between the cover picture and the last page is another selection of articles that you should find informative and enjoyable as well as add to your knowledge of the world of miniature books.



Robert F. Orr Hanson provides us with some interesting facts about Shakespeare's First Folio and Joan Knoetzer will get a merit badge for her article on 'First-Aid' for your books. Additionally, there are five reviews of recently published miniature books, as well as two reference volumes that I hope you will enjoy, 'books about books', as we say. We have included, as a new feature with this issue, 'A Moment in Miniature Book History' for your reading enjoyment, education, or reflection.

The Next Generation, an article by Diane Weintraub highlights a real-world situation and asks some stimulating questions, your feedback is invited.

The Bookshelves Section shares with you, the sights and wonders of my journey to visit the Newark Public Library, another gem of a special place, sitting in the middle of a big urban center, Newark, NJ.

The Miniature Book Society's Grand Conclave XXX will be held in Asheville, North Carolina next month. Karen Nyman has provided an interesting article, in this issue, about Asheville. The agenda certainly sounds interesting. I am sure that the event will be a success and everyone will enjoy the festivities as well as all of the friendship that is shared and is so much a part of the Conclave.

The 2013 MBS Conclave, is scheduled to be held in Vancouver, Canada. Jan Kellett is busy with the preliminary plans as you read this message. The last time I was in Vancouver, some years ago, I sat at a dockside restaurant, eating my lunch on a mild day, looking at the snow-covered mountains that appeared to reach all the way to the blue sea. A real visual treat, certainly one of my special places.

Our next issue will include a recap of all of the Conclave activities including the winners of the Book Competition, the MBS awards, and of course, some special words about all of those famous keepsakes that members share. In addition, our next issue will discuss various aspects of the many different 'typefaces' that are available and what has been used most successfully over the years. What is your favorite typeface style? We will continue to discuss the history of papermaking. Sharon Sharp will provide some new miniature books to be reviewed and we may have another article by Diane Weintraub. The deadline for next issue will be August 20, 2013.

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 looking for your envelope 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:

*“A room without books is like a body without a soul.” Marcus Tullius Cicero*

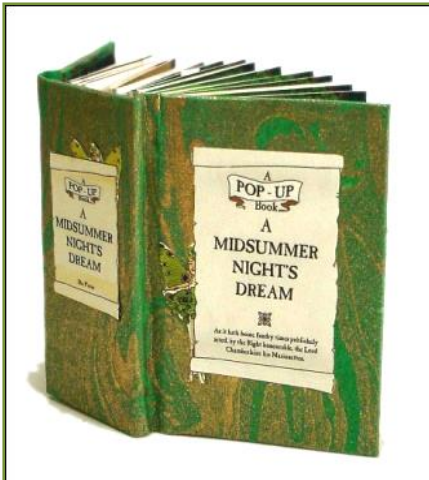
## Happy Birthday Glen! ‘A Climb to Glory’

**I want to extend a Happy Birthday salutation to Glen Dawson, hiker, mountain climber, bookman, author, publisher, and doyen of the miniature book world. Glen celebrated his 100<sup>th</sup> birthday on June 3, 2012.**



## MINIATURE BOOK REVIEWS:

**A Midsummer Night’s Dream**, by William Shakespeare, published by Pat Sweet, 2012, Bo Press



Miniature Books. The title page states *‘Imprinted at Riverside, for Pat Sweet, and are to be fold at her shoppe, at the Signe of the Bo Press, in Blaine Street.’* Following the title page is a list of the cast as would be the case with such a play. So Elizabethan! Let the story begin.

*A Midsummer Night’s Dream* is a comedy that portrays the many events surrounding the marriage of Theseus, the Duke of Athens and Hippolyta, the Queen of the Amazons. The various scenes are all set in an old ‘wing-and-drop’ marionette theater. The pop-up characters maintain the foreground while, in many scenes, various script lines are printed on the background of each scene while the fairies appear from wherever and fly about the mortal characters.

As you may know the play is a comedy and deals with many different conditions including

disguise and transformation with magic potions and a dramatic feature of a ‘play within the play.’

The first scene opens, in the palace, but then moves quickly to the forest where the characters are manipulated by the fairies that inhabit the woodland.

THE CAST:

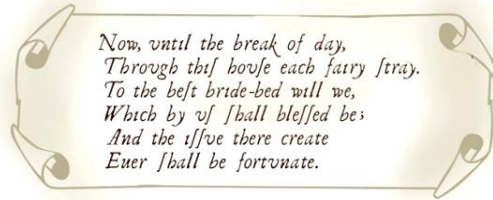
**Theseus** - Duke of Athens  
**Hippolyta** - Queen of the Amazons  
**Puck** - The jester  
**Lysander** - A young man  
**Demetrius** - A young man  
**Hermia** - The daughter  
**Helena** - A young woman  
**Egeus** - Hermia's father  
**Philostrate** - Master of the Revels

**Nick Bottom** - A craftsman  
**Peter Quince** - A carpenter  
**Francis Flute** - The bellows-mender  
**Robin Starveling** - The tailor  
**Tom Snout** - The tinker  
**Snug** - The joiner  
**Oberon** - The king of the fairies  
**Titania** - The queen of the fairies  
**Peaseblossom, Cobweb, Mote, and Mustardseed** - The fairies

We are introduced to the various characters as the story unfolds, in all that is its timeless humor. The fairies weave their magic, the mortals move about the forest on their journey and everyone eventually returns to the castle, the lovers are married, the actors present their play, *Pyramis and Thisbe*, and the fairies bless the couples with a ‘protective charm’. Only Puck remains, for one last interaction with the audience, to ask for their approval and to remember their enjoyments as though it had ‘all been a dream’, so Elizabethan!



A happy ending for all



The book measures 2 ½” x 1 ¾” x 1” contains 42 pages with 14 double page scenes and is signed by Pat Sweet. It is bound in a light green paper marbled with a bit of gold fairy dust. Attached to the front cover is a title label with a fairy ‘peaking’ out at you from behind the label. The spine also has a label attached. The background for each scene is printed on a thin cardstock which gives a certain rigidity to the format while the play characters are printed on a Mohawk Superfine paper allowing the whole book to ‘work’ very well as a moveable pop-up book. All of the printing has a pleasing soft shading as well as each of the characters are cut and assembled with great quality and care. The fonts are Casablanca Antique and Illinois Shakespeare Festival. The endpapers are designed to look like a ‘stage curtain’ printed in a hue of dark green. The rear endpaper holds the complete script of the *Pyramis and Thisbe*, the ‘play within the play’. The book is supplied with a translucent slip band to help keep everything in tight order, \$145. 📖

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

**The World’s Smallest Postage Stamp Collection, 2012, published by Margaret Challenger.**

Once again Margaret, that most talented lettering artist from Ontario, Canada has produced another fine miniature tome, an elegant masterpiece completely handmade.

This book is a miniature stamp album; each verso page is lettered with a brief explanation of the actual stamp that is tipped-in on the recto page. The copy that I received contains eight separate stamps from the former Soviet Union, each stamp carries the designation of 'NOYTA CCCP', which when translated means 'USSR MAIL'. All of the stamps are from the 1966 era and are monochromatic. The subjects highlight different State accomplishments or events; such as space exploration, communication, and manufacturing.

The book is bound in an elegant gold Japanese crinkle paper over boards with a black bookbinding cloth spine, and is done in an accordion format. The individual pages are lettered on a heavy weight cotton paper, 24 lb. that works well in this format. The book is held closed with a corresponding rust colored paper slip wrapper, which has affixed to it another similar stamp acting as the label for the wrapper.



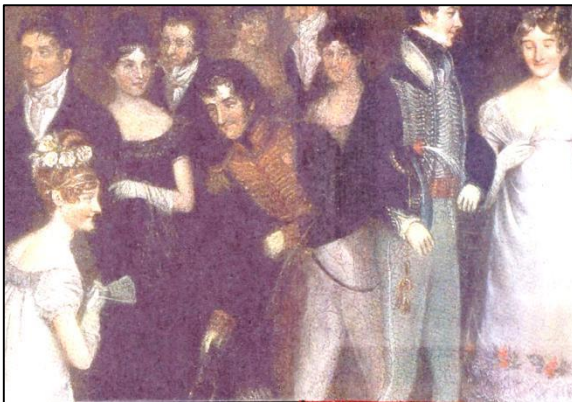
*The World's Smallest Postage Stamp Collection* is 1 ¼" x 1 ¾" and has been produced in an edition of 25 copies, all numbered. A fine edition for your collection, just the right size for a dollhouse bookcase. This book is certainly a reflection of the author and her

creativity, a job well done. The price is \$30 (Canadian), including postage, contact Margaret directly for purchase and shipping options. 📖

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

**Emma**, Volume 2, by Jane Austen, 1815, originally published by John Murray, this miniature is published by Plum Park Press, Tony Firman.

As was the fashion in England in the early 19<sup>th</sup> 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 contained Chapters I – XXVIII, Volume II contains the next 18 chapters dealing with the life of Emma, she is beautiful, witty, wealthy, and somewhat spoiled heroin who moves through



her life as well as the lives of others with little concern to the effect of her meddling. The overview of the story as well as details about the author were included in our review within the last issue of *The Microbibliophile* (May-June 2012). According to the publisher's advance information, Volume III will be published in July of this year and will be uniformly bound in a bright red Sturdite, with a black spine label, the label text is done using gilt lettering. When the third volume is issued, a decorative slipcase will also be provided.

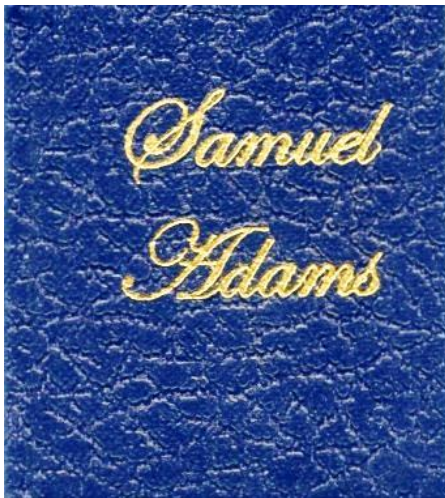
*endpaper design*

The copy that we reviewed is of the highest quality of binding, identical in appearance to the first volume. The endpapers recreate a scene in which Emma and her circle of friends are dancing away the night, dressed in all of their finery. I was not able to determine if Emma was the lady on the left foreground or the lady with the frown on the right side. Do you know?

The dimensions of this miniature book are 3" x 2 <sup>3</sup>/<sub>16</sub>" x <sup>3</sup>/<sub>4</sub>". Volumes III 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 originally published. As is the case with all of the Plum Park books we have reviewed, the text is clear and easy to read, the three-volume set in the slipcase will be a fine addition to your miniature classics library. The edition is limited to 12 copies, each volume \$35, plus shipping. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052, E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)

**Samuel Adams**, by Alexander Winston, published by Owl House Press, 2010, Al House. The details of the book are based on information that Alexander Winston wrote in an article 'Firebrand and Revolution' published in the American Heritage Magazine, Volume 18, Number 3, 1967. Winston's intention was to highlight the patriotic activities of Samuel Adams as one of the true heroes of the American Revolution and the War of Independence. The book describes the



activities of Samuel Adams, who from the time the Stamp Act was introduced in 1765 until the Declaration of Independence was signed (July 4, 1776) made politics his only profession and rebellion his only business. New England Tories branded him the 'Grand Incendiary'. In the opinion of his astute cousin, John Adams, Sam was "born and tempered a wedge of steel to split the knot of lignum vitae that tied America to England." Samuel Adams was one of the lead collaborators who took up the cause to dress, in disguise, as Mohawk Indians one night in 1773 and tossed 373 cases of British tea into Boston Harbor, Adams is the 'father of the Boston Tea Party'. Winston proves that, in history, there are many people who make a difference. Just because they may not be recognized by their contemporaries or those that follow does not mean that they have

made a lesser impact on society than others.

*Samuel Adams* is a traditional format miniature book, bound using traditional hand binding methods. The book has 12 page hand sewn signatures; eight signatures are secured with silk ribbons, which in turn fasten the pages to the end pages and cover. The book's text pages are printed on archival quality acid free 60 lb. cream colored bond paper. The font is Times New Roman, 6 pt. and the text is printed with a very clear and 'readable' presentation. The covers are bound with a blue cotton base material that is coated with pyroxlin and gives the appearance of soft-grained leather. The title of the book is gold stamped on the front cover as well as the spine. The endpapers are a coordinated blue peacock design.



*Samuel Adams* was published as an edition of 150 copies, all numbered and initialed by the publisher, there are 96 pages, 1 7/8" x 1 9/16".

*Samuel Adams* is the fifth miniature book that Al House has created with the imprint of the Owl House Press. The other books, already published are: *Robert E. Lee*, *Peter Francisco*, *Thomas Jefferson*, and *Patrick Henry*. A new book that is presently underway is about Molly Pitcher & Nancy Hart, two heroines of the American Revolution.

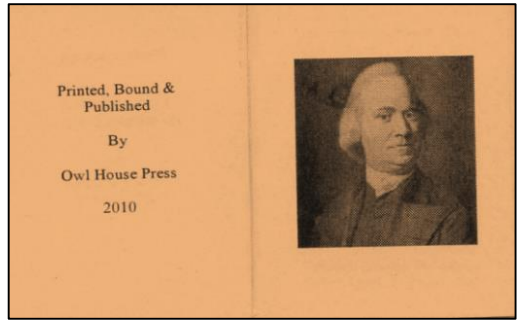
*Samuel Adams* is the first book that we have had the opportunity to review from the Owl House Press and we are glad for this opportunity. The subject of the books, American History, is of great interest and the quality of the books is superb. Al sent me a copy of *Samuel Adams* as well as *Patrick Henry*. *Patrick Henry* was received 'under construction' and unbound to show the details of the sewing and binding techniques. The book is all sewn together and included the endpapers as well as the fine reinforcing ribbon, all ready to be attached to the front and rear boards. It is interesting to see the amount of time and effort that Al has included in his book production, a labor of love.

We are certainly looking forward to presenting all of the Owl house collection to you over the next several issues. 📖

Contact information: Al House, Owl House Press, 15575 Tyler Station Road, Beaverdam, VA 23015,  
E-mail: [sales@owlhousepress.com](mailto:sales@owlhousepress.com) or [www.owlhousepress.com](http://www.owlhousepress.com)

*Editor's Note:* Al House is a relatively newcomer to the world of miniature book publishing. Al informed your editor that he retired from running a bookstore about 10 years ago and got married 9 years ago, at age 64, he added, "Who said old people can't find love". His wife is a miniaturist but Al could not get his big fingers to work on dollhouse items, so he started researching miniature books. Then in 2008 they drove to California where he met Barbara Raheb. She showed him some of the micro miniature books she had created. He came home, started learning to make books as Barbara explained, 'all handmade'. He did not want to use his personal name of Al House, for his little book project, but he wanted it to be tied to his name in some way, so he went with Owl House Press. Al still keeps in touch with Barbara Raheb and she still gives him pointers on how to make miniature books. Al's plan is to continue along the lines of American history and create additional titles focusing on the Revolutionary War era.

**RUGS, Oriental, Occidental, Antique, and Modern**, by Rosa Belle Holt, originally published by McClurg & Co. of Chicago in 1901, as a reference book. This edition published by Plum Park Press is based on the enlarged format 1908 edition. Have you ever looked at a fancy woven rug and wondered how did someone make such a complex thing, what does the design represent, is there a significance to the color combinations of the treads? Here is the book that will guide you through the intricacies of the various designs and provide you with all of the information to make you an expert. You will be able to look at a rug and tell what materials were used, be it silk or wool, what part of the world it was created in, as well as the meaning of the design and color selections.

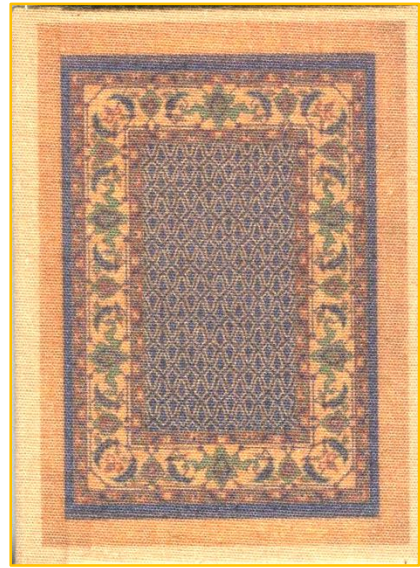


The first thing that catches your eye with this book is the printed image of a rug, on the cover. Next the endpapers (front and rear) are also created with example images of different styles of rugs as well.

The miniature *RUGS, Oriental, Occidental, Antique, and Modern* consists of 240 pages and includes many photographs of different rugs and the rug production process, as it existed over a hundred years ago. My guess is that in some places rugs are still made today as is explained in this book. The distribution network, I am sure has been upgraded from the use of camels but maybe not. Many of the photographs are in color and are remarkably clear given the intricate designs and the fact that this is a miniature book.

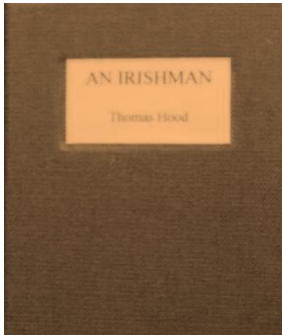
The book is divided into six major sections, Section I is devoted to the history and details of rug-weaving; discussing weavers, knots, designs and colors. Section II takes you through rug weaving in Egypt, Persia, and Turkey. Section III moves to India, Afghanistan, and central Asia. Section IV covers the Far East, and Section V visits the craft in Europe and the United States. Section VI covers a summary of miscellaneous information. All in all a encyclopedia of information about rugs.

The text is printed on a Hammermill Ultra Premium 24 lb. paper. The typeset is 6 pt. Century 725. The overall dimensions of the book are 3" x 2 1/8" x 11/16". The binding cover material is a tan buckrum and carries, as previously mentioned, a color picture of a rug on the front cover; the title is stamped on the spine. The edition is limited to 12 copies, each volume \$35, plus shipping. 📖



cover design

Contact information: Tony Firman PO Box 507, Hazlet, TX 76052, E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://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. Hood's depiction of an Irishman, not always complimentary, is described in the author'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.

We provided our regular review in our May 2012 issue for *An Irishman*; however, since it did not arrive in time for our cover picture in May. We included a recap with this issue. Enjoy! 📖

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

## **A SPECIAL PLACE, MINIATURE BOOK SOCIETY'S CONCLAVE XXX IN ASHEVILLE, NORTH CAROLINA**

**By Karen Nyman, Conclave Host**

The last weekend in August, from Friday, August 24 to Monday, August 27, is slated for the 30th annual Conclave of the Miniature Book Society. Our venue is the premier downtown hotel - Renaissance Asheville. In late August, thanks to the mountain environment, you can expect mild temperatures in the high 70's.

If you are not familiar with Asheville, here is what *The New York Times* had to say in a recent article:

*"Asheville is an Appalachian Shangri-La. This year-round resort town, tucked between the Blue Ridge and Smoky Mountains, draws a funky mix of New Agers, mountain bikers, antique lovers and old-time farmers. And what's there not to like? Charming yet surprisingly cosmopolitan for a town of about 73,000, Asheville has a Southern appeal all its own. There are lazy cafes and buzzing bistros, Art Deco skyscrapers and arcades reminiscent of Paris, kayaking and biodiesel cooperatives and one of the world's largest private homes — the Biltmore Estate, a French Renaissance-style mansion with 250 rooms."*

Yes, this is a funky yet classy town with a dazzling arts scene, interesting architecture, diverse and trendy sidewalk cafes, and a rich scene for book lovers - Asheville BookWorks. Laurie Corral, the founder of BookWorks has been working with me to put together an interesting program for the Conclave. Here are the programs planned so far for the weekend: On Friday, after registration, there will be a "Make-Your-Own Keepsake" workshop where you will make a Japanese stab-bound album. The album presents a walking tour of Asheville's independent bookstores - 6 of them, all within walking distance of our hotel. Each one is unique and worth seeing. After dinner on Friday night, Laurie will tell us about Asheville BookWorks and we will hold our Silent Auction.

On Saturday, after the membership meeting, there are 3 presentations planned for you. The first is by MBS member Larry Seidman. Larry has the preeminent collection of pop-ups and moveable books in the USA and he is bringing miniature examples to "show and tell". Larry and I are inviting all attendees to bring examples of pop-up and moveable books from your own collection.

After a break for lunch, nationally known pop-up artist Shawn Sheehy will be teaching a workshop where you will learn a set of pop-up structures that will fit into a miniature book when collapsed but pop beyond the page when opened. Shawn hails from Chicago and we are honored to have him.



*Printing Presses at the BookWorks*

The third presentation will be a PowerPoint presentation by MBS member Kelly Houle titled "Illuminating Nature in Miniature" describing the process and materials involved in making her latest miniature book on illuminated beetles.

On Saturday evening, you will be able to see and tour Asheville BookWorks - the annual auction is being held there. Instead of the typical dessert and

coffee fare, we are hosting a ‘Champagne & Chocolate Dessert Buffet’ so you can eat, drink and be merry while Father Joe Curran conducts the auction in his inimitable fashion! Taxi transportation from the hotel to the BookWorks will be provided for everyone without access to a car.

Back at the Renaissance Hotel, the Book Fair takes place all day Sunday followed by the Awards Banquet in the evening. That evening’s speaker will be a representative from Biltmore who will be talking about its amazing 2-story library with over 10,000 volumes.



*Formal Garden & Pool*

America's largest private home, completed in 1895, has 250 rooms and fabulous gardens. Lunch at the Biltmore's Deerpark Restaurant is included - a bountiful buffet of southern cooking and Appalachian specialties. We'll also visit the property's Antler Hill Village, which opened in 2010 and allows you to try a local beer at Cedrick's Tavern or stop in for a tasting at the Winery. Transportation to Biltmore and through the magnificent grounds is provided by the Historic White Trolley.

More details on Conclave XXX are on the MBS website: [www.mbs.org](http://www.mbs.org). The registration fee is \$199 and there is a link on the website so you can print a registration form. Deadline for Conclave registration is July 24! Deadline for the special group rate at the Renaissance is also July 24! The group rate is \$139 per person for single, double, triple or quad occupancy. 📖

*Editor's Note: We hope to see everyone at the Conclave, please contact Karen with any questions you may have, E-mail [karenyman2@cox.net](mailto:karenyman2@cox.net) or call 619-226-4441.*

Those who can stay for Monday's optional post-Conclave tour of Biltmore are in for quite a treat! Visited by about a million folks each year,



*The Library*



## MORE BOOK REVIEWS:

By Jim Brogan

**Dogs Found In the Writings of Dickens**, by John A. K. Donovan, published by Denlinger Publishers, 1989. This is a small book, not a miniature but 6” x 9”, it does deal exclusively with the dogs, those great companions of humanity who tirelessly help us live life to the fullest. I had no idea that there were so many references to dogs in the various writing of Charles Dickens. If I was asked the question of ‘what was the name of the dog in *David Copperfield*, I would certainly answer ‘Jip’, the ever present companion of Little Dora Splendow. It does stand to reason that Dickens, the great observer of life, and the recorder of all of life’s details would include dogs in his writings. Sometimes they come and go without a name per say, but just add a small bit of color to the scene and in other cases they are always paired with a particular character such as Jip and Dora or that villainous character Bill Sikes, and his ever loyal but vicious terrier named ‘Bull’s Eye’ from *Oliver Twist*.

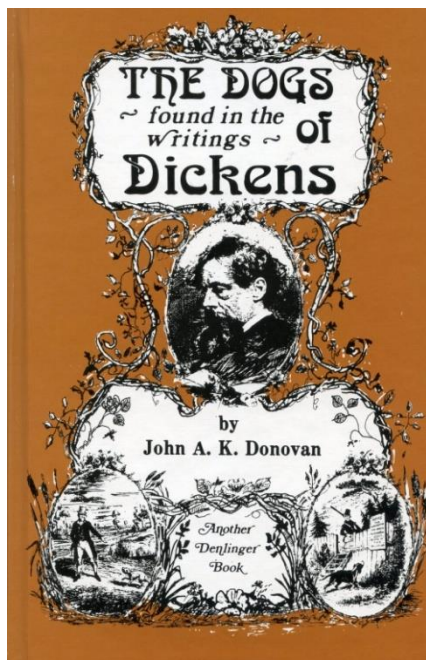



illustration design of the cover

Donovan does a fine job in highlighting a most expansive list of the dogs found in the writings of Dickens. There are times that they are noted without any reference to a particular name but generally the actual lines, from the original Dickens’ work, are included. ‘Ponto’ the Pointer helped Mr. Winkle, - *Pickwick Papers*, ‘the four dismal dogs’ all terriers - *The Old Curiosity Shop*, “Lion”, a fine Newfoundland, “you furious brute, you shall do penance for this”- *Little Dorrit*. The list goes on and on with each new novel, the dogs continue to add color to the cast of characters and the stories that so captivate the readers. Within the book are many illustrations, which are used to visualize the scenes for the reader. Dickens’ interest in dogs seems to have been inexhaustible, and he welcomed with delight their antics and actions. Even *The Mystery of Edwin Drood*, Dickens unfinished novel, the most serious of his novels, had room for a connection to a dog. “The gentleman’s white head was unusually large, and his shock of white hair was unusually thick and ample”, “shaking his shock of hair, as a Newfoundland dog might shake his before sitting down to dinner.” They were certainly a source of the color he added to the scenes and this allowed his readers to more closely

identify their own lives, with the characters of Dickens.

*Dogs Found In the Writings of Dickens* is a rare insight into a very specific segment of a famous writer’s life and observations. The book is available on the ‘reseller’s market’ as it was originally published some years ago. A quick check across [www.Abebooks.com](http://www.Abebooks.com) indicated that there are several copies available for the serious Dickens student that wants to know more about the author and his many characters. It makes sense that a man who surrounded himself with dogs in his own life, for himself and his children, would have also created so many memorable canine characters. Original price \$12 

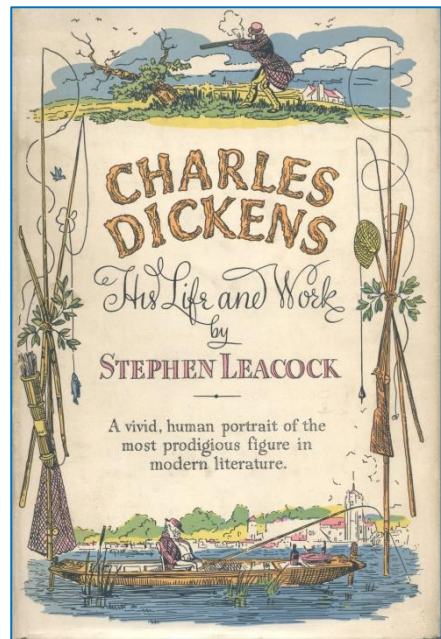
**The Life and Times of Charles Dickens**, by Stephen Leacock, published by Doubleday Doran Company, Garden City, New York 1933. Charles Dickens was a man that was as big in life as he was in his literature. His grasp on the details of human existence and the everyday life was a contributing factor to his contemporary success as well as his ongoing popularity, with readers over the last two centuries.

'Boz' drew his literary details from his own life, as a child, he knew both loneliness and poverty. Stephen Leacock captures all of this in his book as we are introduced to Dickens. "In all the pictures drawn by Dickens of the pathos of a neglected or suffering childhood", Leacock says, "there is none more poignant than the picture of Dickens himself." The worldly experiences of Dickens: the laughter, tears, loneliness, friendship, heartaches and successes are all channeled into his literature and his characters over and over again.

Leacock explains the magic of Dickens as "that extraordinary magic by which he turns a cheat and a crook into a charming character, a criminal imposter into a thing of delight." No writer in the history of literature has been so accepted, read, and loved, more than Charles Dickens. As if his literary masterpieces were not enough, he turned himself into a public figure and entertainer, a role that Dickens just loved to play. Ralph Waldo Emerson once said of Dickens that he had "too much talent for his genius" and that "it is a fearful locomotive to which he is bound and can never be free from it nor set to rest."

Stephen Leacock tells his story about Charles Dickens in a chronological order of Dickens' age as a man in correlation with the books that he wrote in the timeframes. *Sketches of Boz* and *The Pickwick Papers*, with all of their vibrant details are our introduction and we are moved to *Oliver Twist*, and *Nicholas Nickleby* before the author covers Dickens' visit to America in 1842. At this point, in the timeline, Dickens has become a showman for his live audiences and he becomes increasingly interested in the social injustices of his times. According to Leacock, "To the outside world, and to those who knew him only as sort of a public character, the life of Charles Dickens in 1857 and 1858 was still a continued round of activities and successes. But for those who knew him in his domestic life, the situation in his home was reaching a climax." Dickens' world had evolved in such a way that he separated from his wife in 1858. *A Tale of Two Cities* was published in 1859.

This, in depth, biography certainly captures all of the ups and downs of the life of Charles Dickens but Leacock also introduces the reader to the details behind the huge body of Dickens' literature and how the personal life of Dickens is reflected through his literature, from 'Boz' to 'Edwin Drood'. This is certainly a book to be read if you are a Dickens aficionado, or if I have stimulated your interest in the subject. Though it was published some time ago it should be available to you either through your local library or a bookseller as many reprints have been published over the years. 📖



dust jacket illustration from the first edition

## Behind the Scenes, Creating a Miniature Book:

By Pat Sweet

*Editor's Note: Pat Sweet is the owner and creative talent behind BoPress Miniature Books. When I first saw the tiny book, 'Midsummer Night's Dream' it just captivated me with all of the intricate detail and thought processes that had been installed into this miniature pop-up book. My thought was 'How does she do this?' I knew that Pat was a costume designer and had done a great job with 'At The Flea Circus' but this was moving creativity to a new level. I called Pat and said the story of just how you came to produce such a book would be an interesting story for all of our readers. So here it is.*

I was out of ideas, so I called my friend Valerie for a brainstorming session. Valerie is a big fan of my first pop-up book, *At The Flea Circus*, so the first thing she suggested was why not another pop-up? Another one! The very thought struck fear into my heart, my eyes, and my fingers which would be required to cut all of the small characters and pieces.

I made my first pop-up book on the 'how-hard-could-it-be theory'. Pretty darned hard, as it turned out. Even with the help of David Carter's *The Elements of Pop-Up*, Paul Jackson's *The Pop-up Book*, and countless works by Robert Sabuda, I jumped into learning a smattering of a skill that took all of my time, concentration, and practice for a month. Designing and making the actual book took another month. I wasn't sure I wanted to put in that kind of effort again.

But eventually Valerie talked me around – mainly by suggesting *A Midsummer Night's Dream* as a possible subject. I immediately realized that this play was a natural for a pop-up version.

It's a play about disguise and transformation, first of all, which gave me all kinds of opportunities for transformative pop-up devices. Puck turns into a goblin to terrify the confused lovers, Puck then uses Oberon's magic flower *Love-In-Idleness* to change Bottom's head into that of a donkey to embarrass Titania, thereby turning Titania into a fool. That same flower turns the two sets of lovers back and forth several times until the very end of the play. Theseus and Hippolyta, in many productions, double with Oberon and Titania. The mechanicals (the artisans) turn into actors (barely) in a play about mistaking a live girl for a dead one.

The theatricality of the play seemed to want a theatrical setting, so I set the action in an old wing-and-drop marionette theater (in the spirit of further miniaturizing the whole thing.) I found images of 19<sup>th</sup> century marionettes who seemed like a good fit for the characters, then set about wondering how I was going to get the whole play down into 2 ½" x 1 ¾".

I picked the best fourteen scenes that I thought would move the play forward and would make an interesting visual and an exciting pop-up. I hedged my bets by printing some of the dialog on the backdrop behind the actors, or on banners dropped down from the "flies". I had fun playing director and placing my "actors" on stage in order to make good scenic pictures, and thinking of different ways to vary the depth of the stage.

I think I included enough of the play to make sense, but the one section I really wanted to include was the play-within-a-play, *Pyramus and Thisbe*. I could not add any more pop-ups (the book was almost as deep as it was tall already), so I included a separate booklet just for *Pyramus and Thisbe*, performed by the "actors" from the main book. They worked so hard, poor things; I had to give them *something*.

The engineering of the book was simpler than I thought it would be; the actual pop-ups I used were very simple. I think the time between finishing the printed matter and attempting the first bound copy was about three weeks. I made about seven copies before I felt confident enough to present the book to the public. I printed the main structures on light cardstock, and the marionettes on paper, to help the book be thinner. I use a photo inkjet printer on Mohawk Superfine paper, and the fonts are Casablanca Antique and Illinois Shakespeare Festival.

I print and cut each “spread” and do the paper engineering separately, all the pieces are cut out individually, every time, for each book, by me. After cutting they are glued together at the edge. I then sew the front and back matter and glue them to the cardstock pages, then add the case binding. Then the book was done! 📖

## SMALL MATTERS:

By Sharon A Sharp

Whenever you're careful to “dot your *i*'s and cross your *t*'s” (literally, at least), you're attending to jots and tittles, minutiae rooted in the history of writing. After struggling to read the words with jots and tittles in my *Compact Oxford English Dictionary*, despite using a magnifying glass, I turned to the online *OED* and learned that *tittle* entered English in the late 1400s and *jot* was part of late Middle English. The phrase “jot” or “tittle” became familiar to many English speakers via William Tindale's 1526 translation of the New Testament (Matthew 5:18) and, even more widely, via the 1611 King James version of the Bible.

According to Evan Morris, a.k.a. The Word Detective (and son of the revered etymologists and wordsmiths William and Mary Morris):

*“Tittle” is, etymologically, actually the same word as “title” (as of a book), but “tittle” developed the special sense early on of “a small stroke in print or writing,” such as the dot over an “i,” a cross mark on a “t” or an accent mark. From there “tittle” moved on to being used to mean anything very, very small. “Jot” also means “a tiny mark or amount,” and was also originally used to mean a small mark made with a pen. . . . The root of “jot”, interestingly, is the Greek word “iota”, which is the equivalent of our Arabic “I” and the smallest letter in the Greek alphabet.*

An online source based in Britain, ‘The Phrase Finder’, [www.phrases.org.uk/](http://www.phrases.org.uk/) notes that while *jot* originally referred to the smallest *letter* in a language, “in classical Latin [the term *tittle*] applied to any accent over a letter, but is now most commonly used as the name for the dot over the letter ‘i’. . . In medieval calligraphy, the tittle was written as quite large relative to the stem of the ‘i’. Since fixed typeface printing was introduced in the 15th century the tittle has been rendered smaller.” Now, the terms have become synonymous, for all practical purposes.

While Chaucer and Shakespeare might have been admonished to “*tittle* the *i*'s,” writers from the 18th century on were told to “*dot* the *i*'s.” Such advice applied not only to those writing by hand (as some of us still do!) but also to those setting metal type or using a typewriter, since a defective letter could mar a page. At least now, we computer users can put aside *these* small matters . . . and focus on others. 📖

Contact Information: Sharon Sharp, E-mail: [Sharon@sharphandmadebooks.com](mailto:Sharon@sharphandmadebooks.com),

*“I don't like to commit myself about heaven and hell – you see, I have friends in both places.”*

**Mark Twain**





## MINIATURE BOOK PRESS NAMES, Part 3:

By Jim Brogan

Introduced with our article, in the March 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. Sometimes the answers to our questions are not always easy to determine. One of those unanswered questions that we had regarding 'press names' was the origin of the name 'Silver Thimble'. Caroline Y. Brandt made my day when I open the little brass door of PO Box 5453 and

GORDON MURRAY PROMOTIONS

187 TURKEY ROAD  
BEXHILL-ON-SEA  
SUSSEX  
TN39 5HY

COODEN (SUSSEX) 2000  
STD: 042 43 2000

Mrs C Coleman Mc Gehee  
6128 St. Andrew's Lane  
Richmond,  
VA 23226  
U S A

20th January 1983

Dear Mrs Mc Gehee,

Many thanks for your letter of 10th January and the check for \$10.00. I am pleased to enclose a copy of 'COVENT GARDEN MARKET' herewith, duly signed as requested.

I am delighted that you are pleased with 'THE RAVEN' and 'A CHRISTMAS TREE'. I have available 'ONE DANCING PRINCESS' by myself, in a limited edition of 500 (\$12.00). It is a satirical verse originally presented as an animated film on BBC television. I am also publishing a new book in February: 'A NIGHTINGALE IN THE SYCAMORE', a selection of poems by R L Stevenson, Shakespeare, and others on a 'good wishes' theme. Limited edition, 500 (\$12.00) Please add \$2.00 per order for handling/exchange. I would be pleased to send you books on approval.

I am very much a 'new boy' in the miniature books field, although I have been associated with publishing for many years. I have only been trading since August last, and hope to publish a new book every other month. In J M Barrie's 'Peter Pan', Peter confuses thimbles with kisses, and I understand that many years ago the audience used to throw silver thimbles on to the stage as a tribute to the leading actress on first nights. I always thought it rather charming, so I called my books 'Silver Thimble' books. They are very much a personal product - I work alone - and I love doing it and meeting and corresponding with the enthusiasts, who are without exception nice people!

With very best wishes, Yours sincerely,

found the most interesting letter. Caroline actually ordered a book from Mr. Gordon Murray in 1983. She remembered the letter and asked the librarian at the University of Virginia to do some extra looking. As you can see from the text of the return letter, from Gordon Murray, he explains the origin of the press name, Silver Thimble. I have included the full text of the letter received by Caroline from Gordon Murray.

A special 'thank you', to Caroline. The world of miniature books, Priceless!

Help me learn something new about press names, I will be waiting. 📖

## **MORE INFORMATION ABOUT BOOKS PUBLISHED BY GORDON MURRAY and the SILVER THIMBLE:**

**By Jim Brogan**

Over the previous two issues I have documented what I thought was a complete list of the books created by Gordon Murray. First was a list of the many general edition books he created and then I added, in the May-June issue of *The Microbibliophile*, several 'limited edition' books that he created as well, this information was supplied by Neale Albert. I say limited editions but in fact many were created as 'one-of-a-kind' books.

Karen Nyman, our faithful subscriber and bookseller from San Diego, CA, provided me with some additional information about the Silver Thimble and its 'limited edition books'. As it turns out with many things in the world of miniature books, information sort of pops-up on these somewhat rare and obtuse questions. Karen highlighted the article Mr. R. C. Bradbury wrote in his newsletter, *Collecting Miniature Books*, Number 4, February 2005. Bradbury explained that when Gordon Murray first started publishing miniature books, with the imprint of Silver Thimble Books, he began with editions of 500, decreasing the edition numbers to 150 copies, then 50 copies, 32 copies, 22 copies, etc. and then he began, in 1990, to create one-of-a-kind manuscripts.

I am not able to confirm that with every one-of-a-kind manuscript, the reference to Silver Thimble Books was replaced by just the publisher's name. This is true for the one-of-a-kind manuscripts that I have seen but I certainly have not seen all of them personally.

### **Included in the March-April Volume 31, Number 2:**

<i>One Dancing Princess</i> , 1982	<i>The Hole</i> , 1985, (edition of 50)
<i>A Christmas Tree</i> , 1982	<i>The Pied Piper</i> , 1985
<i>The Raven</i> , 1982	<i>The Three Kings</i> , 1985, (edition of 50)
<i>A London Morning</i> , 1983	<i>Sonnets Five</i> , 1985, (edition of 50)
<i>Covent Garden Market</i> , 1983	<i>Splendour of Life</i> , 1986, (edition of 1)
<i>The Walrus and the Carpenter</i> , 1983	<i>The Making of Man: From Atlanta</i> , 1986
<i>A Van Called Alice</i> , 1983	<i>Waterloo 1815</i> , 1986
<i>A Nightingale in the Sycamore</i> , 1983	<i>Summer</i> , 1986, (edition of 1)
<i>Christmas Day in the Workhouse</i> , 1983	<i>When I Was One and Twenty</i> , 1986
<i>Advice from a Caterpillar</i> , 1983	<i>A Crown of Rosebuds</i> , 1986, (edition of 50)
<i>The Baron</i> , 1983	<i>February</i> , 1987, (edition of 32)
<i>Harrods 1884</i>	<i>The Innocent Eye</i> , 1987
<i>A Christmas Drive</i> , 1984	<i>Haymaking</i> , 1987
<i>Pig and Pepper</i> , 1984	<i>The Making of Man</i> , 1987, (edition of 50)
<i>Winkle on Ice</i> , 1984	<i>Four Visitors from Venice</i> , 1987, (edition of 10)
<i>The Princess</i> , 1985	<i>The Question</i> , 1988, (edition of 1)
<i>The Piper at the Gates of Dawn</i> , 1985	<i>Constable</i> , 1988
<i>The Saint and the Goblin</i> , 1985	<i>Russian Imperial Easter Eggs</i> , 1988
<i>The Selfish Giant</i> , 1985	<i>My Heart's in the Highlands</i> , 1990, (edition of 22)
	<i>To My Son</i> , 1990, (edition of 1)

### **Included in the May June Issue Volume 31, Number 3:**

*Renior's Children*, 1988, (edition of 4)  
*Monet Portraits*, 1988, (edition of 4)  
*Gallery One*, 1988, (edition of 4)  
*Painting In London*, 1989, (edition of 1)  
*Agincourt*, 1990, (edition of 1)  
*Fancy*, 1988, (edition of 1)  
*The Question*, 1985, (edition of 1)  
*White in the Moon the Long Road Lies*, 1993

I would also like to thank Joan Lorson, of Lorson's Books, Fullerton, CA, for the additional information about the manuscript books that I have listed below.

**Included as additional titles with this issue, Volume 31, Number 4:**

*Dulac*, 1988, (edition of 4)  
*Amores*, Ovid, 1990, (edition of 1)  
*Auguries of Innocence*, William Blake, 1990, (edition of 1)  
*Autumn*, Thomas Hood, 1990, (edition of 1)  
*Bird Verse*, John Clare, 1991, (edition of 1)  
*Change of Weathers*, Francis Quarles, 1990, (edition of 1)  
*The Choice*, Nahum Tate, 1990, (edition of 1)  
*Cleopatra's Barge*, William Shakespeare, 1990, (edition of 1)  
*Elegy Written in a Country Churchyard*, Thomas Gray, 1990, (edition of 1)  
*Goblin Market*, Christina Rossetti, 1990, (edition of 1)  
*Heart's Music*, 1990, (edition of 1)  
*Ode to the West Wind*, Percy Bysshe Shelley, 1990, (edition of 1)  
*Scholar Gipsy*, Mathew Arnold, 1990, (edition of 1)  
*Thus I Resolve*, Thomas Campion, 1990, (edition of 1)  
*To Sleep*, John Keats, 1990, (edition of 1)  
*The White Knight's Song*, Lewis Carroll, 1990, (edition of 1)  
*After the Storm*, Edmond Waller, 1990, (edition of 1)

Interesting is the fact that our count of the regular editions as well as the one-of-a-kind manuscripts is 64 titles. In the letter from Murray to Caroline Brandt, (article in this issue) Murray stated that he wanted to produce a new title every other month. He kept to his schedule, between 1982 -1990, 96 months, and 64 titles, an impressive body of work. If you know of any additional titles please let me know about them. 📖

## **FIRST – AID FOR YOUR BOOKS:**


**by Joan Knoertzer**

The results of my plea for suggestions in the last issue of *The Microbibliophile* turned up some interesting solutions and some complicated remedies. It seems there are many "main" problems....the paper, the period of the binding, the inks, dyes, and illuminations, and the fact I am an amateur knocking on the door of the professional conservationist/preservationist. Should I decide to hire a professional, there are even more questions. Is the cost to repair going to be more than the book may be worth? Should I try to find replacements rather than repair? Perhaps, I should enroll in 'Hollander's School of Book and Paper Arts' for a class on this subject? The later solution is out, as I know once I start going to one class, soon it will be another and another etc.

Joan Boring answered my plea saying "It's an ugly one. Libraries frequently wrap wet materials in plastic and freeze them until they can decide what to do about them. You should have a preservationist at the university give you some advice." Excellent, I did and I went for advice. Therefore, I want to recommend two wonderful books, scholarly, but in depth and accurate. *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings* by Julia Miller, from the Legacy Press (Books About the Printing, Paper, and Bookbinding Arts, [www.thelegacypress.com](http://www.thelegacypress.com).) It comes with a DVD containing 1471 color images. The other is also a Legacy Press publication by Dr. Cathleen A. Baker,

*From the Hand to the Machine: Nineteenth-century American Paper and Mediums: Technologies, Materials and Conservation.* Both are lengthy but very interesting. Of course, now I am more confused than ever, but one thing I do know, I will guard my books from my dear Mouse Kitty. Now my damaged books have a better chance of escaping my Tragedy Box marked “ ? ” “ ? ”.

Another point that Joan Boring made in her note to me was, “a miniature is difficult since the usual practice is to take the book apart to work on it. If these are not terribly valuable and can be replaced you can just hang onto them and put the pages in a collage.” She ended her note with my sentiments exactly... “The whole thing is just depressing. If it were a child who had caused this, you could at least give them a time-out”.

There is no point, however, with an animal who has no idea what you are carrying on about. Last year's MBS Miniature Book Competition had a book called "Cat Talk" by Mary Elizabeth Watson, Kipendo Press, 2501 Veteran's Memorial Highway #522, Tuscaloosa, AL 35404. I think I'll buy that one, too! 

*Editor's Note: Joan Knoertzer is a MBS Board Member and the 2012 Miniature Book Competition Chair. Contact information for Joan is: PO Box 3387, Ann Arbor, MI 48106-3387, E-mail: librarybandb@gmail.com*

*Joan Boring is also a MBS member as well as a subscriber to The Microbibliophile. Joan's E-mail contact information is: joan\_boring@yahoo.com,*

## **A SPECIAL PLACE, THE BIBLIOTHECA THURKOWIANA MINOR: Meermanno Museum**


*Editor's note: The Meermanno Museum is located in The Hague, Netherlands. Tine Krijnen, a subscriber, book publisher, and MBS member brings this interesting information to us. There is also an informative web link on the MBS website, [www.mbs.org/news](http://www.mbs.org/news) that also provides additional pictures of the library as well as an excellent 12 minute video about the library and its creator. The title of the video is 'They Are Giants', created by Koert Davidse in 2010, very well done with excellent videography. Contact information for Tine is: [miniaturboekbinden.tinekrijnen@quicknet.nl](mailto:miniaturboekbinden.tinekrijnen@quicknet.nl)*

THE HAGUE, 12 April 2012 Friday April 13, the transfer of an important new addition to Meermanno Museum, House of the Book: *The Bibliotheca Thurkowiana Minor*, a very attractive miniature library founded by Guus and Luce Thurkow. The library contains 1515 miniature books and is a complement to the collection of the special book forms of the museum and of course a phenomenon in itself. It was the wish of Guus Thurkow (1942-2011) and the museum that the miniature library will be viewable by the public and would be preserved for future generations. With the generous support of 'Fonds 1818' and the Friends of the Museum, the wish is now realized. From 1984 to 2003 Luce and Guus Thurkow worked under the name of 'The Catharijne Press' as antiquarian booksellers and publishers of miniature books. In January 2001, they decided to build a library for miniature books. Based on the maximum size of a miniature book of 3 inches or 76 mm they chose a scale of 1 to 4. With the cooperation of various specialists, this Bibliotheca Thurkowiana Minor was completed within a year. The overall size of the 'library cabinet' is approximately 6' high and 7' wide. The library contains twenty bookcases with six shelves each and is further equipped with an earth and a celestial globe, a desk and chair, for the librarian, a book staircase and a statue of Don Quixote, the patron of the library.



The collection is classically divided into sections as Natural History and Music, and a few more modern categories such as Photography. The department of Erotica is obviously hidden behind a secret entrance. Both the content and appearance of the library's collection is very diverse. The oldest asset in the collection is a clay tablet from 1803 BC. Additionally, there are 59 unique books: works printed in an edition of only one copy and some manuscripts. Many of these books were specifically made for this library, including a *Xylotheke* (collection of wood samples) and a miniature wax, including stylus - for sealing correspondence. All these works are brought together under the

motto of the library, a phrase from Cervantes' *Don Quixote* 'Ellos son Gigantes' (They Are Giants).

Beginning in the autumn of 2012 the miniature library will be accessible to the public during the regular hours of the museum, (Tuesday / Sunday from 12.00-17.00 hrs.) For more information: Anna Boerma, boerma@meermann.nl, 0031623637101 Meermann Museum | House of the Book Prinsessegracht 30, 2514 AP The Hague [www.meermann.nl](http://www.meermann.nl) 

## SHAKESPEARE'S FIRST FOLIO

By Robert F. Orr Hanson

Since the early 1900's there have been a goodly number of miniature books published about the works of William Shakespeare.

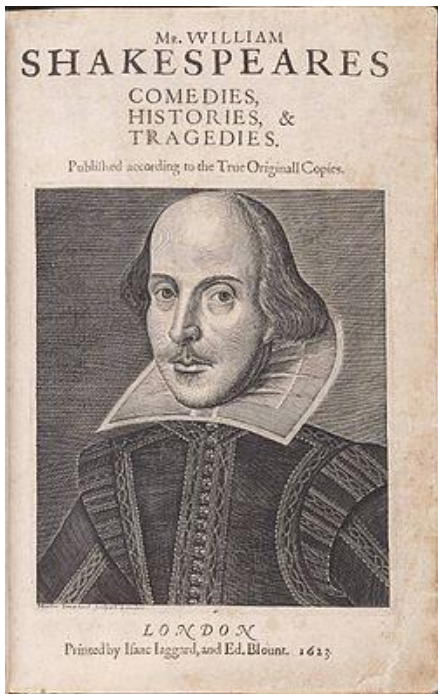
According to the comprehensive and authoritative reference book on miniature books, *Twentieth Century United States Miniature Books* by Prof. Robert C Bradbury, there were forty miniature books published bearing the name of William Shakespeare from 1906 to 1999. Of the 17 presses listed, Barbara Raheb was the most prolific with a total of twenty-three micro-miniature books. The remaining presses published one book each except for Miniature Book Studio, which printed two titles. The other presses named are: Hurdy Gurdy, Hillside, Black Cat, Mosaic, Pequeno, Borrower's, Poole, Bronte, Wind & Harlot, Peter & Donna Thomas, Ann & David Bromer, Henry Altemus Co. (1906), Gray Goose and Quail Hills. One other, listed under the Press of Ward Schori, was titled *William Shakespeare, Nearer My Bard To Thee* by Louis Mardor (the only Shakespeare miniature book that I owned).

For those who would like to explore the world of the rarest Shakespeare book, I would like to discuss his *First Folio*. What is a folio you ask?

A folio, in this case, is a large piece of 'printed paper' that has been folded, after printing, once to make four pages. The published dimensions of the *First Folio* are measured as 14" tall x 9" wide x 3" thick. Since the paper was 'folded once' the original size of the paper would have been 14"

tall and 18” wide to yield the resulting page size of 14” tall x 9” wide. It contained 908 pages and was published in 1623, seven years after the death of William Shakespeare. Printing the books took two years to complete the original press run of 750 copies, and there are only 232 copies extant. The First Folio, of 1623, was not only the first collected edition of Shakespeare—it was the first folio book ever published in England that was devoted exclusively to drama plays. At that time most books were printed without a specific binding and the binding was in most cases applied to the printed work after the book was purchased, thus accounting for the many variations in the bindings that we can see in the 232 existing copies today, some of which have been re-bound

The title of this coveted, large size book is *Mr. William Shakespeare’s Comedies, Histories &*



engraving by Martin Droeshout, ca. 1621

*Tragedies.* ‘Published according to the True Originall Copies’, London, Printed by Isaac Jaggard, and Ed Blount, in 1623. The above information was taken from the title page of Shakespeare’s First Folio, 1623, one of the 82 original copies maintained by the Folger Shakespeare Library, Washington, D. C.

Among the thirty-six plays in the book were these more recognizable works: *The Tragedy of Macbeth, The Taming of the Shrew, Julius Caesar, The Tempest, The Merry Wives of Windsor, Much Ado About Nothing, The Merchant of Venice, and The Two Gentlemen of Verona.*

One of the questions most frequently asked about the First Folio is, “How much did it cost when it was new?” The traditional answer is “one pound” (20 shillings), but that is only partly true. Three copies are known to have cost a pound each, but another originally cost only 15 shillings, in either case, a considerable price in 1623. In 2001, Paul Allen (co-founder of Micro Corp.) purchased a *First Folio* for \$6 million. Sir Paul Getty paid \$7 million for his copy. Other copies are in places such as: the Boston Public Library, Bryn Mawr College, the Folger Shakespeare Library in Washington, D. C., Meisei University in Tokyo, Japan, and Mills College in Oakland, California according to a 2003 census locating the books. As you can imagine, these four hundred year

old books are not to be found in pristine condition. In the copies located there were stains, missing pages, facsimile pages, marginalia (notes) and different bindings. The question of the original price (or prices) therefore deserves a more detailed answer as does the history of the copies of the book itself.

Over the years, there have been a number of books published in explanation of the *First Folios* as well as attempting to locate the currently documented 232 copies in existence. And, now, let me introduce the latest book to discover the history behind the *First Folio*. Published in 2011, *The Shakespeare Thefts in Search of the First Folios* is the result of a worldwide, ten-year investigation. The book was written by Eric Rasmussen and published by Palgrave Macmillan. It is priced at \$24.00 and measures 8 ½” X 5 ½” wide, containing 212 pages.

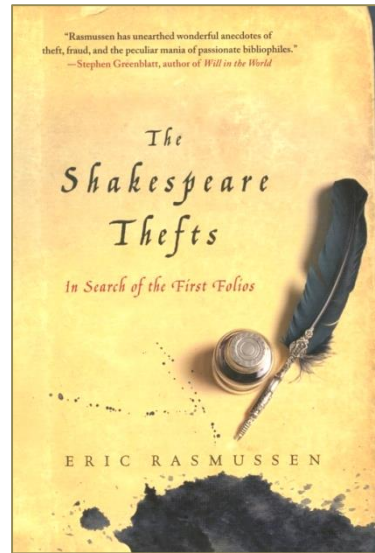
*The Shakespeare Thefts* relates the efforts attempted to discover the remaining 232 copies of this coveted book, and to identify the others that have been lost or stolen. There are illuminating passages of anecdotes concerning 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> century British literary lore as well as up-to-date intrigues uncovered in the search for elusive copies of this tome.

Eric Rasmussen was joined in this adventure by a team of five book hunters (two women and three men) who spent over a decade in their quest around the world. Again, the title: *Mr. William Shakespeare's Comedies, Histories, & Tragedies*.

A few of the 20 titillating chapter titles in *The Shakespeare Thefts* are: 'The Gondomar Copy', 'First Folio Hunters', 'The Pope's Sticky Fingers', 'The Bibliomaniac', 'The Sir Thomas Phillips Copy', 'A Literary Thief', 'A Bootlegger', 'A Shoe Salesman and Hitler', 'The Williams College Copy', and 'The World's Worst Stolen Treasure'. Additionally, there is an excellent Appendix, along with an extensive Notes section, and 8 pages of pictures and illustrations.

In conclusion, this small book with big discoveries that any book lover will eagerly devour and perhaps, go on to read more about the First Folios. Rasmussen concludes his Preface with "*The Shakespeare Thefts* explores what my team of *First Folio* hunters and I learned while cataloging, in situ, each of the known copies and searching for those that have vanished. Like a Shakespearean play, we uncovered a fascinating world between the covers of one of the world's most expensive printed books, one populated with thieves, masterminds, fools, and eccentrics, all of whom have risked fortunes and reputations to possess a coveted *First Folio*." There is a line of study that you can pursue concerning the engraving, of Shakespeare, that is included with the *First Folio*.

Considerable discussion exists about just how accurate the engraving done by Martin Droeshout may be: is the head too big for the shoulders of the man, with such a broad forehead would a man have so much hair over his ears? *The Shakespeare Thefts* certainly provides you with a lot of interesting reading to test your knowledge of Shakespeare and maybe bring something new into your world. You may be able to locate a copy in your local library or from your local bookseller. And as is best said by Dr. Suess, "that is that."



cover design

### There you have it!



Contact information: for Robert F. Orr Hanson is 6100 Cortaderia St. NE #3324, Albuquerque, NM 87111

Editor's note: As I was reading the June 17, 2012 issue of the *New York Times Book Review*, there it was, a full page ad from Bauman's Rare Books, for a copy of the 1685 'Forth Folio' of Shakespeare's *Comedies, Histories, and Tragedies*. The ad explained the importance of the folio and just why each of the folios are so rare and sought after, all of which was explained in greater detail by our own Mr. Hanson. It looks like they may only have one copy of this offering available; the price is \$225,000, a bargain for sure. The contact information for Bauman's is 535 Madison Ave. New York, New York 10022, 80-972-2862 or [www.baumanrarebooks.com](http://www.baumanrarebooks.com).

## **FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS: JAMES D. HENDERSON, *The Scrivener***

**By Jim Brogan**

*Editor's Note: This is a new feature for The Microbibliophile, intended to give readers a glimpse of some of those people who have contributed greatly to the world of miniature books. Maybe this is new information for you or maybe this brings some memories back for you, please enjoy.*

James D. Henderson (1886 -1940) is probably known to many miniature book collectors as the publisher of *The News-Letter of the LXIVMOS*. In the first issue of his newsletter, Henderson explained to his readers that he was neither a publisher nor a bookseller. His dream was “of crystallizing the growing interest in the collection of wee books into a virile group of devotees of this interesting subject”. The 21 issues of the newsletter were published between November 1927 and October 1929 and contained, in total, over two hundred pages of information, which was previously unknown or inaccessible to miniature book collectors. An interesting side point is that Henderson arranged for publishing the newsletter from various cities around the world.

Henderson was the head of a Boston real estate firm, a foremost real estate appraiser, the president of six banks, and a friend of President Calvin Coolidge, who appointed him Chairman of the Parole Board for Industrial Schools when Coolidge was governor of Massachusetts. Henderson earlier in his life was a police officer, in Boston, and had the distinction of being the ‘first’ police officer ‘on the street’ during the famous police strike of September 9, 1919.

There are many points of information that tie things together, sometimes in such a way that can only be construed as luck, fate, or something else. While Achille J. St. Onge was a high school student, he published a local periodical, *The Worcesterian*. The local librarian, Robert K. Shaw, wrote an article for the *The Worcesterian*. Henderson, by some point of fate, read the article and urged St. Onge to publish a miniature book. The result of this advice was St Onge publishing his first miniature book, *Noel* in 1935. How many miles the world of wee books does travel over time.

It is said that Henderson’s collection of miniature books numbered about 2,500 volumes, many of great rarity. In addition to his love of miniature books Henderson was an autograph collector. as well. Henderson died in 1940 at the age of 56 years.

There is a wealth of reading and research material available about James D. Henderson, some items that are of particular interest and the source of information for this article are:

- *Twentieth Century United States Miniature Books*, by Robert C. Bradbury, 2000, The Microbibliophile, North Clarendon, Vermont
- *The News-Letters of the LXIVMOS*, by Robert E. Massmann, 1968 The Lilliputter Press, Woodstock, Vermont
- *The History of Miniature Books*, by Doris V. Welsh, 1987, Fort Orange Press, Inc. Albany, New York

A closing question, which I do not know the answer to is: why Henderson concluded the newsletter with the October 1929 issue? We know that the newsletter was not a money making business, in fact, Henderson said that it cost him several hundred dollars a year, over subscription fees to keep everything moving along. Was it his relationship to the real estate and banking business and the stock market collapse of the world financial markets in October 1929? If you can shed some light on this, I would certainly like to hear from you.

I hope you have enjoyed this moment of miniature book history. 



## MORE DINGBATS:

By Jim Brogan

In our last issue, we talked at length about printer's flowers and dingbats that have been used for hundreds of years by printers to ornament their work and provide some visual excitement for the readers. Certainly as we moved into the age of computers, even the dingbat was affected by the every moving march of change.

One such person who has completed a wealth of work with regard to the dingbat is Hermann Zapf. Hermann Zapf (born November 8, 1918) is a German typeface designer who lives in Darmstadt, Germany. Zapf has certainly walked through a long road of life experiences as a calligrapher, type designer, teacher, author, and designer.

Zapf had been working on typography in computer programs since the 1960s, in Germany. He then moved to the University of Rochester, NY in 1976, where he continued to develop his ideas and proficiencies about computerized typesetting. His work and expansion of ideas continued with many different ventures. Knowing that the intricate patterns and designs he had in his mind would be very difficult to create in any media other than a digital computer he pressed on. Working with the Linotype Company to create four alphabets and various ornaments, flourishes, and other dingbats. Zapfino was released in 1998. He subsequently returned to his native Germany to live.

Some examples of the various dingbats and ornaments Zapf has created:



All in all Zapf has create 33 different fonts most of which are all in your computer today. Hermann Zapf, a man with a dream and the work ethic to make it a reality. 📖

Editor's Note: Thank you to Margaret Challenger for pointing us to Hermann Zapf

*"You can fall in love at first sight with a place as with a person." – Alec Waugh*

## MEET THE COLLECTOR: TINY TOMES, A LIFELONG LOVE

Caroline Y. Brandt

Two items in Caroline's living room are performing a purpose other than their original intended design. The first is a violin whose front panel has been removed and replaced with small shelves to form a hanging bookcase for 50 miniature volumes with biographies of 50 composers. The second item is a clock case from which the clock has been removed and, as with the violin, small shelves added for the display of miniature books. I suppose that if you study the books you could tell time from a different perspective, that life is an ongoing journey through books.

Caroline began her interest in miniature books over 75 years ago. In the mid-1930's she and her parents were living in Paris. She was fascinated by the young French girls in their long white organdy First Communion outfits with bonnets and veils, and her parents gave her a set for her Shirley Temple doll. With it came a tiny prayer book, *Le Petit Paroissien de L'enfance* published about 1830 and bound in ivory with satin endpapers and a velvet spine. Later her father gave her the three volume set of tiny books published by the Kingsport Press between 1929 and 1932, and she was off and running.

Caroline grew up in Wayne, PA and is an Art History graduate of Sweet Briar College in Virginia. After graduation, she moved to Richmond and worked at the Virginia Museum of Fine Arts as assistant to the Associate Director of Collections and Education. Over the years, Caroline has collected almost 14,000 miniature books. In 2004, she donated her collection to the University of Virginia in memory of her first husband, C. Coleman McGehee, a 1947 graduate. Known as the McGehee Miniature Book Collection, the books are housed in the Albert and Shirley Small Special Collections Library at the University. As is generally the case with miniatures, they cannot be checked out but can be viewed in the reading room, and some are displayed in various special exhibitions. The collection is very diverse and covers a multitude of subjects including literature, juveniles, prayer books and Thumb Bibles, atlases, cookbooks, politics, history, erotica and humor. They span some six centuries and are printed in over 30 languages. Caroline continues to acquire books, and she donates about 350 new acquisitions a year to the University to add to her collection. She says she is totally addicted to miniature books, and that they have brought great joy and richness to her life.


As if collecting is not a full time job, Caroline has also published two miniature books. The first is an art book, *Miniature Finger Paintings By Mary Ann Brandt* by Eileen B. Mott, published in 2008. During production she met Paul E. Brandt, widower of the artist, who later became her husband. She has only one copy of this book left. The second, published in 2010, is *The Shame is Ours: Mark Twain on Racism*, which she wrote herself. In 1985 a letter surfaced written by Twain to the dean of the Yale Law School in which he offered financial support to a Black student. At this time Twain was being accused of racism, and many felt that *Huckleberry Finn* was offensive to blacks. The student was Warner T. McGuinn of Richmond, Virginia, where Caroline has lived since 1950. McGuinn graduated, with honors, from Yale Law School and went on to establish himself as a distinguished member of the Baltimore legal community. Caroline felt his story needed to be told.

One of Caroline's favorites is a tiny lacquer bound Japanese fortune-telling device known as an omikuji. It is tucked into a matching lacquered box. Almost 125 years old, it is printed on accordion-fold rice paper. Although only about 1/8 inch thick, when held up and allowed to unfold, the pages will reach the floor, almost five feet long. She bought the book in Tokyo from

an elderly art dealer. One of her newest acquisitions was published by Pickering, *Jerusalem* by the Italian poet Tasso in a beautiful leather binding with a fore-edge painting. When it arrived she discovered it has two hand painted fore-edges, both of the city of Jerusalem, a rare find for sure. "Every book is a little treasure," according to Caroline.

A charter member of the Miniature Book Society, and a past president and Conclave chair, Caroline is the only member to have attended each of the 29 annual Conclaves, the first being held in 1983. She is eagerly awaiting the 30th Conclave to be held in Asheville, NC in August. She feels this is a real milestone, having attended every Conclave to date.

Caroline has a wealth of information about miniature books and is only too happy to answer any questions you may have.

Tiny tomes, a lifelong love. 

*Editor's Note: Caroline's contact information: Caroline Y. Brandt, 1500 Westbrook Court, #1109, Richmond, Virginia, 23227*

## THE NEXT GENERATION, A QUESTION FOR EVERYONE:

*Editor's Note: As I was reviewing 'previously published' articles in the 2004 issue of The Microbibliophile I came across an interesting article written by Diane Weintraub. Diane is a retired art professor and book publisher. Diane's previous article is titled "Dude, Where's My Connoisseur" and was published in Volume XXVII, Number 3, January 2004. The original article talked about her experiences with 'blank eyes' looking back at her from across the desks'. As we move deeper into a digital world with instance responses to information quires, the question is the same, 'How do we stimulate the mind of a young audience into the world of art, especially, the world of miniature books'? **First let me acquaint you with the original article, then an update from Diane, and lastly I invite you to participate, let us know what your feelings and thoughts are on this important question.***

### Original Article: "DUDE, WHERE'S MY CONNOISSEUR?" By Diane Weintraub

On Friday afternoons when I was in grade school, probably because the teacher was worn out, we had art class. I loved it: the end of the school week and for a kid the weekend was heaven on earth and art class was my favorite class. Some years, for example third and fifth grade, my teachers were especially interested in art and we actually drew. In off years, the teachers turned art into something else by combining it with writing skills so we looked at reproductions of paintings and had to compose a little theme and write it up, in best penmanship, on construction paper, pasting the reproduction of the painting above our writing. I actually have one of them, in a box, on a high closet shelf. As art education goes, it wasn't much but it was something.

The students that come to the Art Appreciation classes I teach at a mid-size southern California community college have not fared as well as I did. Most have not had any exposure to art and less than a one-quarter have ever stepped foot in an art museum. Elementary and middle schools in this part of the world have pushed art off the curriculum in favor of basic reading, writing, and math due to declining test scores in the last decade. The thought of ever knowing enough about art for my students to collect art of any kind is a serious foreign thought to them. As for collecting miniature books... 'huh, Dude, what's that?' "But what if you invent some very cool gaming software and you were making billions?" I ask them. "If that happened, what art would you collect?" Blank eyes stare back at me. I know that they would not collect at all.

A dozen years ago when I was a docent at the San Diego Museum of Art, I was surprised to find younger people knew so little about art. Most, who came in voluntarily to the museum or were dragged there by their teachers were curious but had not been exposed to even the most elementary timeline of art history. Sure, everyone loved the eye candy of the Impressionists but as for the Renaissance, Baroque, or 20<sup>th</sup> Century art... forget about it.

What's this got to do with miniature books? The development of the connoisseur's sensitivity is important but neglected in today's educational environments. At the community college level and at universities there is much talk amongst faculty of the 'corporate university'. But that has meant that goals of the higher education

curriculum are enslaved to corporate needs. Colleges and universities are geared to providing good corporate citizens and preparing fresh faces with marketable work skills. The curriculum of lower level grades is aimed at test scores and getting as many as possible into the corporate university pipeline. It is a fact, Jack. And, where do you think that leaves miniature books when it comes to future generations? Dude, where's my connoisseur?

Show of hands: how many of you have a Liberal Arts education? Hmmmm. I'm sure you know there is no more Liberal Arts education. It no longer exists and has been replaced by more career-oriented selections. We who benefited from its broad embrace of the Western Canon know that in fact it did prepare us to think, to creatively problem solve, and to see the grand sweep of history and to learn from it. It helped us get ready for life not just a job.

If you can, please consider taking your knowledge and love for miniature books, and books and reading in general, into the local elementary school or middle school. Give them some history, and make it dramatic, make their eyes pop out looking and touching the books. Let their dirty little hands hold at least one of the books in your collection. Go make a connoisseur!

## Update On “Dude, Where’s My Connoisseur”

By Diane Weintraub

As I read what I wrote in 2004, I am struck by how much of it continues to be true. It is sad that educational institutions have been busy cutting art to the very bone from elementary to college curriculums, in another round of budget reductions. The educational system continues to let us down.

Yet when I see my neighbors in our little community, I am fascinated by how each family has taken over duties that once were the prelude of schools. Small groups of parents coordinate it all: science excursions, trips to museums, sports. The move to including art in young lives seems to be a grass roots effort.

I have also made another observation: everything and everyone is going or has already gone digital. I remember the semester of the invasion of the Ipod ☺! The semester prior, the studio art class I taught was all about group selection of music to be played on a ‘boom box’. The next semester just about every student had retreated into their own private world of the Ipod ☺.

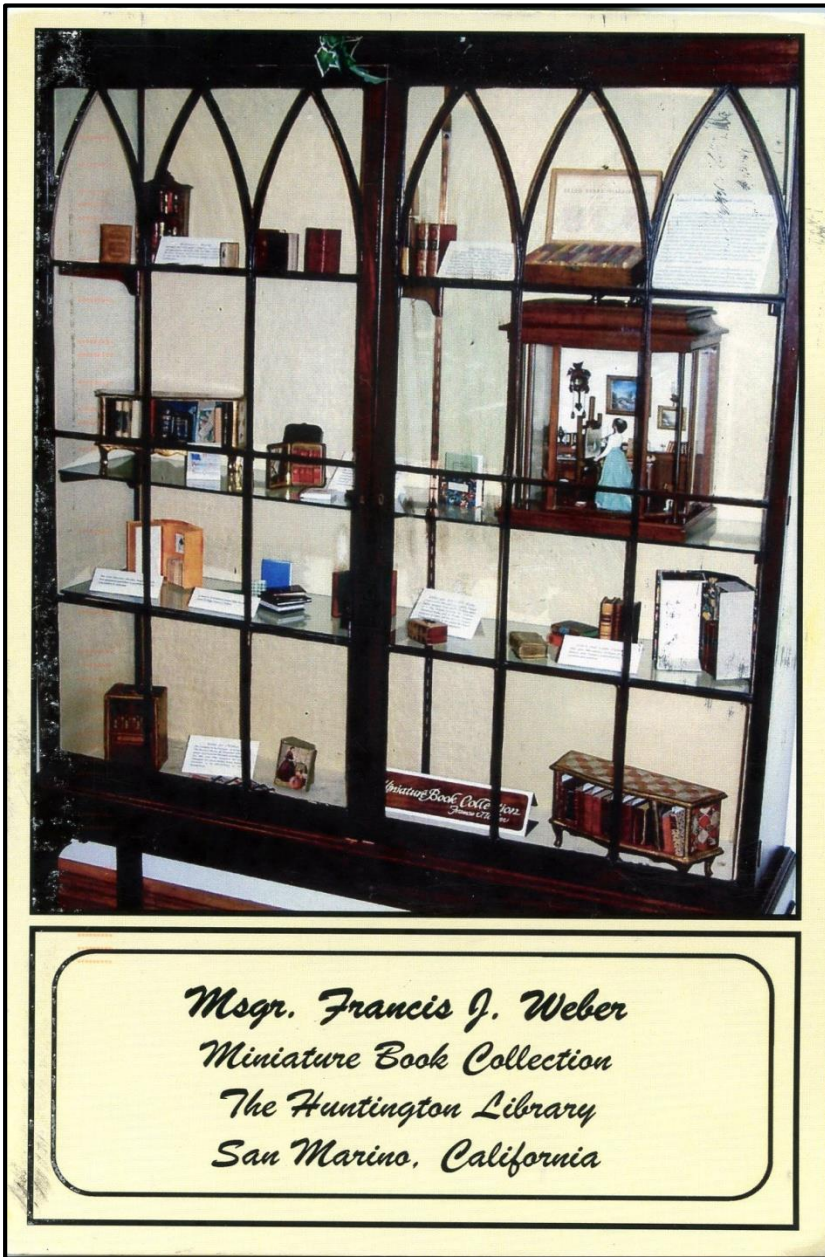
We live in that world. If you want to touch a life, you have to reach out one to one. You have to make an effort to swim upstream of the tide of digital isolation! Think of your neighbor families. Would you be willing to invite them over for cookies and a look at your collection of miniature books? Let them hold a precious real object in their hands. Stimulate their thoughts and let them begin to see the possibilities and the joys of the world of miniature books.

My take-away thought is that the soul needs creativity, both the act of being creative as well as the enjoyment and evaluation of the creative output of others. Maybe there is hope! 📖

*Editor’s Note: I agree with Diane fully, I myself majored in Liberal Arts; it certainly prepared me for a lifelong career in a very technical corporate world, Information Systems and Project Management. Fortunately, I had teachers and mentors who provided the opportunities to ‘touch and see’ and to be stimulated all along the way, a great opportunity for sure. I invite your comments on this important subject. How do we make connoisseurs? **Please submit your thoughts and letters to your editor and hopefully we will be able to gather the ideas and suggestions, share them, and make a difference in the life of the next generation. We need to make connoisseurs!***

Contact information for Diane: E-mail: dianew858@hotmail.com

## THE HUNTINGTON LIBRARY, A SPECIAL PLACE



*Msgr. Francis J. Weber  
Miniature Book Collection  
The Huntington Library  
San Marino, California*

*Picture supplied by Msgr. Francis J. Weber*

## WIGTOWN, A SPECIAL PLACE:

*Editor note: From time to time The Microbibliophile likes to venture down a road and visit some place that is not so familiar but certainly promises to be an adventure. One such literary visit was to a small town in Scotland.*

*The original article 'What is Wigtown?' was written by Robert F. Orr Hanson:  
Volume 27, Number 4, April-May, 2004*

One of the phenomena in book collecting circles is the “book town”. In 1961, Richard Booth, an Englishman, arrived in Hay-on-Wye, a small market town in Wales. There, in this tiny place of 1,500 persons, he purchased a local movie house, stocked it with old and used books and began to sell them.

Today, there are thirty-eight shops, which offer over a million such books and the “book town” was born. Among the books sold are: first editions, children’s books, antiquarian books in all specialties and rare books. Additionally, there are two bookbinding firms and a book auction house.

Over the years, other book towns have been created, and in 1997, Wigtown, located in the southwest of Scotland was designated Scotland’s book town. After a year’s time, there were ten bookshops in the town an all of the old houses – about fifty or so – had been sold and were in various stages of renovation. There are quite imaginative nameplates fixed to the store fronts and among them are: **The Box of Frogs**, offering children’s books, **The Music Shop**, with books on the performing arts, **Cauldron**, cook books, and **Historic Newspapers**, which has a stock of old English language papers, numbering some ten million.

Then there is the **Old Bank Bookshop**, which carries modern first editions and books of local and Scottish history. The bookseller, John Carter, is in his mid-sixties and has been selling books for thirty years. He is also a publisher of books written by Scottish authors and printed in Scotland.

But to segue into the main interest of this article, there is another printer/publisher in Wigtown who all collectors of miniature books know and respect. That bookmaker is the revered Gleniffer Press, which is owned and operated by our colleagues, Ian and Helen Macdonald. I must admit that a few years ago when I read the Miniature Book Society directory that Ian and Helen had moved from Paisley, Scotland to a new venue called Wigtown I was surprised. After all, nobody moves around the country as much as my beloved Helen and I did.

A national periodical, *Scottish Life*, in 2003, carried a story about Wigtown becoming a book town. The author of the article “Scotland’s Amazing Book Town”, devoted two lengthy paragraphs and a color photograph to the Gleniffer Press miniature books. The picture showed a human hand in which was cradled four tiny books, *A Child’s Dream*, *Scottish Highland Postal Offices*, and *Poems of Robert Burns*. The fourth book was covered by the first three and I was unable to identify it.

The author was also generous in mentioning *Old King Cole*, “the smallest book in the world” and the Miniature Book Society. It is always rewarding to see editorial mention given to miniature books and to individual press – in this case the Gleniffer Press.

Since the beginning of the book town movement, in 1961, there have been other book towns established in Europe. These small rural places, are in Belgium, Holland, southern France, Norway, and Germany. In the United States, Larry McMurtry, a prolific author, book collector, and bookseller, opened four shops in Archer City, Texas. This small town, (population 1,750) is located on the plains of north Texas and welcomes book lovers from across the country. Other American book towns are Nevada City, Nevada and Stillwater, Minnesota.

Who knows, one of these book towns may be the destiny of someone you and I know – the peripatetic founder and former editor/publisher of *The Microbibliophile*.

*Editor’s note: An interesting sidebar that I want to mention is that there is a good article about Larry McMurtry in the Spring 2012 issue of ‘Fine Books and Collections’ magazine.*

*We all know that the world of miniature books is a small world, as the expression goes, and has luck would have it one of our subscribers and his wife have recently moved to that special place - Wigtown, Scotland. The following is Stephen Byrne’s update about Wigtown.*

*Read on!*

## Wigtown, Our Special Place:

By Stephen Byrne

Wigtown is still there, and is still a book town, but the number of bookshops has diminished somewhat, although 'The Box of Frogs', mentioned in the previous article, is still there. Selling over the internet has become more essential to the shops.

Ian and Helen Macdonald still live in Wigtown, but their press, The Gleniffer Press, has closed. Besides myself there is another local publisher, and several book artists and authors in the area but they do not work in miniature books.



wigtown.bookfestival.com

Wigtown is a very interesting place in which to live, and it was the town which persuaded us to come and live in Scotland, away from our native Yorkshire. There is a wide variety of cultural activity in this beautiful small area of Scotland (known as the Machars.) In January, Wigtown was awarded the accolade 'Scotland's most creative place under 2,500 people'. Each year Wigtown hosts two book festivals, the first in May, the second and larger one is at the end of September, and lasts for ten days. As you can imagine from that, it is a major event in the calendar, and is attracting more and more internationally known authors as speakers, and importantly for economy of the area, more and more visitors. So why not come and see for yourself? Wigtown is in a beautiful part of Scotland, and there are many activities other than books on offer throughout the year. And no, I am not paid by the tourist board to say that – I say it because I live in Wigtown. 📖

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

## GET THE INK READY:

### Start the Presses

**Jody Williams**, Flying Paper Press, has just begun editing a boxed set of five small books (*Water, Grass, Crystal, Rock, and Light*) and is 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/](http://www.formandcontent.org/)

According to Rebecca Berry, the editor of *Fine Books and Collections Magazine*, the Summer 2012 issue will have a major article about miniature books and the Miniature Book Society. The magazine should be available for distribution during the first part of July. Be sure to reserve a copy, this should be a source of some interesting conversations at the Conclave.

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

## **BOOKSHELVES, NEWARK PUBLIC LIBRARY:**

**By Jim Brogan**

There certainly are a host of libraries with miniature book collections close to PO Box 5453 that can be visited on a 'one day driving adventure'. We have visited the Children's Library at Princeton University, the Drexel University collection, The Rutgers University collection, The Grolier, in NYC, The Philadelphia Free Public Library, and most recently, I have visited the Newark Public Library.

The Newark Library is a massive fine stone building that was built, according to the corner stone, in 'MDCCCXCIX' some 114 years ago. As you can imagine, the exterior stonework is massive, and the front doors equally majestic. When you walk into the library's main foyer the soaring ceiling reveals larger than life paintings of patrons as well as several wall-sized murals.

The Special Collections Department is administered and maintained by Jared Ash, the Librarian. Jared came to the library in 2006, after graduating from the Rutgers University Master of Library and Information Science program. Jared worked with the legendary William Dane who worked at the library for an incredible 62 years until his retirement in 2009. Dane, for the last forty years, was the 'personal steward' of the Special Collections Department and specifically the overseer of the artists' book collection. Jared is a most gracious host and really spent the better part of 5 hours with me as I looked and looked and looked. Where else could you spend so much time with a 'personal guide' and look at great books while the librarian stood by ready to answer any question or point you to the next book.

The miniature book collection began as a bequest to the library from Richard C. Jenkinson, a member of the Libraries Board as a trustee beginning in the late 19<sup>th</sup> century. Jenkinson's interests were primarily with fine printing, which of course included many different examples of miniature books. Over the years, additional volumes have been acquired through a variety of donors as well as special funds set aside to purchase deluxe and unique materials relating to fine printing, visual arts, and illustrated books.

The miniature books in the collection are representative of a diverse list of authors and subjects. There are several examples of early bibles and prayer books printed in England, Ireland and America during the mid 19<sup>th</sup> century. One such item that I can add *The Microbibliophile* list of 'Irish books' is *Prayers* printed by C. Fleming, 30 UP Ormond Quay, Dublin. The earliest American miniature that I viewed as part of the collection was a bible printed by Julius Gilman, in 1827, of Hartford, Connecticut. Next, I was able to examine a near perfect copy of *Dolly's Surprise Party*, by Aunt Laura, 1863, a fine example of an early children's miniature book.

Moving along, there are several different Achilles St. Onge books as part of the collection. One item of particular interest was a copy of *Five American Immortals*, held in a small gold paper box. I believe this is how the volume was originally distributed but I am not able to confirm this yet. There were also some beautiful examples of the miniatures created by William Lewis Washburn of Haddon Heights, New Jersey, during the period of 1929 -1942. Little gems of the finest quality. Additionally, I looked at several items printed by Robert Massmann, REM, including his first published work, *Elihu Burritt, As Much A Brother*.

As I mentioned briefly in my opening paragraphs William Dane was the librarian in charge of the Special Collections Department for a long period. As such, many of the additional miniature books in the collection are examples of artists' books. It was under Dane's care and guidance that



the cornerstones of contemporary artists' book culture was entered into the library's collections. The library has assembled exquisite collections. Despite having an acquisition budget for artists' books that is much smaller than most other collecting institutions, by collecting 'ahead of the trend' and supporting artists, during their emerging stages, the library has managed to assemble a collection that is truly world class. Just a short list of the many examples of miniature artists' books include those by Maria Pasano, Peter and Donna Thomas, Jill Tim, and Ed Hutchins.

Another special section of the Special Collections Department, not really miniatures per say, is the collection of pop-up books. I am not exactly sure of the correct number but there are more than a thousand of these wonderful examples of 'paper engineering'. Again, the subjects presented as well as the age group of the intended audiences are as diverse as you could imagine. There are children's books that are illustrative of counting and dragons, adult architecture books presenting complex 'pop-up' examples of buildings under construction, and day-to-day inventions and space travel. These books are a visual treasure.

The *History of Fine Printing* is another sight to see. Mr. John Cotton Dana, was persuaded to come to the Newark Library as its director in 1901. During the late 19<sup>th</sup> century and early 20<sup>th</sup> century, Newark was a large manufacturing hub. Dana set the stage for connecting the library to the printing arts. The old Alva Burr Taylor press that they bought in 1908 was used for years to expand the interests of the library in the printing arts. Today it sits in the library, all ready to go, waiting for a resurrection of the trade and art connection. If Dana was the star player, then Richard C. Jenkinson was the leading man in the actions that brought the fine arts collection to its high points, most of which was put into place just before the great economic depression of 1929. Jenkinson was a Newark resident who as a child was educated in Newark and as an adult ran a successful manufacturing business in the city.

There is no easy way to systematically provide a brief description of the many works in the collection, which include the works of printers and publishers such as Charles R. Ashbee, Will Bradley, William Morris, Bruce Rogers, and for paper making Dard Hunter.

Eventually as your interest in fine printing moves you down the road to paper, you will come across the work of Dard Hunter. I was able to pour through several of the original Dard Hunter volumes, in the collection, two of particular interest to me are *Chinese Ceremonial Paper*, copy 71 of 125, printed in 1937 and *Papermaking by Hand in America*, number 56 of 210, printed in 1950. Each of these works could easily be the subject of a full term college level course, just a tremendous collection of information, which was gathered, for the most part, through the extensive research of the author throughout most of his adult life. Who could resist the visual pleasures of the paper examples that are included in these works.. The visual impact of *Papermaking by Hand in America* is heightened by the many examples of 'paper labels' that were used by the various printers in America.

A journey to a place so close, another eye opening experience to view the sights within the great stone walls of our libraries. The library is open most days during the year to the public, and encourages visits, by appointment, to enjoy all of the special collections, including the miniatures, the artists' books, the illustrated books, and other examples of fine printing.

What adventures have you taken recently, what gems have you found close to your hometown? They are certainly out there, make a list, make a date, visit a special place, and enjoy the view. 📖

*Editor's Note: The Newark Public Library is located at 5 Washington Street, Newark, New Jersey, plenty of 'on-street' parking for your convenience, or if you prefer a quick cab ride or walk from the Amtrak Station, [www.npl.org](http://www.npl.org).*

## **ANOTHER SPECIAL PLACE, FABS BOSTON:**

**By Joan Knoertzer**

Four days of books! Four days of being surrounded by book lovers! Add two more days (on my own), just because four are not enough, and you have my trip to the Fellowship of American Bibliophilic Societies 2012 Boston Book Tour. Of course, the MBS has its own three day Conclave each year, Asheville this time. So add those days together, and you know I am in book heaven. As is fellow MBS'r Twyla Racz. We were exposed to treasures, large and small. In fact we even came home with a few...shocked aren't you!

One afternoon, we decided to visit the Brattle Book Shop following a tour of the Boston Athenaeum (lots of Americana overlooking a cemetery where Revere and other patriots reside), which was preceded by a morning long visit to publisher David Godine's home. The Godine home contains lots of pristine Victorian decorative bindings and prints and his barn (a Vandercook Press resides there and we were each allowed to print our own large broadside). Who did we run into at the bookshop, but Anne and David Bromer's top representative Philip Salmon. So we went over to Bromer Booksellers and met Shannon Struble, Bromer designer (and contributor for *The Microbibliophile*). We enjoyed browsing and buying and then went off to dinner together at a delicious crepe restaurant. (You must eat on these trips.) Anne and David were not there as it is wedding anniversary number 50 and they slipped away to celebrate. Congratulations on your 50th!

But I digress. The first day of our trip, we visited the Museum of Fine Arts Library. (if it is art books you collect, large or small, it is a must visit). Our opening reception was at the Houghton Library, Harvard University. There are so many words to describe this library, that if I said knock-down-dead gorgeous, you could fill in the blanks with many more. If I could afford to build one, this would be it. Except, the size of the books would be smaller! We were hosted by the Ticknor Society for the entire trip. (Each city has a book society affiliated with FABS, that plans these tours. Their members spend a year or two in preparation for exhibition upon exhibition of rare collections, wonderful meals, and exquisite speakers.) Our Ticknor friends were celebrating their 10th anniversary so everything was very special. Each curator, of the various sections, of the Houghton gave us highlights of their rooms, each devoted to an outstanding author... Samuel Johnson, John Keats, Emily Dickinson and many others. The main floor hall was devoted to "The Natural History of Edward Lear." He was an artist of wonderful birds and landscapes for ten years before he started writing. They have his complete portfolio. It was stunning.


The next morning found us in the middle of a collection of a true "Alice" and "Carroll" devotee, Alan Tannenbaum. In fact, he even has an Alice garden. Plus, he added an "Alice" and "Carroll" extensive library addition to his home, and so there we were. In the middle of "Wonderland," we were treated to every Lewis Carroll first edition, including his mathematics, politics, poetry, as well as nonsense books, original artwork for his illustrations, photographs, letters, posters, tea sets, ceramics, antique advertising and even two pinball machines. One of his colleagues kept us amused with magic tricks Carroll had invented. Many miniatures were collected as well.

Our next stop was the Peabody Essex Museum in Salem. Founded in 1799, the museum's Philips Library, is one of the oldest in New England, and is undergoing restoration. However, they presented an exhibition titled "Unbound: Highlights from the Philips Library". Sidney E. Berger and Ann C. Pingree gave us a grand tour, which included miniature books and photographs. Maritime history and art as well as Asian culture and influence were part of a special tour of the Yin Tu Tang House, a late Qing Dynasty merchant's house, relocated to the museum from

southeast China, board by board. The two-story structure has a great story to tell of the late 17<sup>th</sup> and early 18<sup>th</sup> century style of living in China. We were treated to a fine lunch in the China Room of the museum, which is another must-see.

On Saturday, the FABS tours always hosts a symposium of major speakers. The topic this year was Boston and the Book Arts. To get us in the mood for this topic, we visited the Longfellow House, which was Washington's Headquarters in Cambridge and is a National Historic Site. Longfellow's book cases were everywhere, filled with every kind of topic. His first editions were out for us to see, and the ranger who led us was very well versed in his selection of books to speak about. As we walked back to the Commander Hotel, our headquarters and also Washington's additional post, we passed the garden statue of Washington with a Celtics tee shirt on. I think he was sad because the Celtics lost. Upon entering the hotel, we were treated to an antiquarian book fair that the Ticknor Society had arranged. It was good to see all of the dealers and there were many dealers there...in fact, Phil and Shannon had a table that was very spiffy. So I had to make a purchase! Following this, we went to the symposium.

The end of the tour is always festive. We have a grand banquet. Not only was the food tasty, but we had a famous guest speaker, who was also a founding member of the Ticknor Society, Nicholas Basbanes. He spoke to his many publications and of collectors past and present. It was nostalgic and brought back many memories of other trips. Twyla and I left thinking how satisfying this hobby is. We parted knowing that Asheville was just around the corner, and our FABS friends would be at our 2013 Book Tour in Baltimore. We would see them again, and have even more collections to view and talk about. This special interest we all have is like a river, it keeps moving.

And now I have more books to catalog.... 

*Editor's Note: Thank you Joan for a great story outlining your trip to 'Bean Town'. Joan Knoertzer is a MBS Board Member and the 2012 MBS Miniature Book Competition chair.  
Contact information for Joan: PO Box 3387, Ann Arbor, MI 48106-3387, E-mail: librarybandb@gmail.com*

## **GLEN DAWSON TURNS EIGHTY:**

**By Msgr. Francis J. Weber**

*Editor's note: As we announced on our opening page of this issue Glen Dawson's birthday was June 2. Msgr. Weber wrote the following article for The Microbibliophile as part of Volume XVI, Number 2, 1992. It is not often that we get to celebrate the 100<sup>th</sup> birthday of a bibliophile, so with pleasure we present the reprint of the original article.*

On June 3, 1992, the venerable “doyen” of miniature bookdom, Glen Dawson, turns eighty years of age. The following is the Introduction given by this writer for an address Glen gave to the Zamorano Club of Los Angeles on December 4, 1991.

There used to be, in New York City, an ancient lady known in bookish circles as K. Gregory. She sold books out of her apartment only by appointment to select collectors. Her phone number was unlisted and she had no interest in acquiring new customers.

Once, while visiting the ‘Big Apple,’ I heard that she had some miniature books. After tracing her name through a 1930 telephone directory at the New York Public Library, I called and asked if I could come for a visit.

Her companion answered the phone and told me, in no uncertain terms, that Miss Gregory did not receive strangers, wanted no additional customers and was totally unavailable.

Sensing that the companion might be Catholic, I told her I was a priest. Would that help? “No”, she replied, “not even if you were a monsignor”.

How about the fact that I was a book collector? “No”. Would she be influenced by knowing that I was President of the Miniature Book Society? “She has never heard of that organization” was the curt response.

In one last and desperate attempt, I said that I was a friend of Glen Dawson. Without hesitation, the reply came back: “Miss Gregory will see you at 2:30 PM”. I went and was able to purchase the last of the miniature books held by this remarkable lady who was in her late 90’s.

I have dropped Glen’s name in other parts of the world. Once, on London’s Cecil Court, a book dealer accepted my personal check only because I mentioned my friendship with Glen Dawson.

I hardly need to tell this audience that Glen has been a fixture in the book world for well over a half century. Probably he has sold more books to more people in this city than any other single person.

Seventy-nine years ago, while Helen Taft was looking after the books in the White House Library, Glen Dawson was born atop Mount Washington, here in Los Angeles. Sixty-four years ago, he became the first and probably the last bibliophile in the United States to have climbed the Matterhorn.

Fifty-six years ago, he became a partner with his father in Dawson’s Book Shop which was then located at Grand Avenue and Wilshire Boulevard. Fifty-one years ago, he had the good fortune of marrying Mary Helen Johnson who bore him three children: Karen, who is the city librarian in Nampa, Idaho; Susie, who lives in Nebraska and teaches in Iowa; and Keith who manages a bookstore in Van Nuys.

Forty-five years ago, he became a charter member of the Los Angeles Corral of Westerners. He later served as Sheriff and today is one of the four surviving charter members. Forty-two years ago, he was a driving force in organizing the Antiquarian Booksellers Association, which has since spread to practically every corner of the bookish world.


Forty years ago, he began publication of the Early California Travel Series, a set of beautifully bound books that stretched over ten years and encompassed fifty volumes. Twenty-nine years ago, he issued the first catalogue ever devoted exclusively to miniature books. There have been 172 subsequent catalogues, all of them collector’s items in their bibliographical content.

Twenty-six years ago, before Peninsular California became the popular resort it is today, Glen inaugurated the Baja California Travel series, which will culminate this month with the issuance of Volume 50. Ten years ago, he set the stage and wrote much of the script for what evolved into the Miniature Book Society. He and Mary Helen are among the eight members who have attended all of the Grand Conclaves held since then.

On and on this litany could go. Suffice to say that Glen Dawson is a true California pioneer who towers majestically above the books that he sells. *FJW*

*Original Editor’s Note: (Robert F. Orr Hanson), I, too, send my best wishes for many more happy returns of the day to the first subscriber to The Microbibliophile. Thanks for your support and your faith in my efforts, Glen. ...RFH*

Jumping back to today, and the litany does go on... Three years ago, Glen wrote his autobiography, which was published by the Miniature Book Society, and he was awarded an honorary Doctor of Humane Letters degree from Azusa Pacific University for his accomplishments as a rare book expert, publisher and mountaineer.

This year we celebrate Glen Dawson’s 100th birthday, June 2, 2012 *JMB* 

## SHERLOCKIANA IN MINIATURE BOOKS QUIZ:

By Robert F. Hanson

I dare say that the most collected of mystery fiction books are those that deal with the fifty-six stories involving the master consulting detective, Sherlock Holmes. So popular is he that there are 183 collecting societies or scions in the United States alone. Miniature books have not been overlooked. The following little quiz will serve to illuminate the Holmesian genre in our collecting endeavors. The answers can be found on page 39. READY ? GET SET ! GO !

1. Who is the author of the comprehensive and authoritative reference, *The Miniature Sherlock Holmes*?  
a. Gail Curry b. Irene Adler c. Martha Hudson
2. Who is the most prolific publisher of Sherlock Holmes micro-miniature books?  
a. Simon McClintock b. Angus Arderne c. Barbara Raheb
3. Who wrote *Collecting Sherlockiana: An Essay*?  
a. Msgr. Francis Weber b. Winston Churchill c. Black Cat Press
4. *The Whole Art of Detection* by Sherlock Holmes (John Bennett Shaw, compiler) was published in 1968 by what press?  
a. Opuscula Press b. The Hillside Press c. Black Cat Press
5. The Press of Ward Schori, in 1968, published which of these miniature book titles?  
a. *The Sherlockian Triviality Index* b. *Sherlockian in California* c. *A Biography of Sherlock Holmes*
6. *The ABC's of Baker Street. A Guide to the Holmesian Habitat* was published in 1983 by which of these private presses?  
a. Black Cat Press b. Persian Cat Press c. Tiger and Leopard Printers
7. A Sherlock Holmes pastiche "is a work—whether literary, artistic, musical or architectural - that imitates the styles of previous work." In this case, that of Sir Conan Doyle. Which of the following is a pastiche in miniature book format?  
a. *The Giant Rat of Sumatra* b. *The Private Life of Sherlock Holmes* c. *The Sherlock Holmes of Praed Street*
8. Mosaic Press, in 1983, published which of these titles in micro format (1 1/8" x 7/8") ?  
a. *The Three Students* b. *The Adventures of the Discerning Thespian* c. *The Miniature Hound of the Baskervilles*
9. The oversize miniature book (3 1/4" x 2 3/4") *Sherlock Holmes Two Complete Adventures* was published, in 1989, by Running Press. What were the two stories?  
a. *The Five Orange Pips and the Adventure of the Blue Carbuncle* b. *A Case of Identity and A Scandal in Bohemia* c. *The Red-Headed League and the Final Problem*
10. *The Adventure of Silver Blaze* (a horse story) is a micro-miniature book published by who?  
a. The Gleniffer Press b. The Sherlock Press c. The Kentucky Derby Press

## **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](http://www.mbs.org). If you would like to learn about hosting the exhibit, please contact Jim Brogan, contact information: [jbrogan1@verizon.net](mailto:jbrogan1@verizon.net).

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

**August 24<sup>th</sup> – 27<sup>th</sup>**, the exhibit will be at the MBS Conclave in Asheville, NC

**October 15<sup>th</sup> – December 17, 2012** Library of Michigan, Michigan Library and historical Center, 702 Kalamazoo St. Lansing, MI 48915, [www.michigan.gov/rarebooks](http://www.michigan.gov/rarebooks)

**January - February 2013**, Details to be confirmed The University of Arizona

**March – May 2013**, Museum of the Southwest, 1705 West Missouri Avenue, Midland, TX, [www.museumsw.org](http://www.museumsw.org)

Check the MBS website [www.mbs.org](http://www.mbs.org) for additional exhibit information. 📖

## **PUBLICATIONS EXCHANGED:**

*Book Source Magazine*, May/June 2012, Volume 28, Issue Number 4, great small format magazine with all sorts of 'book news' including many articles as well as information about auctions, libraries, book care, etc.

Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,  
E-mail: [bsm@windstream.net](mailto:bsm@windstream.net), or [www.booksourcemagazine.com](http://www.booksourcemagazine.com)

*Fine Books and Collections Magazine*, Spring 2012, Issue 10.1, A large format, full color, glossy magazine devoted to fine books, collections, and printing.

Contact information: Rebecca Berry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,  
E-mail: [Rebecca@finebooksmagazine.com](mailto:Rebecca@finebooksmagazine.com) or [www.finebooksmagazine.com](http://www.finebooksmagazine.com)



## ANSWERS TO THE SHERLOCKIANA QUIZ:

By Robert F. Hanson

These answers are intended to not only validate your knowledge of the books, but to illuminate and elaborate the books themselves.

1. (a) Gail Curry is the author of this 8 ½” x 11”, 36 page, heavily descriptive and colorfully illustrated reference work. There are 122 miniature books and 107 color illustrations as well as a crossword puzzle in the 2011 spiral bound source book. Section I contains three parts about the Holmesian canon. Section II discusses the 33 publishers of miniature Sherlockiana and Section III contains a chronological list of the books, the puzzle solution, a resource bibliography and two indices. This is a book that all microbibliophiles should have in their library. Moreover, miniature books in the Holmesian vein make for a marvelous sub-set within the collection of miniature books. I most enthusiastically recommend this important book. Gail Curry, 12016 Ballentine, Overland Park, KS 66213.

2. (c) Barbara Raheb is known for her *Chronicles of Sherlock Holmes*, a 40-volume set of micro-miniature books published in 1979 whose dimensions are 15/16” x 5/8” and bound in black leather—300 copies each.

3. (c) The late John Bennett Shaw was a friend who lived in Santa Fe, New Mexico. I met John many years ago when first we came to Albuquerque. With some persuasion, JB agreed to offer his thoughts on Sherlockiana first in a booklet form and then in miniature book format. In my opinion, John was the foremost collector of this genre as evidence by his massive collection (which covered books, magazines, illustrations, games, and other Holmesian objects), the many lectures he presented and his world-wide correspondence. Before his death, he donated this vast collection to the University of Minnesota.

4. (c) Black Cat Press was the publisher, in 1968, of *The Whole Art of Detection By Sherlock Holmes*. A copy of it was given as a keepsake at a dinner of prominent Sherlockians in Chicago. The book was compiled by John Bennett Shaw, B.S.I. with an Introduction by Vincent Starrett, noted Sherlock scholar and newspaperman. Dimensions were 2 9/16” x 2”, un-paginated (58pp), bound in dark green leather with inlaid gilt image of Holmes on the front cover and title on spine. The endpapers were in green and red paper.

5. (a) In 1983, Sheldon Wesson delivered a paper to a meeting of the ‘Red Circle’, a scion society of the Baker Street Irregulars, in Washington, D.C. The late Ward Schori published that paper as a miniature book in 1988. Bound in a grey suede cloth over boards, the endpapers show silhouette images, in black and white, of Sherlock Holmes—complete with pipe and deerstalker cap. The book measures 2 7/16” x 2” and contains 43 pages plus a five-page fold-out index to the stories. The author presents a critical analysis of the Holmesian canon.

6. (a) The late Norman Forgue published this book, at his Black Cat Press in 1983—Skokie, Illinois. It was compiled with a Preface by Dee Snyder, John Bennett Shaw B.S.I. wrote the Introduction. *The ABCS of Baker Street*, a little book of 97 pages with 197 items of annotated and

alphabetically listed entries comprising: bric-a-brac, furnishings, personal belongings, books, weaponry, and other objects found in the rooms occupied by Sherlock and Dr. John Watson at 221B Baker Street, London. The dimensions of this miniature book are 2 7/8" x 2". The whole is bound in a maroon pyroxylin with gilt title on the front cover and spine. End papers are in red and white marbled covers. Only 249 copies comprise the edition which was bound by the master binder, the late Bela Blau. Simply exquisite!

**7. (a)** In 1995 J. Ed Newman, a printer from Florida, published *The Giant Rat of Sumatra* which is his pastiche/story of an escaped mouse who was fed a diet of tektite or moon dust. As a result, he grew to an enormous size and Holmes was engaged to investigate the situation. Upon reaching England, aboard the Matilda Briggs—perhaps, the rat was injured and died. This little book measures 2 1/2" x 1 3/4", has 16 pages and was bound by the late Don Brady (another master printer-binder) in black cloth over boards with gilt title on the front cover and spine. An edition of 75 copies.

**8. (b)** My long-time friend, Miriam Irwin, is the publisher of Mosaic Books—so far, over 100 titles. *The Adventure of the Discerning Thespian* was written by Frank Ramirez (aka John H. Watson, MD) and printed in 1983. It is another pastiche and the tiny tome measures a mere 1 1/16" x 7/8". Contents are un-paginated (60pp.) plus a frontispiece portrait of Sherlock Holmes (with cap and pipe). Binding is black leather with gilt blind-stamped image of Holmes on front cover. Top edge gilt and Sherlock Holmes stamped on the spine. End papers are marbled in red and white. The whole is housed in a protective plastic case.

**9. (a)** Quite a number of years ago, my wife Helen and I were visiting the northern coastal town of Mendocino in California. As was our wont, we stopped in the local bookstore - Gallery Bookshop - and promptly spied a copy of *Sherlock Holmes Two Complete Adventures*. It was priced at \$4.95 and then it was mine! This large miniature book measures 3 1/4" x 2 3/4" and contains 153 pages. It was printed in Singapore for Running Press Book Publishers. There is a two-page introduction followed by *The Five Orange Pips* and *The Adventures of the Blue Carbuncle*, both by Arthur Conan Doyle. The binding is a bright red cloth over boards with Sherlock Holmes, in silver, on the spine. A colorful and illustrated (engraving of a London scene) dust wrapper protects the book. End papers are a patterned green on white.

**10. (a)** Ian and Helen Macdonald were the proprietors (now retired) of The Gleniffer Press, latterly based in Scotland's Wigtown—a village of many bookshops. *The Adventure of Silver Blaze*, 1992 measures a teeny 7/8" x 11/16". There are 100 pages in this micro book and it is bound in a blue leather with titling, in silver, on front cover and spine. An edition of only 200 copies were printed, in Paisley, Scotland.





## CATALOGUES RECEIVED:

**Karen Nyman Book Seller**, Catalogue #38, 102 items offered, many color images, a wonderful selection of fine miniatures (US and foreign books including: 'books about books', 'cookbooks', and 'children's books'), distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: [karennyman2@cox.net](mailto:karennyman2@cox.net)

**Tracy Bradbury Miniature Books**, Catalogue #61, 16 pages, 202 miniature book items offered, including 13 additional reference books, glossy black and white presentation with several fine images, all books organized by press name, excellent descriptions and notes, Brooklyn, NY, E-mail: [bradburyminibooks@gmail.com](mailto:bradburyminibooks@gmail.com)

**Bromer Booksellers**, with excellent descriptions and photographic representations, a joy to view; E-Catalogue 24, '*By the Waters*', 28 items including 7 miniatures. Also received E-Catalog 25, '*Children's Books*', as was expected very good descriptions and illustrations/pictures of the books, 53 items in total, 4 miniatures, and 9 reference works, telephone: 617.247.2818, 607 Boylston Street, Boston, MA, [www.bromer.com](http://www.bromer.com)

**Oak Knoll Books**, Catalogue 299, Spring 2012, 'Books about Books', 96 pages, 249 items with prolific descriptions. This catalog does not offer any miniature books per say but is dedicated to the subject of 'books about books'. Many limited editions and antiquarian items, telephone: 800.996.2556, 310 Delaware Street, New Castle, DE 19720, [www.oakknoll.com](http://www.oakknoll.com)

These catalogues are the your best friends, call or write for a copy and make a new friend.

## UPCOMING EVENTS:

**Tennessee Antiquarian Book Fair**, Cowan, TN. July 21–22, 2012 , additional information: [www.tennaba.org](http://www.tennaba.org)

**Allentown Summer Antique Advertising, Book & Paper Show**, Allentown, PA, July 21, 2012, additional information: [www.antiquesnearme.com](http://www.antiquesnearme.com)

**New Hampshire Antiquarian Book Fair**, Concord, NH. August 12, 2012, additional information: [www.nhaba.org](http://www.nhaba.org)

**The MBS Conclave XXX**, Asheville, North Carolina, August 24 – 27, 2012, details and pictures are available at the website, [www.mbs.org](http://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](http://www.formandcontent.org)

**Georgia Fine & Collectible Book Fair**, Marietta, GA, Georgia Antiquarian Booksellers Association, September 22–23, 2012, additional information: [www.gaba.net](http://www.gaba.net)

## CLASSIFIED WISH LISTS:

### Buy, Sell, or Trade

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

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 Tittling Catalogue*" and "*Willie Winkie*".  
Contact information: E-mail: sb@finalscore.demon.co.uk

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

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

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

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

## BUSINESS CARD ADVERTISING:

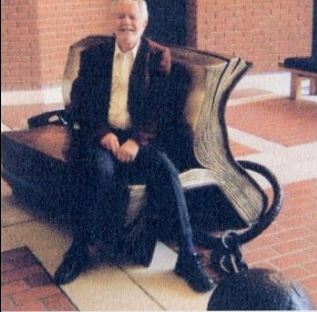


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