

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXII, Number 2

March 2013



*Spring Equinox...March 20, 11:02 AM
day and night are equal, for a brief moment*

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*The Art of Printing Moves Forward,
William Caxton, Entrepreneur and Printer, ca. 1477*



William Caxton showing specimens of his printing, at Westminster, to King Edward IV and the Queen. The above engraving, artist unknown, was published in 'The Graphic' on 30th January, 1877, referring to the 'Caxton Celebration', commemorating the 400th anniversary of the first 'dated and printed' book in England. That book, *Dictes and Sayenges of the Phylosophers*, first appeared on 18th November, 1477, it was a translation from the original French publication. Interestingly King Edward collected illuminated manuscripts and patronized the new invention of printing. His collection is the only intact medieval royal collection to survive today.

William Caxton, (born c. 1422, Kent, England - died 1491, London), the first English printer, who, as a translator and publisher, exerted an important influence on English literature. He set up a press in Brugge (Belgium) about 1474, and the *Recuyell*, the first book printed in English, was published there in 1475. Caxton's translation from the French of *The Game and Playe of the Chesse* was published in 1476. Caxton printed two or three other works in Brugge, in French, but toward the end of 1476, he returned to England and established his press at Westminster. He printed more than 100 books in his lifetime, books that were known for their artisanship and careful editing. The first English authored book to be printed in England was *The Canterbury Tales*, by Geoffrey Chaucer, first printed by Caxton in 1478. He was also the translator of many of the books he published, using his knowledge of French, Latin and Dutch.

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

Jon H. Mayo, Publisher

James M. Brogan, Editor

Greetings from the Squeaky Roll Top Desk:

Seems like we have a ‘year of the storms’ here in the North America. Well stay warm, dry, and safe. Good weather to read *The Microbibliophile* and do some work on your miniature book collection. Maybe take some time to make sure your inventory records are up to date, maybe look through your extra books and see what you may want to contribute to the MBS Conclave auction, maybe see what items you may need to look for to fill out your collection or maybe just sit and relax with a cup of that Smokn’ Bishop that Bob Cratchit was so fond of.



The Miniature Book Society is planning its 2013 Conclave in Vancouver, Canada; the dates are August 9-11. Now is the time to make your plans and reservations, get the best airfare. Jan Kellet and I are co-hosting the event and we hope to make your Conclave experience the best ever. The specifics can be reviewed on the MBS website, www.mbs.org, as well as a special blog website that is maintained by Jan, www.dewaldenpress.com.

There are four new miniature book reviews for you this month, as well as some visits to ‘Favorite St. Onge miniatures’ by our readers. What is your favorite St. Onge? Drop me a message and share your joy. There is plenty to read including the third installment about medieval bookmaking by Randy Asplund, who talks about medieval colors, Bob Hanson takes us back a few years, and also a special article by Annie Parker.

In looking through some correspondence, as part of my article about Ruth Adomeit, I came across some interesting reading and maybe some new information about how the Grande Dame of miniature books got interested in her tiny tomes. I also had a wonderful conversation with Evron Collins about the ‘Grande Dame’. Ruth introduced Evron to miniature books.

I just love to dig into the details regarding miniature books, so much to learn and always something new. Looking through the available information about just how many miniatures St. Onge produced I revisited an article by Msgr. Weber about an unpublished St Onge, *The Jewish Religious Calendar*, after talking with Bob Massmann and Msgr. Weber, turns out there is more than one copy of this ‘blank book’, do you have one? How about the ‘Inaugural Address of James Earl Carter’? That would be a find for sure, what do you know about this last title? By the way, both Bob and the Monsignor are doing well and send their best to all.

I am going to visit the Goddard Library, at Clark University, to look at the St. Onge correspondence in the next few weeks, if it stops snowing in Worcester. Fordyce Williams is the Coordinator of the Specials Collections Department and she really knows her St. Onge business. I hope to be able to bring you some interesting information in the next issue of *The Microbibliophile*.

Readers have asked about our cover photos and how we get these great pictures. The cover photos are certainly another ‘labor of love’. Always wanting to share the fun, I delegate this task to my son, Keith. Taking an in-focus picture of one miniature book is no problem, keeping five of six of different sizes and reflective characteristics all balanced and in focus is another story. The current cover picture is a focus stacked composite of five images taken with a Canon EOS 5D MKII camera with a Canon 85mm f/1.8 EF lens in full manual, ISO 200, EV 1/200 at f/11. Lighting is provided by a Canon 430EX Flash, a Flashpoint 42" Reflector, and 3 SV 700-SG lights. Sound technical? It is. Check out our updated web www.microbibliophile77.com

If the wind is blow’n and the snow fly’n, put another log on the fire, listen for the crackling flames, sit back, and enjoy *The Microbibliophile*. For those in the ‘Southern Hemisphere’, grab a cool drink.

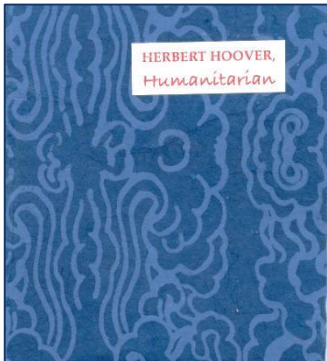
If you would like to submit a review of a favorite book, new or old, or an informative article about a topic related to miniature books, please do so, I can use your help. I will be looking for your envelope when I open the little brass door of Box 5453. Lastly, if you have a friend who is not a subscriber please pass along our information as we are always interested in signing-up new customers. Thank you for the opportunity to bring *The Microbibliophile* into your life.

FOOD FOR THOUGHT:

*I had a mother who read to me
Sagas of pirates who scoured the sea.
Cutlasses clenched in their yellow teeth;
"Blackbirds" stowed in the hold beneath.
I had a Mother who read me lays
Of ancient and gallant and golden days;
Stories of Marmion and Ivanhoe,
Which every boy has a right to know.
I had a Mother who read me tales
Of Gelert the hound of the hills of Wales,
True to his trust till his tragic death,
Faithfulness lent with his final breath.
I had a Mother who read me the things
That wholesome life to the boy heart brings-
Stories that stir with an upward touch.
Oh, that each mother of boys were such!
**You may have tangible wealth untold;
Caskets of jewels and coffers of gold.
Richer than I you can never be --
I had a Mother who read to me.***

Strickland Gillian, American humorist, lecturer, and poet, 1869 - 1954

MINIATURE BOOK REVIEWS:



HERBERT HOOVER, HUMANITARIAN, by Thomas F. Schwartz, PhD., published by Miscellaneous Graphics, 2012. Thomas Schwartz is the Director of the Herbert Hoover Presidential Library-Museum in West Branch, Iowa. This book was written to commemorate the 50th anniversary of the dedication of the library, August 12, 2012.


Herbert Clark Hoover was born in a small two-room house in West Branch, in 1874 and was an orphan by 9 years of age. His life reflected his intellectual curiosity, work ethic, optimism, and concern for others. He was a millionaire by age 40 and then spent the remainder of his life spending his fortune on the behalf of others. His food relief efforts after World War I and World War

II are credited with keeping more than a billion people from starving. As President, he struggled to keep the American economy afloat through the Great Depression.

The interesting fact about the dedication of the library in 1962 was that also attending the event with Herbert Hoover was Harry S. Truman. Two men of very different political ideologies yet they both could respect the other's accomplishments.

Included with a short introduction about Herbert Hoover are the remarks of both men at the dedication. The remarks of Truman highlight the fact that after World War II Truman needed help to bring Europe back to life and feed their populations. He asked Hoover if he would be willing to do the job. Hoover did not hesitate and responded, "Yes, Mr. President, I'll do it".

The book includes a tipped in mono-color postage stamp picturing Herbert Hoover as well as 'full page' picture of Truman and Hoover sitting together at the library. The 3" x 2 5/8" book is bound with boards covered in a two-tone blue paper with a title label, using a red font on a white background, applied to the cover. The endpapers are a matching red paper as well. A job well done and a perfect topic, U. S. Presidents, for everyone,

The entire book was designed and produced by Muriel and carries her signature as well as that of Thomas Schwartz. There are 100 copies in the edition. Contact Muriel for pricing and shipping details. 

Contact information: Muriel Underwood, *Miscellaneous Graphics*, 4431 N. Monticello Ave, Chicago, IL, 60625-5943
E-mail: miscgraphics@att.net



Frontispiece engraving of Lavoisier by Louis Jean Desire Delaistre

ELEMENTS of CHEMISTRY, by Antoine Lavoisier, published by Tony Firman, Plum Park Press, 2013. Another edition to the wonderful 'science series' by Tony Firman. It is a joy to read through this book and begin to understand just how the foundations of science were discovered, investigated, and proven in earlier times. As with the previous publications that were reviewed in prior issues of *The Microbibliophile*, i.e. *Treatise on Light and Experiments and Observations on Different Kinds of Air*, *Elements of Chemistry* returns you to a time when science was investigated entirely in a lab with endless experiments without the aid of modern computers. Lavoisier was born in 1743 into a rather wealthy family and pursued his education and work in France, dying at the guillotine in 1794. Lavoisier is considered to be the father of modern chemistry. The scientific revolution he brought about was the result of his conscious effort to fit all experiments into the framework of a single theory. He established the consistent use of chemical balance, used oxygen to disprove the 'phlogiston theory', and developed a new system of chemical nomenclature. Lavoisier, 'The Father of Modern Chemistry'.

The full title of the original book is *Elements of Chemistry, in a New Systematic Order, Containing All the Modern Discoveries* and was written in French, in 1789, and translated to English in 1790. This Plum Park edition is based on the original translated edition and includes six plates with many figures and illustrations drawn by Lavoisier's wife, Marie-Anne Pierrette Paulze. Though his wife was a 13-year-old at the time of their marriage in 1771, she proved to be an able and competent scientific colleague to her husband. These oversized plates are printed on a heavy glossy stock and provided with the edition, stored in a special inside pocket as part of the rear cover of the book.

The book contains 240 pages, which include all 17 chapters of the original publication as well as five tables, and the six plates previously mentioned. The overall dimensions are 3" x 2 1/8" x 3/4". The book is bound in a textured burgundy buckram and includes a gilt lettered spine label, similar to the other volumes in this scientific series of publications. The front end papers are a photographic image from the Lavoisier's laboratory in the Musée des Arts et Métiers, Paris. The rear endpapers are color matched to the binding color. The frontispiece is a photographic reproduction of a period engraving of Lavoisier by Louis Jean Desire Delaistre, tipped into the volume and protected by a small tissue cover. The overall quality of the publication is excellent with particular mention of the fine printing using a Garamond 6/7 typeface. The edition contains 15 copies. The price is \$45 each, plus \$5 for shipping and handling. 📖

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



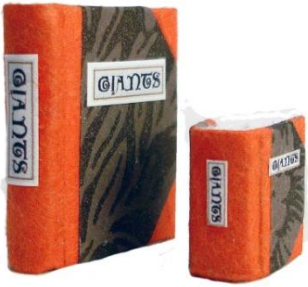
Slipcase cover designed with embroidered cloth

JACOBAN EMBROIDERY, by Ada W. Fitzwilliam, published by Tony Firman, Plum Park Press, 2013. The original book was published in 1912 and contains an introduction by A. F. Morris Hands. The full title of the book is *Jacobean Embroidery, Its Forms and Fillings Including Late Tudor*.

Jacobean embroidery refers to embroidery styles that flourished in the reign of King James I of England in first quarter of the 17th century. Jacobean embroidery was carried by British colonists to Colonial America, where it flourished. The 'Deerfield Embroidery Movement' of the 1890s revived interest in colonial and Jacobean styles of embroidery. The term is utilized today to describe a form of crewel embroidery used for furnishing characterized by fanciful plant and animal shapes worked in a variety of stitches with two-ply wool yarn on linen.

There is a large number of illustrations concerning the various techniques and stitches utilized, hence the book is divided into two separate volumes, one containing the text and the second containing all of the original illustrations. Being in two physical volumes actually makes it easier to read the text and view the illustrations at the same time. The two volumes are bound in buckram, the text volume (96 pages) is blue and the illustrations/plates volume (64 pages) is green, both fit well into a slipcase that is covered with an embroidered fabric. Each book is presented with a color-coordinated label with gilt lettering on both the spine and front cover. The endpapers are custom printed to emulate a colorful embroidery design. The books measure 3" x 2 3/8" and the slipcase has an overall dimension of 3 1/4" x 2 1/2" x 1". A very visually and informative set, completed with excellent quality, offered at \$50, there are 15 copies in the edition. 📖

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




GIANTS, by Pat Sweet, published by Bo Press, 2013.

The title is *Giants* but the book is offered in either of two small sizes, 1" x 13/16" or 1/2" x 7/16", Pat Sweet is always thinking of what would be new and interesting and here it is a book about giants in two miniature sizes.

Giants, those mystical creatures who have occupied the human imagination ever since the first time someone wondered about how mountains were made. These little books will give the reader a good idea of just what it may have been like for Gulliver to explore the world of Lilliput.

The list of the 'giants' discussed include those from around the globe representing fiction, folklore and myth. The first giant we are introduced to is 'Aegir' a sea giant, king of the sea creatures according to Norse mythology. 'Blunderbore', most notably, 'Jack the Giant Killer' is mentioned in English folklore. 'Paul Bunyan', that favorite giant of North America is mentioned as well. There are 21 giants identified in the book, each with a 'full-page' illustration, most are black and white line drawings, but a few are color versions, which accompany a short explanation about each giant.

Giants is contained on 62 pages, both size books are identical in content. The larger is certainly readable with the naked eye, I had to use a glass for the smaller issue. The book is half-bound in orange kofta paper with an overlay of brown and metallic copper paper printed with a frond pattern. There are paper title labels applied on the front and spine. Of particular visual interest to me are the end papers, which are actually an illustration as well. The books are well done and fun to read, a great addition to your micro library. Both editions are signed and are priced at \$42 each. Contact Pat for shipping details. 




Endpapers image, 'Giants'

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

WHAT IS MY FAVORITE ST. ONGE?

By Melinda Brown

It is so difficult for me to choose a favorite, but I must admit that sentimentally, it is the *St. Onge Inaugural Address of John Fitzgerald Kennedy* that first comes to mind. The book itself is beautiful – the binding, and the exquisite workmanship that I now know was typical of all St. Onge publications. It was my very first purchase, stumbled upon, at the museum store of the House of Seven Gables, way back in 1961. Little did I know that it would prompt me to become a miniature book collector. I was so thrilled and taken aback by this lovely little tome that I wrote to the publisher. It was he, Mr. St Onge who, in his response, welcomed me to the world of miniature books, which developed into my ongoing love affair. 

ACHILLE J. ST. ONGE, 1913 – 1978,

Talking About His Publications:

By Jim Brogan

According to an article written by Bob Massmann for the *Miniature Book Society Newsletter* in October 1993, Archie's personal philosophy as a 'publisher par excellence' was: (04/21/45) "I publish these little books as a hobby, and never intend making a fortune doing it. They are published in limited editions and are usually sold out soon after publication." I am sure that 'Archie' would be just absolutely amazed at the amount of work and effort that has been expended over the years to document his published volumes, to understand all of the various details and the work people have done to collect his tiny tomes. Three of the most prominent men in the world of miniature books have truly become experts with regard to the St. Onge publications: Robert E. Massmann, Robert C. Bradbury, and Msgr. Francis J. Weber. These men have written many articles and published books about the works of St. Onge. The published books are: *20th Century U.S. Miniature Books*, by Robert C. Bradbury, 2000, 'The Microbibliophile' and *The Bibliomidgets of Achille J. St. Onge*, by Robert E Massmann, 1979, 'REM Miniatures'

The Bradbury book, a regular size publication, lists the 46 'titles' of the miniature books and notes where multiple editions were published, including the sizes of the books, dates, number of pages, number of copies, and binding materials. The Massmann book also lists the 46 miniature books and in addition to the details listed in the Bradbury book also includes the color of the binding materials and special descriptive notes about the different editions and variants. Also included in the Massmann book is a detailed list of the 15 'larger sized' (non- miniature) books and two periodicals that St. Onge published over his lifetime. The Massmann book is in fact a miniature book as well. All three men have written extensively about various aspects of the St. Onge work and many of the articles have in fact been published over the years in *The Microbibliophile*. I will compile a list of these various articles in an upcoming issue of *The Microbibliophile* for your reference.

I am sure that most people have seen a complete list of the St. Onge miniatures. Both of the above reference volumes are readily available on the open market today. The list of the non-miniature St. Onge books that you may or may not be as familiar with are as follow:

1. *The Tariff and The Debenture*, by Hugh R. Conn, 1931
2. *New England Fancies*, by W. Elmer Ekblaw, 1935
3. *Outside The Garden Gate*, Verses, by B. C. Priest, 1935
4. *Lilliputian Newspapers*, by James D. Henderson, 1936
5. *Abraham Lincoln, Servant of the People*, by Carl Washburn, 1942
6. *Bookman's Trio, Ventures In Literary Philandering*, by Walter Hart Blumenthal, 1961
7. *Occasions Glimpsed From The Mount*, by Samuel White Paterson, 1961
8. *The Night Before Christmas*, by Clement C. Moore, 1962
9. *American Panorama, Pattern Of The Past And Womanhood In Its Unfolding*, by Walter Hart Blumenthal, 1962
10. *Charles Lamb In America To 1848*, by Wallace Nethery, 1963
11. *Eccentric Typography, And Other Diversions In Graphic Arts*, by Walter Hart Blumenthal, 1963
12. *Heaven And Hades, Two Excursions For Bookmen*, by Walter Hart Blumenthal, 1965
13. *The Twenty Third Psalm*, 1965, 1975
14. *The Cocumscussoc Primer*, 1970, 1976
15. *The Opal Matrix*, by Jerome Chambers, 1937
16. *Do you want to be the Driver?*, by P.A. Laporte, n.d. but prior to 1945

The books number 15 and 16 listed above were not included in the original Massmann miniature bibliography but were in fact mentioned by Massmann in a subsequent article published in the

Miniature Book Society Newsletter of October 1993. The following quotation was taken from a letter from St Onge to Sam Murray, an antiquarian bookman, dated 12/30/48, “Dear Sam... here is the list of books that I have published since 1935....” The list included the above titles mentioned as number 15 and 16, this was all part of the Massmann article of 1993. Additionally, the two periodicals that were published by St Onge were: *The Worcesterian*, published monthly for two years beginning in 1929 and *The Miniature Book Collector*, published quarterly between 1960 and 1962, 8 issues in total. Msgr. Weber’s many articles in particular have highlighted many of the variants and ‘one of a kind’ variations of the St. Onge publications. Robert Bradbury wrote an excellent two-part article, for *The Microbibliophile*, titled ‘Collecting St. Onge Miniature Books’. We will re-visit these topics in the future issues of *The Microbibliophile*.

There is a short story about one particular book that I would like to share with you at his time. Shortly before the scheduled flight of Apollo 11, St. Onge contacted Astronaut Edwin E. Aldrin asking him if he could take a copy of the miniature book, *Robert Hutchings – Father of the Space Age* with him on the ‘moon shot’. Aldrin agreed and got the proper clearance and that little tome is the first and only book to go to the moon. That book was presented to Goddard’s widow at a special ceremony in 1970 by the crew of Apollo 11. The book now resides at the Special Collections Department of the Goddard Library at Clark University in Worcester, Massachusetts. Interesting Goddard was a physicist at Clark University and as we sure know, St. Onge also lived in Worcester. Maybe they knew each other? We do know that after Goddard died in 1945 St. Onge suggested to Mrs. Goddard that she author the volume based on her husband’s journals.

St. Onge’s widow, Margaret, chose Clark University to be the repository of all of St Onge’s correspondence and book files. The Goddard Library is also the repository of two complete sets of all of the St Onge miniatures. One of the sets includes copies of the books autographed by well known people, such as members of the Kennedy family and authors of some of the books. We hope to share photos of some of these special items with you in the future.

While briefly touching on this part of St. Onge’s publications, the Goddard Library, has documented 48 St. Onge books, with unique titles. Both the Massmann and Bradbury books document 46 books. Why is there a difference in the summary? Well, there are two additional titles which are slightly larger than the 3” definition, most collectors include them as miniatures. They are *The Night Before Christmas*, 16,200 copies published in 1962 and illustrated by Tasha Tudor, 3 11/16” x 2 5/8” and *The Twenty Third Psalm*, 18,657 copies published in 1965 and 1975 and illustrated by Tasha Tudor, 3 11/16” x 2 5/8”, the largest press run for a St. Onge book.

There is one additional book with a title of *The Jewish Religious Calendar*. This particular book was never published however, a few copies of a ‘blank sample’ do exist, as a ‘pre-publish mock-up’ so to say. Msgr. Weber was able to obtain a copy in 1992 and wrote an interesting article about the volume in the January 1993 issue of the *Miniature Book Society Newsletter*, the book resides at the Huntington Library today. I spoke with Bob Massmann about this ‘blank book’, he remembers it well and also had a copy or two as part of his collection, his copies would have had his bookplate applied. Sounds as if it may be more scarce than the ‘Jefferson Inaugural’ book. 📖

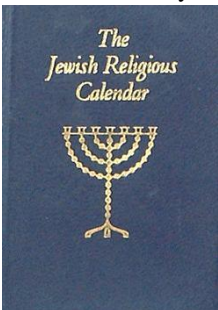


Image courtesy of
Huntington Library,
Francis J. Weber Collection

Editor’s Note: St. Onge is the focus of a year long series, if you have some special information or would like to write an article or contribute to the series, please contact me at your convenience, let the journey and discovery continue

WHAT IS MY FAVORITE ST. ONGE?

By Stephen Byrne

I was attracted to my first St. Onge book not by the quality of the binding, or the superb quality of the printing, but by the intriguing title – “*The Last Will and Testament of an extremely distinguished dog*”. Who could resist a further examination of such a title? I was a novice in the miniature book collecting sphere, but once I had examined the book I could see the quality of the production, and was assured by those around me that it was a good idea to collect St. Onge books. So I bought it, and have gradually added to my collection of books (20 titles to date) from the publisher. When I have the opportunity to show my collection of miniature books to people, the St. Onge books are always admired for their quality and interesting content. 📖

SOMETIMES THINGS JUST COME TOGETHER, THE RHYMES and REASONS of LIFE, J.L.W.

By Annie Parker

How did a school teacher from Doncaster, England come to meet and know J.L.W. an American book publisher? Way back in 1976 my mother, Joy Bell was looking for somewhere to go on vacation at Easter on her own. Having seen a trip shown on the BBC, to Yugoslavia, I suggested she might like it, it could be fun. After mulling it over, she bit the bullet and decided yes, a bus trip would be fine for a lone traveler. The trip was interesting, as Yugoslavia was a different country then, before the conflicts to come. She discovered she was the lone female, and James was on his own too. They got talking and spent time together, for company and travelling partners. Holiday over, Mum came home, and J.L.W. returned to Nappanee.

In the following months, they kept in touch and Mum was invited to visit with James during her summer break from her teaching job. Again, she was unsure about going, but we persuaded her that it would be a holiday of a lifetime. She spent about a month in the United States and James took her on a long trip of several thousand miles, travelling to Arizona and back to Indiana.

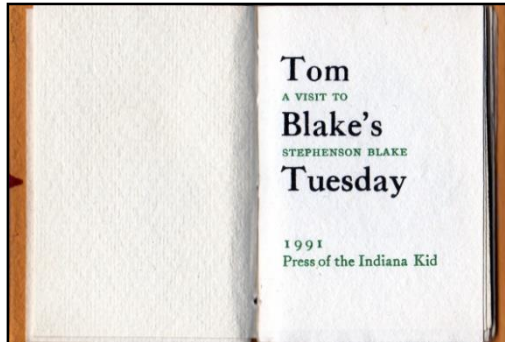
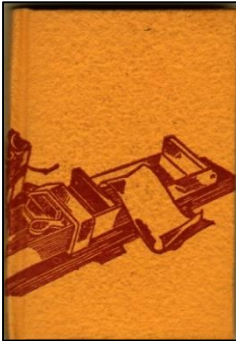
Mum returned home, and after numerous phone calls, and mind searching about their future, she accepted his proposal of marriage, which came as a pleasant shock to us and his family as J.L.W. had been a confirmed bachelor for years. James came over to England in late 1976, Mum and James were married in late December, and during the next few months Mum made arrangements to emigrate to the United States. British taxes at the time made it sensible for this decision to be taken. The United States is a long way from England but James promised me that he would bring Mum back to England every year, which he did when health issues allowed. So began our relationship with J.L.W. meeting him on numerous occasions both here in England and on the trips my husband and I made to see them over the years in the United States.

Every time they came to visit, we tried to find him something ‘print related’ to take back with him, and planned visits to museums and places with connections to ‘printing’. Hence the making of *Tom Blake’s Tuesday*, 1991 and *Annie’s Pots*, 1995.

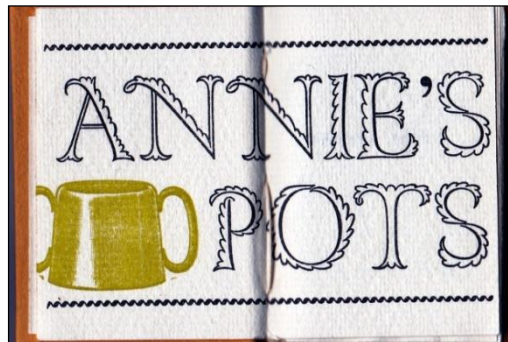
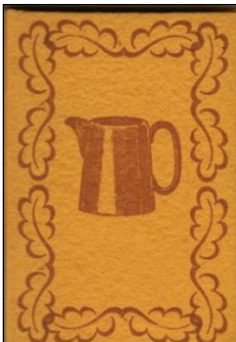
In our neighboring city of Sheffield, was the type foundry of Stephenson, Blake. I had seen an article in the local press about this ‘frozen in time’ foundry and managed to find a number to ring to see if a visit was possible, explaining whom James was, and why he would find it interesting.

Tom Blake himself answered the phone and agreed to us coming for a visit. I took down some very quick instructions as to how to find it, it was in a part of the city that I was not familiar with.

So on the morning of Tuesday May 30th 1991, we set off in my little compact car and managed to get in the general vicinity of where I thought we should be. Scribbled instructions kept mentioning a 'red house'. I assumed this would be a red brick building. How wrong was I. As mentioned in the book, we drove round the same streets several times, until we realized, the 'Red House' was a British pub. On track now, there it was. We were a bit later than planned, so apologies were given, and graciously accepted. Tom Blake was a charming man. The works was shut for the vacation, and he gave us a wonderful guided tour of the workshops. We could have been transported back into the Victorian era. The work benches were covered with tools which had handles so worn, they must have been there since the foundry opened so many years before. Tom Blake picked up a piece of type and gave it to James, which pleased him greatly. We took a very small and cranky lift (an elevator) down to the basement, where they stored all the type. Goodness knows how much type was down there. Surely, some of it had been there for over a hundred years. James had wanted to order some of the type many years before, but World War II and U.S. import duty prohibited his purchase. However he did get to see the 'Original Caslon Old Style' he had dreamed about owning.



'Tom Blake's Tuesday, a Visit to Stephenson Blake', Press of the Indiana Kid, 1991, Nappanee, Indiana, 2 3/4" x 1 7/8", 18 pages, letterpress, illustrated by Joy Weygand, paper boards, 40 copies, 8 of which were produced on the publisher's handmade paper.



'Annie's Pot's', Press of the Indiana Kid, 1995, Nappanee, Indiana, 2 3/4" x 1 7/8", 20 pages, letterpress, illustrated by Joy Weygand, 35 copies, 5 of which were produced on the publisher's handmade paper.

After a couple of hours visit, we bid our farewells to Tom Blake, and left the time warp of a Victorian foundry and headed out into the bustling city once more. As always with his books, James was inspired by events or visits. This one was no different, and later in the year *Tom Blake's Tuesday, a Visit to Stephenson Blake* was born. *Annie's Pot's* was published in 1995. I will bring you the story behind *Annie's Pots* in a future article.

I feel both proud and privileged to have known this quiet unassuming man, whose talent, although well known in the printing world, went virtually unnoticed in his native Nappanee. I am lucky to have a collection of his miniatures and some of his larger editions of his miniature tomes. James Lamar Weygand, 1919 – 2003. 📖

Editor's Note: Annie Parker, is the stepdaughter of James Lamar Weygand and lives in Doncaster, England with her husband Ian, Joy is doing well, 93 years young and planning a possible summer cruise to Norway, Contact information: E-mail: annie.parker@blueyonder.co.uk

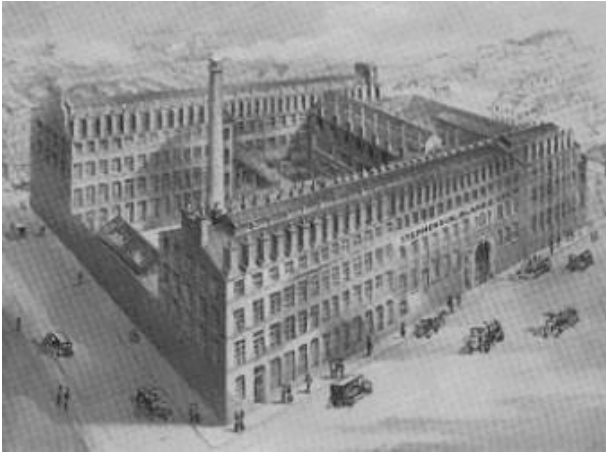
STEPHENSON, BLAKE, A TYPE FOUNDRY: By Jim Brogan

Stephenson, Blake was a British Type foundry based in Sheffield, England. Active from the 19th century until the late 1990's, it remained the last active type foundry in Britain. The type foundry began operations in July 1818 with silversmith and mechanic William Garnett and toolmaker John Stephenson, financially supported by James Blake. The firm went through several different expansions and acquisitions and ventured into steel making and tool production, which would prove to be their core business through much of the 20th century.

The foundry bell rings no more at Stephenson, Blake in Sheffield but at least part of the building where Britain's last great type foundry operated lives on. The building complex is in the process of undergoing a redevelopment of sorts being converted into a residential complex. The new tenants who will most likely be the inhabitants of the 'Impact City Centre' development may well appreciate the building's history as the 'Impact' typeface is a standard font on nearly every personal computer in the world.

Rental units are being created in a development called 'Impact', named after the sans-serif typeface designed by Geoffrey Lee for Stephenson, Blake in 1965. The company, which in its heyday was unmatched in the world of type founding, left its Upper Allen Street home of nearly 200 years in 2006. The Stephenson, Blake building, though less than half the size of the original as a result of demolition to save crippling business tax rates when the letterpress trade was struggling, is still impressive. The company was steeped in tradition and when it acquired HW Caslon in 1937, the Sheffield site was renamed the Caslon Letter Foundry to preserve the prestigious Caslon name. It is remarkable that the company was still founding type for hand composition into the 1990's given that the first line-casting machine was developed in 1886. The more versatile Monotype machine followed. By 1915, 33,000 Linotype machines had been manufactured. Nevertheless, Stephenson, Blake survived a century of strong competition with its old adversaries; Linotype, Monotype and Intertype but all were finally beaten by the digital printing technology.

Stephenson, Blake had become the last surviving big foundry in Britain after a series of takeovers and had diversified, knowing that demand for foundry type would fall. By the 1970's there had been a huge drop in demand for foundry type but there were still substantial orders coming in from national newspapers into the 1980's where hot metal survived as unions resisted the new technology. Stephenson, Blake supplied type for the financial prices pages of national newspapers in London and Manchester where compositors with tweezers would nightly change the share prices with foundry type, an operation deemed more efficient for changing the share prices than using mechanical setting. But by the 1990's, as computerized digital composition dominated, letterpress was all but dead. It was time for the majority of the two founding Stephenson, Blake families to quit. The historic punches, matrices, specimen books and other records were sold to



Stephenson, Blake Foundry Complex, ca. early 20th century

the Type Museum in London in 1996. However, the venerable firm was still not finished. In 2000 Tom Blake, of the fifth generation of the family, re-launched the company, casting the hard zinc-alloyed Mazak type for hot foil blocking and producing brass rule and associated materials for the soft plastics industry

When Tom Blake retired in 2004 the business serving the plastics industry was sold to business partners Terry Lee and Steven Bond and Neville Buckle, who had been with Stephenson, Blake for more than 50 years. The woodworking department was sold to a Sheffield cabinet maker. The new owners moved operations to

another part of the city more suited for their new business plans. Thus nearly two centuries of Upper Allen Street history came to an end. The company had been founded in 1818 by John Stephenson with James Blake joining later in the year to invest his £600 from an inheritance.

Much of the old type and some of the machinery have been moved to the Type Museum. If your curiosity has been raised and you want to know more of the historic details about Stephenson, Blake you can do so by reading Roy Millington's excellent book, *Stephenson, Blake, the Last of the Old English Typefounders* (Oak Knoll Press/the British Library, 2002). 📖

'Something Old', an advertisement from The Miniature Book Collector, Volume 1 Number 2 September 1960

Announcing the publication, November 15

Gray's ELEGY

THIS BELOVED POEM has been made into a miniature book 1½ x 2¼" in size. Printed by Joh. Enschedé from Lutetia type on handmade all-rag paper; 44 pages. Frontispiece portrait and illustrated. Bound in undyed natural calf, stamped in gold, all edges gilt. 1000 copies. Price \$3.50.

ACHILLE J. ST. ONGE, *Publisher*
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THE ARTS AND SCIENCES OF MAKING MEDIEVAL BOOKS:

Part 3 - Colors

By Randy Asplund

Editor's Note: This is the third installment of Randy's ongoing series on the process of making medieval books utilizing all period thoughts, processes, tools, and materials. The first two articles (Volume 31, Number 6 and Volume 32, Number 1) dealt with an introduction and overview as well a detailed look at what is required to get the printed words on a readable page.

So far, I have talked about how the book has gotten from the author's mind to the written page. I have described the process of making that page from the skins of animals, and I have described the tools used to write the entire book by hand. Now it is time to discuss color.

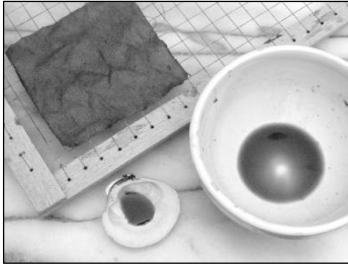
Even a medieval book that was all text, without illustrations, would have color. Whole passages would be written in red ink, sometimes-important letters would be written large in green, red, purple, or genuine gold. These may be decorated with a fancy scrolling penwork called flourishing, or maybe an important letter might be written in the same black ink as the text and then been accented with a stroke of opaque red along a main stroke of the letter. An elaborate book might have whole pages or panels on the page colored with a dark hue and then written over with gold or silver. The effects would be stunning.

How did this all come to be? The middle ages were the time when books went through many changes. In about twelve centuries, books went from the rotulus format (a rolled scroll with the text written in columns perpendicular to the length) to the printed codex (the codex being what we call a book that opens in the standard folded page format today). The rotulus was usually made on rolls, 'sheets' made from papyrus reeds that came from Egypt. There really was not much in the way of punctuation, and there were no spaces between words. It was all a big, 'run-on'. Along the way, people adopted the codex format, and before 'upper case' letters were invented, they used larger letters of an older or more formal script. Eventually they developed punctuation, which evolved quite a lot from simple dots in single, pair or triple clusters, to something more like we use today. Words had many contractions in the hand-made book. Contraction marks were often in the form of dashes drawn over the word called 'macrons,' or through an ascender or descender of a letter. An example of this contraction mark survives today as the Spanish tilde '~' which is a holdover from marks indicating that one or more letters such as 'm' or 'n' were omitted. Another example is our contemporary pharmaceutical indicator has a slash through the tail of the 'R' making what looks like an 'x'. The slash stands for the contraction of the whole word 'Recipe' which is Latin for 'take'. Henceforth, today it means 'prescription', or 'here's what you take for your ailment'.

Medieval books were written with a very high percentage of contractions. It saved time and it saved parchment. Eventually paper came along, early in some places like Spain and then Italy, and eventually its use spread so that by the 15th century it was a viable material for use with movable type printing. By this time the book was just starting to look more like what we are familiar with. However, it was still a handmade product. The early printers had to make and set the type by hand, and hired people to hand-color the initials and even hand-paint the illustrations.

I consider all color used in medieval books to be paint, and the word ink to be a word that really just gets in the way of facts. What is the difference between paint and ink? We might jump in and say 'Ink comes from a pen, and paint goes on with a brush', but we would be wrong. We might say 'Ink is black or brown, and paint is colorful', but again, our definition would fail. Ink

and paint are both defined as color suspended in a binding fluid (liquid adhesive). The exact same colored fluid can be applied by either brush or pen.



cornflower blue stored on a clothlet, in a shell, and a bowl

While it is true to say that most letters were made with the pen (either a bird quill or a reed type), it is equally true that decorative dots and linear design work such as the white work on illustrated geometric designs was often made with the pen, not the brush. As for the color, the two main writing inks were either a black made from oak galls or tannin rich barks simmered and treated with iron rust or sulfate to make a chemical black, or the black was from soot, and mixed with gum arabic to help it stick to the page. In other words, black ink was a black pigment with a binder added. That happens to also be the definition of black paint. Black soot mixed with gum is the same thing as modern lampblack watercolor paint.

Then there is the red ‘ink’ found on so many medieval pages for text. Vermilion was the most common pigment for this, and again, it was mixed with sticky gum water solution (tree sap), so it was the exact same thing as vermilion watercolor. In fact, all of the colored inks were used as paint. So where does that leave our definition?

I am more concerned with how the colors were made and used than what we call them. The story of color is deep and fascinating. Medieval colors came mostly from nature, and even the ones made chemically were still made by hand by people who did not understand chemistry as we do today. They knew only earth, air, water, and fire as ‘elements’. Nobody had thought up the periodic table of elements. When you think of making medieval color as it was done back then, the modern white laboratory and real science was like pure science fiction of the far future. Medieval color making was more like cooking in a crude kitchen over a fire. People knew that if you mixed ‘A’ with ‘B’ and let it simmer next to the fire for a while you got color. In fact, most of the tools used to make paint can be found in the kitchen.

Let us think of color in three categories. They would be ‘pigments’ represented by colors that can be dried and kept as powders, ‘stains’ or ‘dyes’ represented by colors of little body, and our third category would be called ‘lake pigments’, which are a kind of hybrid of the first two. The pigments can come from stones or earths, like malachite, or lapis lazuli, or red and yellow ochers. They can be made from the roasted bones of animals, or from metals that are treated with acids to create colored corrosions like verdigris or white lead powders. When purified they can be stored dry as chunks or as powders. They are usually more opaque.

The dye family includes color extracts from plants and the yellow gall juices of animals. They may dry as a sap if they have much of any mass at all. As paint, they are very translucent. Dye colors were often stored by saturating small squares of old, frayed cloth. The cloth was usually of linen because linen does not hold dye well, making it easy to soak out the dye when you want to use it. Of course, these clothlet colors did not last forever, so they were carefully stored in airtight packing like pages compressed in a book. To use them you just snip out a small square, place it in a shell with the binder solution, and let the stain soak into the fluid. Voila - Paint! Depending on what dye you use, and which modifiers you use, the color will also vary. You might start with a purple iris flower, change it to blue with alum, and then change it to Iris Green by treating the pH with hydrated lime suspended in the fluid in a bag like when you make tea.



A selection of 'color' source materials and tools, i.e. mortars and pestles, a muller, and a grinding slab

The third group is the “lake” pigment. Some dyes just really need to be chemically bonded to something before they will last better. A lake pigment is really just a white powdered body that has been dyed with a staining color and the color bonded chemically to it. That white body powder being a material like chalk, alum, or even lead. When the color stains the base, it takes on the hue of the dye and becomes a little more opaque. It can then be stored as a powder.

So what kinds of things were used to make colors? I love this question, because the answer takes us all over the world. These materials included minerals, plants, metals treated chemically, and even parts of animals. They might come from a local source, but many were imported from India and Ceylon, from Africa, and the most prized pigment of all, the Ultramarine Blue came from lapis lazuli taken from the same mountain in Afghanistan then, as I get it from today. ‘Ultramarine’ referred to its origin from across the sea. It was brought by ship, usually to Venice, before being distributed through Europe. The lichen *roccella tinctoria*, known as Orchil, is found today on the Canary Islands, but in the middle ages, it was exported around Europe, and for centuries, it was used as a litmus color. The kermes insect made a beautiful red lake color. It was harvested from certain oaks that range from Greece across to Syria. The best saffron yellow was said to be grown in Spain, and an indigo color was made from the woad plant, which was grown all over Europe.

Artists got their colors in many different ways. The illuminator needed a lot less paint than someone who painted the hull of a ship or the walls inside a public building, so he or she was able to make many of them by hand in the studio on a smaller scale. The colors used by the illuminator did not need to be lightfast, so they had a far greater palette of hues available than did someone who painted architecture. They still had to gather the materials to make the colors though. Many colors were imported, so the retailer for the imported material was the pharmacist. It did not matter whether they were saffron, turmeric roots, semi-precious stones, or mercury ores; they were all called ‘spices’. They came in jars or bags, and sometimes as rolls of cloth. If you had a garden, you could grow many of the color source plants, presuming you had the right climate, or you could send your apprentices out into the fields to collect them. If you were lucky, you might be near a cheap source of earthen color. You might scrounge bone from the butcher or from the waste from a wealthy man's home.

White was usually lead white, an opaque corrosion of lead made by putting lead sheets into a wooden box and then pouring in vinegar so that the acidic fumes created the corrosion. This kind of color was made in a sort of factory system. A popular green-blue called verdigris was made the same way, but with copper or brass sheets instead of lead. Although I have done this the medieval way by placing the sealed boxes into a pile of horse dung for constant heat, the process works just fine if you do it cold in a Pyrex bowl and cover it with common kitchen plastic wrap. This is a great demonstration in the classroom because after a few weeks you see a bright color developed on the metal sheet as a crust. Other whites used included chalk, bone, or eggshells roasted with air present, or even gypsum, but these were seldom used as standalone white pigment because they are so transparent. Usually, when they are found by scientists using spectroscopic analysis, they are the base of a lake pigment.

Black can be made from the soot of oil or tallow collected on a sheet, or from charring bones, teeth (ivory) or plants like grape vine or beech wood without air.

Blue and green come from so many things that I cannot list them all here. Besides the lapis lazuli blue already mentioned, there was a stone called azurite that makes an intense, rich dark blue. I must be very careful when I prepare this soft stone because grinding it too little leaves it coarse and impossible to paint with, but grinding it too fine makes it turn very pale. I grind this gently on a slab with a muller, and then I have to wash away all of the fine pale blue by stirring it up in a bowl and allowing the coarser stone to settle out first. The remainder is put onto the slab again and ground until it is all very fine and even. So now, I have two kinds of blue from the same stone. Other blues come from minerals and especially plants like woad, indigo, cornflowers, elderberries, mulberries, and many flowers, which make very similar colors. It is interesting that in the middle ages, blue from indigo plants was sometimes called Baghdad Indigo to be specific, so as not to confuse it with one of these others.

A cousin of azurite is green malachite, and it behaves the very same way. I process it exactly like azurite. In fact, they are found together. They differ chemically by only a single water molecule. Other greens came from terre vert and chrysocola, both minerals, and from the chlorophyll of Italian parsley, cabbage leaves, rue leaves, leek leaves, and others. I get these colors by mashing the plant matter and then squeezing it through a cloth to extract the juice. Many berries and flowers also made greens. The color Sap Green comes from the ripe berries of buckthorn mixed with alum and treated with calcium. I am fortunate that I live in a place where these plants grow wild. I just walk into my backyard and pick them. The Iris Green I already mentioned is my favorite. It is a mess to make, but the color is incredible! Many plants start out one color, and when you are done, they are green. Columbine is another example of that.

Purple comes from some interesting places. I had the fortune to be in Sweden when the bilberries were fruiting, so I made a bunch of purple clothlets from that European version of the blueberry. I also made a violet from poppy flowers that we collected, as they grew wild in the fields of grain. Blue cornflowers grew amongst them, and it was easy to see why the medieval colorist chose these plants. The bilberries grew thick on the forest floor as common as the poison ivy we have here. At the right time in the early summer, the cornflowers and poppies are in bloom and are taller than the grain crop. They are big, plentiful, and easy to harvest.

There were also litmus colors. These colors could be in a red, purple, or blue state, depending on what pH was used to process them. They came from lichens containing the orcein chemical and could be found in the species of Orchil (now found in the Canary Islands) to other varieties found all the way up to Sweden and Scotland. A certain plant in the Mediterranean countries known as Turnsole also made these three colors and was called “folium” because it was usually made on a clothlet. The word folium is related to ‘folio’, which is a leaf from a book. Turnsole is a nasty little berry, with a very little, thin flesh around three big seeds. I find it very hard to extract enough color to be useful.

Yellows could be vibrant and beautiful. One comes from unripe buckthorn berries. Another comes from the saffron crocus, and another from safflower. It comes from the juice of the greater celandine and from several other plants. I have a great story regarding making yellow from the weld plant.

There we were in Sweden, and my wife had a friend who knew a good place to harvest weld plants on the sandy shores near Malmö. We found them growing quite tall (up to 6 feet!) and harvested a few plants, which was quite a bit. These were then dried and taken back to the old mansion where we were living. The mansion still had an original fireplace for cooking, and the

property was full of beech trees, so I built a fire of beechwood. I was using a 14th century recipe to make the weld into a lake pigment. I chopped the weld tops and placed them a reproduction of a medieval bronze cauldron. I then simmered them in potash lye over fire to extract the dye. After straining out the plant matter, I added powdered chalk as the base, and then alum to bind the color to the chalk. Adding the alum made it foam up like a volcanic eruption.

When the color had cooked enough to stain the chalk, I removed the pot from the fire. The bottom of the pot was covered in a tarry black resin. We will come back to that...

So now, I have all of this thick, chalky yellow fluid, and I need to dry it to a powder by removing the lye. My medieval recipes call for pouring it into a hollowed out brick. Yup, a brick. You see, in the middle ages, a brick was much bigger than our bricks today, and the ceramic was not fired high enough to vitrify (make it waterproof). So like today's terra cotta flower pot, it absorbed fluid. So you hollowed out a brick, poured in the fluid, the lye got sucked up by the brick, and in about 2 hours you had a bone dry colored powder sitting in the cavity.

The problem was what was I going to use? I love my wife. She connected me with friends who are archeologists and were very supportive of my research. Therefore, for the purposes of experimental archeology I was loaned an intact brick from a 14th century house. I hollowed it out with a hammer and chisel, and of course, it all worked perfectly. I had a 14th century paint made



Pouring the slurry of Weld Lake pigment into the hollowed brick for drying into a powder

with a 14th century recipe in a 14th century brick and reproduction medieval cauldron, in the house. The whole process was just as it would have been done back in the 14th century. The color was extremely successful. What of that tarry black resin on the bottom of the pot? I used more potash lye to wash it off and then cleaned it to make the deep brown color Bistre. Bistre is made from the soot of either birch or beech.

A great yellow going back to antiquity came from galls of certain fish and animals. A friend happened to work at the fish market and knew some fishermen. They would bring in eel, and so knowing this I put in a request for eel guts. Soon I had a nice little pile of smelly, sticky eel innards and was happily sorting through, searching for their gall bladders. Bingo! Small like a pea, they were hard to grasp and puncture. My first lesson was not to hold them too tightly or too high out of the bowl before lancing them. After that first one shot an arc of brilliant yellow across the table, I had that pretty well figured out. Gall yellow is so beautiful; it is worth even that smelly mess!

Another beautiful yellow is orpiment. It is from a stone of the same name, and its name is rooted in the word for gold. It was said to be the closest that a yellow could be to the color of true gold. The real value is that it is very opaque and brilliant of hue. The downside is that it is composed of arsenic, and it out-gasses in a way that turns lead colors into pencil gray. That was bad news for the two workhorse lead colors red and white, until people started making a very nice yellow from lead and tin.

Red comes from many sources and the names that different materials were known by were often very confused. Today, minium is generally used for red lead, which is a very bright orange red, but it was also a name used for the red made from mercury and sulfur, which was called vermilion. The name vermilion comes from a word for little worms, sometimes confused with bugs. Bugs were a source of red, especially the red dye called lac. Lac, which is the root of the

word for “lake” pigment. Lac comes from the lac insect of India, which excretes red substance that we use to make lacquer.

Of course people in Europe did not understand any of that, and the red color they got from bugs was usually from an insect called Kermes, which as I said earlier, comes from places like Greece, Turkey and Syria. They called this color lac or lake sometimes, but they did not know it was an insect because it looked like little grain husks. The Venetians who imported it, dyed cloth with it, and then exported it into Europe. So instead of having a clothlet from that, people would strip the dye from the Venetian fabric and make a lake pigment from it.

When the Spanish got to Mexico, the king ordered Cortez, in 1523, to look into this bug called cochineal to see if it was a good source of red to free them of reliance on the eastern Kermes. Within a few years, the Spanish had a huge industry of women flicking these little bugs off cacti. Meanwhile, back in Eastern Europe there was another bug called the cochineal. It did not come from a cactus, but it made the same color and had the same name.

Does that sound confusing? Should I go into the confusion between the name Sinople used for various red earths and all of the other colors with names similar enough to it that your brain melts? How about we just say there were many minerals with iron in them that make yellow or red colors. We call them ochres, and we still use them today, though most are now produced synthetically.

Red also comes from the madder root. A very beautiful ‘stop sign red’ lake can be made out of it - if you do not cook it too hot. Like many of the medieval color source plants, we grow it here at the house. However, I got my first madder from a natural dyestuff store online.

Brazil wood is another common medieval red dye used in painting, and especially as a lake pigment. The country Brazil was named after explorers discovered it to have so much brazil wood. The wood itself is orange, and extraction of the dye works best for me if I cook it in potash lye. It is a purplish red that I use a lot in my work. It is a very hard wood, and it must be rasped fine for use.

Now that we understand a bit about where these colors come from and what they were made from, a good question arises. How stable are these colors? Well, the answer to that is what makes one artist a professional and the next one not so professional. The truth is, the color stability of medieval book colors varied from extremely good to completely fugitive in direct sunlight. Under the right conditions though, medieval book colors have lasted a very long time, and many are as bright and beautiful today as when they were originally made.

What goes wrong? The book is a closed object and is intended to be shut when not in use. For most of history, people have used them that way and the colors, safe from ultraviolet sunlight and chemical pollution in the air, have survived quite well. Unfortunately, in our modern age we are destroying precious artifacts at a rapid pace. Many of us weep for the loss of centuries old statuary in European cities as it is being eaten to obscurity over a matter of a few decades because of acid rains and automobile exhaust fumes. Books suffer likewise when exposed. Many have been put on display in cases and left open where the ultraviolet of the sun's rays turns the organic colors to transparent tan. You see many ancient book coverings that were once deep green or brilliant red, but are now just dark brown. Between sunlight and pollution, any exposed books can be easily destroyed. That is why museums keep the rooms so dark and control the atmosphere. Unfortunately, these precautions are more recent, and many books are already badly damaged.

How long does it take colors to fade or degrade? I have made tests with many of my organic colors. If you leave them out in a room, out of direct sunlight, it takes years before you will notice a change. However, tape them up in a window with a sun-side view and you will be lucky if they are not washed out to transparent pale tan in less than two weeks.

I mentioned before that orpiment is reactive with other colors. When mixed with verdigris you get a nice green for a short while, but then it changes to something dark and sinister. Even when painted in mere proximity to the favorite red lead and white lead, its fumes revert the lead based pigments to a gray metal color. However, red lead and orpiment have been a favorite combination since antiquity. How did they get away with it? Well, that is where the kitchen scientist comes in. It turns out that orpiment can be coated with protein from something like egg white to halt the outgassing. I made many tests, and it works. You can see the effects of orpiment on lead pigments in many manuscripts though. Not everybody used it well.

Verdigris is another color famous for changing, depending on the medium used to bind the paint. Protein can make it be greener, but sugars cause an oxidation that will change it to at first a green and then a brown state. There are several chemical states of verdigris. The medieval color maker did not understand them as we do today, but they had many recipes available. Each variation had a different result. Coat the plate with soap, maybe add honey, and maybe add salt. Soak the plate in vinegar, or in urine. Some types of verdigris were so acidic that they eventually ate through the parchment. If you remember from my previous article, parchment was at best neutral and often had lime still in it. That ought to buffer the acid, but it was not always enough. Making matters worse, one way to use verdigris was to dissolve it in vinegar. Another way was to dissolve it in wine, and I always have found that is better because the little amount of sugar helps make it green, but is not enough to turn it brown.

You might wonder why people would use verdigris at all. Its acidic, it is unstable, it reacts with orpiment, and some people say it destroys lead colors (but not in my experience). The answer is because whether in its greenish or blue state, verdigris is just such a beautiful color! It is rich and it is intense. Instead of dissolving it in acid, if you grind the powder with the juices of the cabbage, leek, rue, buckthorn yellow or with saffron, the green you get is extraordinary - as long as you keep it away from the direct sunlight.

Learning about all of these colors and how to make and use them, has been a great challenge and a lot of fun. It has led to a lot of adventures, and explorations in nature, museums, and other countries. You might wonder how I came to learn all of this.

It took many years, and I am still at it. I have been collecting recipes set down by artists from antiquity through the middle ages and renaissance. That in itself has been quite a job, but then I have had to try them out. I compare them to see what each recipe for a given color has in common so I can hope to understand it better before I begin. Then I have to get the color material. That has often meant buying seeds from exotic places, getting lucky at botanical gardens, going to lapidary shows to buy mineral samples, being able to visit the right places to gather materials or harvest them from nature, and having scientist friends who can supply me with the exotic ingredients.

Once I have everything I can make the color, but sometimes special precautions need to be taken because of the great toxicity of some materials. Others are just food. Turmeric, saffron, bilberries, parsley, and so on. What of the recipes? They differ, and as it turns out, a lot of them just do not work. Steps get lost over the centuries of copying and recopying. Sometimes words get confused in translation and we just do not really know what was intended anymore. Even weights and volume measures must be researched and understood in the context of where the recipe came from. A pound might be 12 ounces in one place and 16 ounces in another. I had one very good treatise give great instructions in a recipe. All of the amounts were very specific. Nothing as vague as 'put in as much of a bean of ___'. Then we come to the part where he just says 'put in as much honey as you pick up on the handle of a brush'. Wow! How big is the diameter

of brush? How deep do I dip it? Is it warm and runny or a viscous honey? Figuring it all out is a lot of work! Then you still have to deal with things like mosquitos and wasps attacking you because your body is covered in sticky purple syrup as you harvest the ripe buckthorn berries...

All of this and more goes into making an authentic medieval book. We have not even started to paint yet. Going through this journey does make one really appreciate the value of even a cheap set of synthetic pigment watercolors and a nice, smooth sheet of acid free paper to work on. In Part 4, I will tell you about how the intricate miniature paintings were made. There will be a lot more about this subject and many pictures of the adventure in my upcoming book, *Secrets of Forgotten Masters*. 📖

Contact information: Randy Asplund, 2101 S. Circle Dr. Ann Arbor, MI 48103, www.RandyAsplund.com,
E-mail: Randy@RandyAsplund.com, (illustrations and picture courtesy of Randy Asplund)

WHAT IS MY FAVORITE ST. ONGE?

By Darleen Cordova

What is My Favorite Books Published by Achille J. St. Onge?

I love all books published by Achille St. Onge because of the subject matter and the wonderful quality in printing and binding. In fact, I have all his miniatures, including second and third printings of some, with the exception of *Noel, Christmas Echoes Down the Ages* and the *Inaugural Address of Thomas Jefferson delivered March 4, 1801*. Among my favorites would be *Friendship* and *Five American Immortals* because they were signed by St. Onge. Otherwise, my favorite would have to be *Abraham Lincoln, The Song in his Heart*, purchased directly from Achille St. Onge, (\$6.00 in 1970), and sent with a short note. 📖

Editor's Note: This St Onge book is truly a beauty both in the quality of the book itself as well as the subject matter. The closing paragraph of the book sums up so many thoughts, "The music of war and the music of peace, the songs of the battlefield and the songs of home – replete with tender sentiment, deep emotion, and poignant memory, and coming from the heart of America – became the song in Lincoln's heart." Please drop me a note with a few words about your favorite St. Onge miniature, share the fun and, share your feelings!

START THE PRESS:

By Jim Brogan

Next issue:

- Famous Miniature Book Person, Ward K. Schori
- More about A. J. St. Onge, and his miniature masterpieces and the focus of collections
- A new book from Bo Press, *Nugget, The Black Wombat*
- Maybe another story about 'My Friend Archie'?
- Focus points to consider for a 'new collector'.

Keep me posted on what is going on at your press or with your collection. Anticipation and searching is half of the fun. We love the details. 📖

A LOOK BACK:

By Robert F. Orr Hanson

This is a book review, but a review of a book outside of the dimensions of a miniature book. Fear not, though, I will highlight a number of stories about our dear collectable miniature tomes. I think an important part of collecting miniature books is to discover those tiny tomes that are not readily available and may be stored away in some institutional library, hence, this is a 'look back'.

In 1991, I published *Little Books By Big People Or Many Smalls Make A Big* whose dimensions were 8 ¼" x 5 ½". It was bound in a black cloth with the title, in gilt, on the front cover and spine. There were 143 pages of contents and my copy was lettered 'H'. Our esteemed friend and sage of little books, Msgr. Francis J. Weber, wrote this valuable reference tool. This literary scholar and historian has done all of us an inestimable favor by passing on his discoveries.

The contents included a 'Preface', 'Essays about Miniature Books', and 'Appended Bibliography of Miniature Books' written by Msgr. Weber and compiled by Robert F. Hanson. There was also "A Preface to the Bibliography of Miniature Books" By Doris V Welsh.

Part One of Little Books...contained fifty essays about the little books, many of which were written for earlier (1980's and 1990's) issues of *The Microbibliophile*. Part Two included descriptions and annotations of the seventy five miniature books authored by FJW, through 1990.

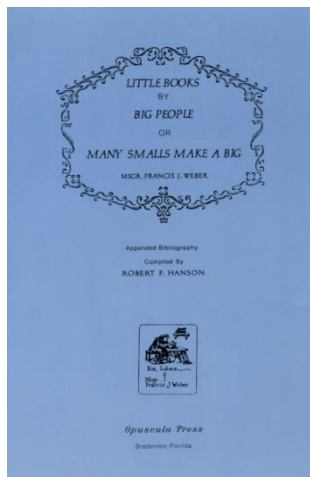
In this review, I will list some intriguing essay titles and then capsulize several others of them. I hope that this piece will encourage you to pursue other historic aspects of our favorite collectible.

As in any story, the title should be able to catch the reader's fancy and interest and this book of essays is no different except there are more intriguing titles. To list a few, there are 'Minibibliophila', 'The Hawaiian Bible', 'A Miniature Fore-Edge', 'The Infant's Library', 'What's It Worth', 'The Holy Dozen Miniatures', 'The Rose Garden Group', 'Quads Within Quads', 'Galileo', 'A Pirated Edition', 'Memorial to a Dowager Queen', and 'Wales Revisited'.

Now, at this point, I would like to dwell on a few of the fifty essays. 'Miniature Fore-Edge Paintings' speaks to *De Imitatione Christi* by Thomas a Kempis, published at Tours, France in 1862. The little book measured 2 ¾ x 2" and was bound in a crushed brown Morocco. Before it came to Msgr. Weber, in 1982 it was housed in the collection of Arthur Houghton Jr. - he of the Corning Glass Co. fame. On its quarter-inch fore-edge, artist Brian Frost painted a trio of angels.

Furthermore, in another most informative commentary FJW listed and described eighteen other miniature fore-edged paintings resting on his book shelves. Among them, were nine plays by Shakespeare, dated 1825, whose fore-edges depicted Venice, Florence, The Tower of London, Athens and Rome, to select only five of the Bard's tiny tomes. More about the subject of fore-edge paintings (full size only) can be found in *A Thousand And One Fore-Edge Paintings* (1949) and *Fore-Edge Paintings, A Historical Survey* (1966) by Carl J Weber (no relation to FJW), but the grandfather of current day rare book dealer, Jeff Weber, in Glendale, CA (323) 344-9332, E-mail: weberbks@pacbell.net

Another significant essay was titled 'What's It Worth?' and was also the subject of a miniature book published by my Opuscula Press. This topic was concerned not with the monetary value of a miniature book, but rather with other criteria which should be



considered in the book's acquisition. Such factors include: the age and the quality of available copies, any bookplate(s) indicating the provenance, edition number, the limitation of the press run, any minor changes in the edition-also called 'points', and illustrations. I like to see color photographs or commemorative stamps, condition of the book (poor, good, fair, fine or pristine to use antiquarian book dealer terminology) author/publisher signature or inscription, place of publication, type of binding (i.e. cloth, paper, leather, or even wood), texture of the paper (i.e. handmade or weight), press name (i.e. Opuscula, A.J. St. Onge, Black Cat and so on) and fore-edge paintings (those artful illustrations seen on the book's fore-edge when it's closed). Much to think about?

One of the giants in the miniature book publishing field was Achille J. St. Onge who left this planet in 1978. His high quality books were evidenced in the superb typography, bindings and subject selections. In this essay, Msgr. Weber noted that he discovered, in 1987, there were only ten complete sets of his forty-six miniature books and he was one of the lucky collectors to have a set. The essay was titled 'The St. Onge Miniatures' and it appeared in the January 1988 issue of *The Microbibliophile*.

The November 1988 issue of that same magazine featured a FJW piece titled 'The Rose Garden Group'. This gathering of six items consisted of *The Rose Garden of Omar Khayyam*, a little book, whose dimensions were about 6 x 8 millimeters. It was by Eben Francis Thompson and printed by the Commonwealth Press in Worcester, Massachusetts. Also in the group, were a proof sheet of four pages, a 'definitive edition' of the 'Rose Garden' which measured 1 3/4" x 1 1/2", 'The Mother Book' at 5 x 6 inches in red morocco leather, 'A Thimbleful of Books' (no measurements given) which was a historical treatment of little books with a special account of the Rose Garden and, finally, a magnifier for reading the tiny print of the small book and the proof pages. The whole was contained in a folding box and published in the 1920's. The 150 sets sold for the sum of \$55.00 and was by advanced order only, a considerable price in the 1920's for sure, considering a regular factory worker earned less than \$5.00 a day at the time.

It may be that I shall have more to say on these book topics in the future.

Now, turning to the Weber-authored miniature books a brief survey of the titles shows that many of the subjects are about various aspects of California life and history. For example, by my count, there were thirty-five titles in the seventy-five listed bibliography. A few of the book titles area as follows: *An Earthquake Memoir*, *Christmas in Pastoral California*, *California On United States Postage Stamps*, *Mickey's Golden Jubilee*, *California The Golden State*, *Los Angeles A Bicentennial State*, *A Letter of Junipero Serra*, *The Magic Kingdom*, *Pope John Paul II at San Fernando Mission*, and *Small Pax Weber*.

In conclusion, let me add that the good Monsignor compiled another book similar to this one in 1995 and I was privileged to publish it as well. The title was *Little Is Beautiful Or Make Mine A Small One*. The organization of it was a bit different, but I think ever more educational. In a future issue, I hope to bring more of this important information about miniature books to you.

Finally, as Dr. Seuss would say, "And that's that".

There you have it!



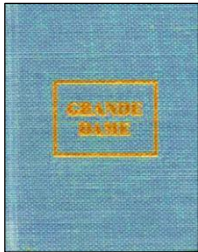
Contact information: NEW ADDRESS Robert F. Orr Hanson, 10270 Commonwealth St. #4334, Lone Tree, CO, 80124

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS:

Ruth Elizabeth Adomeit, 1910 - 1996

Reported by Jim Brogan

Ruth Adomeit, ‘The Grande Dame of Miniature Books’ was certainly an interesting person who did more to promote and expand the world of miniature books more than anyone else I know of. Adomeit was a collector, researcher, editor, and author. Miniature book collecting was according to Ruth an ‘incurable disease’ that she contracted at an early age and continued to live with for her entire life. Ruth was a gifted person who could amass and catalogue, in her mind, vast amounts of information and then as the ‘gifted school teacher’ present the information to each and every person who ever asked a question about the subject. One of the more frequent questions asked of her was ‘Why do you collect?’ The simple answer was always, “I am a born collector”. I think the real reason that she was such a bibliophile was that she enjoyed the people she came in contact with and all of the different events that surrounded collecting and acquiring miniature books and sharing the information with everyone. Ruth seemed to delight in the fact that the broad spectrum of topics presented by miniature books, allowed her to discuss an aspect of her collection with anyone she met. In addition to her book collecting she also collected in other fields, ranging from children's books to antique butter molds, Russian icons, and pre-Columbian artifacts, but it is her collecting of miniature books for which she was nationally and internationally known.

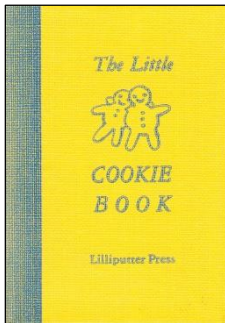


Many articles have been written about Ruth Adomeit over the years, *The Miniature Book Society Newsletter*, the *Miniature Book News*, and innumerable newspaper articles all document the various intricacies of ‘The Grande Dame of Miniature Books’. There is an interesting sidebar about the title ‘Grande Dame’. As part of my research, for this article, I spoke with Evron Colins, the author of the 2003 MBS miniature book, *Grande Dame*. Evron, was a personal friend of Ruth’s for more than 40 years. Ruth actually got Evron started as a miniature book collector. She is not sure of exactly where the title originated but she did say that Ruth was not particularly fond

of the title.

One publication that I found to be of particular interest and providing of so much additional information about Adomeit is *The Islamic Manuscript Tradition: Ten Centuries of Book Arts in Indiana University Collections*, Indiana University Press, edited by Christiane J. Gruber. The book is divided into several chapters about different people and Chapter 2, is titled; ‘Ruth E. Adomeit: An Ambassador for Miniature Books’, pp. 53–78 was written by Janet Rauscher (2010). It is a treasure chest of information about Ruth and her world of miniature books. Many articles document the fact that Ruth got her start with miniature book collecting with a gift from her father, in 1929, when she was a student at Wellesley College. The gift being a miniature publication from the Kingsport Press, *The Addresses of Abraham Lincoln*. The story has been documented more than once. However, in the Janet Rauscher article she quoted information from Ruth that points the start of her miniature book collecting to an earlier period in her life. Ruth as a pre-teen visited a small antique shop in New England where she found and purchased a copy of *Father Shall Never Whip Me Again*, a four-inch chap book. That same summer she happened upon a wooden book less than 1 inch tall, and later recalled, “I often wished it was a real book but of course I realized no one could make a book that small. How wrong was I”. Perhaps the difference in the two events lie with the variation of the sizes used to define a miniature book.

As her collection grew so did her knowledge of the subject including the publishers as well as the many collectors and book dealers throughout the world. She traveled extensively and was always on the search of books that interested her. One of the intricacies of the miniature book world that was of particular interest to her was the ‘standard’ size of a miniature book, her personal standard assigned a page height of 2 ½” as the limit for a book to be considered a miniature book. There is a particular incident documented by Janet Rauscher. On a research trip to the Library of Congress Ruth met with Fredrick Golf, who was the head of the Rare Book Division and inquired as to the maximum size used to define a book as a miniature. Her recollection of the meeting is documented by Rauscher as being sourced back to Ruth’s notes used to prepare for a lecture at the Cleveland Public Library on 17th September 1989. “Somewhat embarrassed by the question, he said he did not know, but would phone the cataloger to inquire. After putting down the phone he turned to me and said, They use the rule of thumb. And what is that? I asked. More embarrassed he picked up the phone again and again spoke with the catalog department. When he put down the phone he had a clear explanation, or did he? Choose a hand and hold that thumb at a right angle to the index finger. If the spine does not project, the book is a miniature. Do you have any questions? I did. Should the spine lie along the thumb or the index finger. Actually you may take your choice as the catalog department did. The fact that you may take your thumb, my thumb, or the thumb of the cataloger at the Library of Congress, all are of different lengths, not to mention the lengths of the index fingers, makes the size of a miniature




book as defined by the Library of Congress as variable as the size of a human being, it may be a giant or a dwarf.” Ruth was certainly a person who paid attention to the details.

In addition to writing several miniature books, including the *Little Cookie Book*, she was the editor of *The Miniature Book Collector* from its first issue in June 1960 until it ceased publication in 1962. *The Miniature Book Collector* was a joint effort between Ruth, the editor and Achilles J. St. Onge the publisher. The publication sought to provide miniature book information that would prove to be helpful and would be of interest to both the novice and seasoned collector. Despite its relatively short press run *The Miniature Book Collector* is credited with reviving the dormant interests in miniature books of both collectors and publishers. This body of work was in fact a watershed for the world of miniature books. Not since the publication of the *Newsletters of the LXIVMOS*, published between 1927 and 1929 had so much been done to highlight and encourage the publication and collection of miniature books. St. Onge and Adomeit would be proud that their small publication did so much for so many over the years.

Ruth was a tireless person who was instrumental in the founding of the Miniature Book Society, she remained a supporter and contributor of the organization for the remainder of her life. As a scholar, she is most noted for her bibliography, *Three Centuries of Thumb Bibles: a Checklist*, published by Garland in 1980. It remains the standard reference book on the subject, essential to any scholar or collector in the field. In 1989, Ruth presented a major collection of miniature books, some 3500 volumes drawn from her collection of almost 16,000 volumes at the Cleveland Public Library. The exhibit was an overwhelming successful event. A very complete review of the exhibit was presented by the *Miniature Book News*, Number 44, December 1989, Julian I. Edison, Editor.

There are many more articles published about this wonderful person who chose to share her world with fellow collectors of miniature books. The main beneficiary of Ruth’s book collection

and documents is the Lilly Library, University of Indiana, (<http://www.indiana.edu/~liblilly/index.php>). The Lilly has an excellent online catalog and search facility that will allow you to discover more interesting details about the 'Grande Dame'. I hope this article has stimulated your interests. 

Editor's Note: For more information about the Lilly Library revisit 'The Microbibliophile', Volume XXXI, Number 1, pp. 32-34, for an informative article written by Cherry Williams, Curator of Manuscripts, at the Lilly Library

STORMING SHAKESPEARE:

By Jan Kellett

It all started back in 1996 when I lived about thirty miles from Stratford upon Avon. The town of Great Malvern where I lived had a theatre, small but perfectly appointed. It was founded in 1929 by George Bernard Shaw, the playwright, and Barry Jackson, theatre manager. Its close proximity to Stratford meant that it was used from time to time to 'iron out the wrinkles' before moving a production to larger theatres, and we became very blasé about the presence of stars walking our streets. It was a wonderful opportunity to see all kinds of plays, opera, and musical productions.

One of these plays was 'The Herbal Bed' by Peter Whelan. The play was set in the garden of Susanna Hall, daughter of William and Anne Shakespeare, and wife of Dr. John Hall. Susanna Hall was shown gathering herbs to make medicinal preparations, for her husband's patients. This was the inspiration for the first book in my Shakespeare Series, *Shakespeare's Flowers*. There is such a rich well of inspiration in Shakespeare's work that I have returned to it on several occasions, this new book *Storming Shakespeare* being the sixth.

Plays are by their nature very visual, and Shakespeare's texts conjure up a richness of colour and imagery that I wanted to show on the pages in *Storming Shakespeare*. I concentrated on three of his plays, 'Julius Caesar', 'King Lear', and 'The Tempest' to explore his use of the storm, and the first part of the book is an essay on this. In each play the storm has its own character, that comes out more in performance than on the page, where the staging would have used gunpowder and cannon to create flashes of lightning and thunder.

Triple dos à dos is the name I've given to the binding of this book, as it has four book boards in all, accommodating three text blocks. The first part is a conventional codex-style book, containing the essay which is illustrated with two hand pulled drypoint prints, one of Trinculo taking shelter under Caliban's gaberdine 'The Tempest', and the other a drypoint with chine collé of the Globe Theatre, after Visscher's engraving of 1616.


For the second part, I selected quotations from 'Julius Caesar' and 'King Lear' and illustrated them with drypoint and monotype prints, supplemented with gold leaf illumination and water colour. This is bound in the form of a drum leaf book, with two illustrations for each play. For this section the letterpress printed quotations are on coloured monotype printed backgrounds, which I think of as stage lighting, there to assist the mood and emphasize the action.

For 'The Tempest' in the third section, monotype prints provide a stormy backdrop for the quotations and illustrations, printed on thin translucent Japanese gampi paper suspended between the pages to convey the dreamlike illusory quality of the play. This part is bound as a modified carousel book.

All are contained within the same storm-purple full leather binding, with gilt title and design on the front cover, representing the four elements shaken by the events in each play. The covers are fastened with ribbon ties on one side and a silver hook and loop on the other. The paper used for text and prints is Magnani Pescia Book, 100% cotton rag, with pastepaper endpapers in deep ultramarine blue with gold flakes, created for this book. Briosio roman and italic faces are used throughout, with titling in Zapfino.

Storming Shakespeare is produced as a 'varied edition'. What is a varied edition? Monotype printmaking involves creating an image on a plate, and printing that image onto the paper. To repeat the image, the plate is cleaned off and the image is recreated each time, so inevitably there are slight differences between them.

What is drypoint? A plate is incised with an image using a sharp point such as an etching needle. The plate is then inked, and the ink is pushed into the incised lines. Most of the ink on the surface of the plate is wiped off, leaving ink in the lines. The plate and dampened paper are then run through an intaglio press. The incision creates a burr along the line, and it is this that gives drypoint prints their characteristic fuzzy line. The artist can make this more or less pronounced by the way the line is incised and inked.

The book measures 73mm high x 65mm wide x 28mm thick. Supplied with a leather-trimmed slipcase, in a varied edition of 20, signed and numbered. 


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WHAT IS MY FAVORITE ST. ONGE?

By Jim Brogan

Well, like Darleen, Stephen, and Melinda I have a special place in my heart for my St. Onge books, in fact I keep them in a very small barrister bookcase my son made for me as a birthday gift. The St. Onge books are the reason that I began to collect miniature books. I have told the story before but will repeat it again. My father was a book collector and had received a copy of *Abraham Lincoln, Selections from his Writings* as a gift. Being an Air Force sergeant-major and a very practical man, he did not have much to say about the St. Onge but it sat on a shelf in his library for years. I walked by it every day and was always in awe of the little book, the tiny print, the fine leather, the gilt edges, everything just so perfect.

Years later, in 1973, my wife and I were in NYC, visiting all of the stores and sites. We happen to get off of the elevator on the 6th floor at the B. Altman's Department Store, not the floor we wanted but there right in front of me was a the 'book department' and a small display case with the *Abraham Lincoln, Selections from his Writings* book displayed as if a rare jewel. I was just so surprised; I can remember that day as if it was yesterday.

In the same case were several other St Onge's. I cannot remember the various titles but I can add a few more words about the book I did purchase that bright day. There was a single copy of *Last Will and Testament of an extremely distinguished dog*. I can not say if it was the rich looking binding or the subject that first caught my eye. As a dog lover who has owned Irish Setters for 43 years this book brings a special thought and remembrance to me each time I read through the pages. Even though O'Neil's dog was a dalmation, Blemie, the thoughts, and relationship between the man and his dog are universal. Blemie's departing message says it all, "***No matter how deep my sleep I shall hear you, and not all the power of death can keep my spirit from wagging a grateful tail***". Not one of the most rare or one of the highest value but certainly my favorite and the spark that kindled my fire for miniature books. 

MiniMA:


More Information, from Paris

The last issue of *The Microbibliophile* introduced you briefly to a new miniature bookshop in Paris. The proprietors are C & K Okuyama and they have provided me with some additional information to share with you.

Our bookshop is really very small (5 m²). We named it 'MiniMa' for this reason. Mini and Ma taken from the Japanese language, which means 'space'. Mini space for mini books! We sell especially little and miniature books but some bibliophilic books and artists books with poetry (haiku, tanka and occidental poetry) and short texts with etchings, engravings, and drawings. The bookshop is open in the afternoon, every day except Sunday and Tuesday, from 2 PM. to 7 PM. We are successful with our book *A Day In Paris*, the *Gengi Monogatari*, and small books on *Proverbs*.

We focused the bookshop on small and miniature books both contemporary and new because we think we have one of the smallest, if not the smallest bookshops in Paris and the unique place

showing these special kinds of books. We have a beautiful article in the book magazine; perhaps you know it, 'ART ET METIERS DU LIVRE'.

The shop address is: 5, rue de l'Echaudé 75006 Paris. We invite everyone to visit us when you are in Paris. 

*'Would a few pieces of gold be best spent
on a miniature book or betting on an early
Spring, on a Conclave ticket?'*




MINIATURE BOOK SOCIETY: Traveling Exhibit Location Information

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

March – May 2013, Museum of the Southwest, 1705 West Missouri Avenue, Midland, TX, www.museumsw.org

Dates after June 1, 2013 are available for your location. The exhibit will not be going to the Conclave this year due to the many border restrictions and the extremely high cost of shipping into Canada. Check the MBS website www.mbs.org for additional exhibit information.


The purpose of the exhibit is to provide people with access to the world of miniature books. You can never tell when a new connoisseur will become interested in miniature books and what may spark that interest. The exhibit is just such a visual torch that may light the pathway for someone. Stop at your library, call your alma mater, or speak with the librarian or the person who is in charge of library exhibits, the MBS wants to share their traveling exhibit with everyone. 

CATALOGUES RECEIVED:



Karen Nyman Book Seller, Catalogue #42, a wonderful selection of fine miniature books including: 'books about books', and 'many wonderful books from the great old press names', distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Bromer Booksellers, E-Catalogue 33, Mid Winter Miniature and Micro-Miniature Books, 64 excellent offerings including a fine selection by Borrower's Press, Hillside Press, Jane Conneen, and the Somesuch Press. Contact information: telephone: 617.247.2818, www.bromer.com

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

TERMS and DEFINITIONS:

By Jim Brogan

The new word, for me, used to describe a particular binding technique is **DENTELLE**. Always good to learn something new especially the fine points of bookbinding.



According to the *ABC For Book Collectors*, Oak Knoll Press, 8th edition, 2006, John Carter and Nicolas Barker, ‘dentelle’ is a binder’s term (from the French meaning lace). It is used to describe a border pattern either on the inside of a binding or on the cover. It is most often applied with a gilt finish. Dentelle decoration was used, especially in France during the 18th century, on the outside of a book cover. It has also been used on the inside of the covers as well; this particular application is called ‘inside dentelles’.

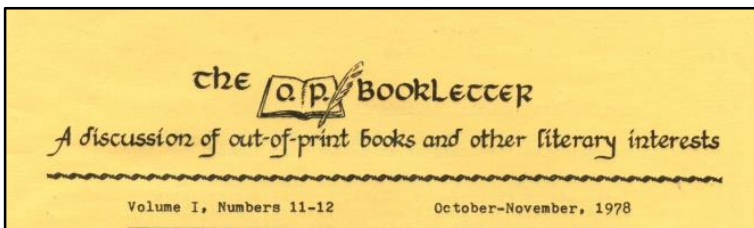
As you can see from the example the border is very intricate and must be applied with a collection of small tools used to make the impressions. I hope that you have enjoyed this short lesson on terms and definitions. 📖

DID YOU KNOW ?

By Jim Brogan

I have recently come across some very interesting publications that I will briefly describe for you. Each is unique, each is loaded with all kinds of special interest information for a bibliophile, and now part of my growing ‘research library’.

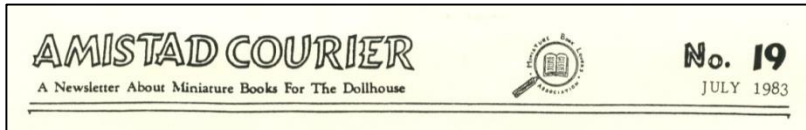
The first is a complete set of the *The O.P. Bookletter* a monthly newsletter format publication published by Robert F. Hanson, beginning in 1977. The topics presented, to quote from the first



Masthead

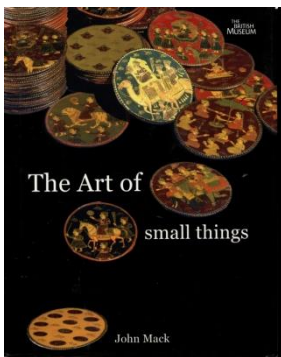
issue, “diverse and absorbing information about out-of-print books, book-plates, private presses, and/or the arts of the book”. The publication ran for 12 issues through the end of 1978 and contained many excellent articles, not unique to miniature books, but of great interest. I just love to pour through this contemporary type documents and see what people’s thoughts were in the day.

The next item of interest is a complete set of the *Amistad Courier*, another newsletter about miniature books, but mostly devoted to



Masthead, seemed to change with every few issues

those miniatures that are scaled to a world of doll houses. Yolanda Carter published the *Amistad Courier* with articles that are a treasure chest of information about miniature books. Including several interesting articles about the miniature book publishers Jane Bernier, the 'Borrower's Press', Miriam Owen Irwin, the 'Mosaic Press', and Barbara Raheb, the 'Pennyweight Press'. There are also a few articles that speak to the origins of the organization which may have been called the 'Miniature Book Lover's of America', this name evolved into the 'Miniature Book Society' that we know today after the first Conclave in 1983. Just enough to wet your appetite, more on this interesting information in a later issue of *The Microbibliophile*.



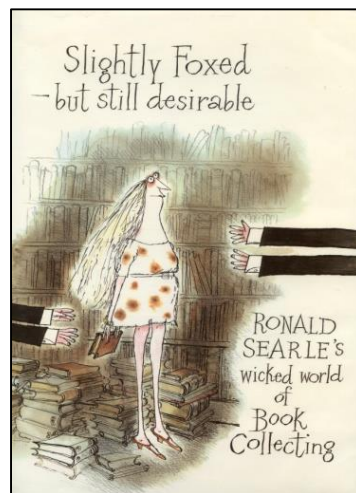
Front Cover,
British Museum Press

Muriel Underwood, of Chicago, sent me a note about a Christmas gift she received, a regular size book, *The Art of Small Things*, by John Mack, and published by the British Museum Press, 2007.

Muriel's notes about the small things sort of tweaked my interest and I located a copy of the same book for my library. The chapter headings lead you into a special world of small things, i.e. 'Small is Beautiful', 'The Colossal and the Diminutive', and 'Private Pleasures' to mention a few. There is also a rather good section about miniature books, some of the smallest of the small, the author focuses on *The Rose Garden of Omar Khayyam*, as published by the Commonwealth Press of Worcester, Massachusetts in 1932.

The last special item I have for you this month is another full size book, whose title was suggested to me by Julian Edison of St Louis. 'A must for every book collector'.

Slightly Foxed – but still desirable, is a very special book, written and illustrated by the famous cartoon artist, Ronald Searle, published in 1989 by the Souvenir Press, London. Apparently Searle was, according to the preface page, a great hunter of used books. As such, the terms used to describe books belong to a special language of definitions that change in meaning with each person originating the book description. The book is 120 pages of laughs, for any booklover, as you take the time to page thru the definitions matched with an interpretative cartoon for each. The phrase 'A little dog-eared but otherwise acceptable' or 'Neat Underlining' bring you to a world of images that you may not have visited before. I recommend that every book lover should have a copy of this book on their reference shelf, easy to locate in the used book market. 📖




Front Cover,
Souvenir Press

PUBLICATIONS RECEIVED:

Book Source Magazine, January /February 2013, 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, www.booksourcemagazine.com

Fine Books and Collections Magazine, Winter 2013, A large format, full color, glossy magazine devoted to fine books, collections, and printing. The publication also maintains an excellent 'resource guide' dealing with everything about books. Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine

Both of these publications are wonderful resources. 

UPCOMING EVENTS:

PBFA Antiquarian Book Fair, Edinburgh, Scotland, March 8th, 2013

Florida Antiquarian Book Fair, St. Petersburg, FL, March 8th – 10th, 2013,
additional information: <http://floridabookfair.eventbrite.com>

Vermont Antiquarian Book & Ephemera Fair, South Burlington, VT, March 24th, 2013,
additional information: <http://www.ottercreekusedbooks.com/blog>

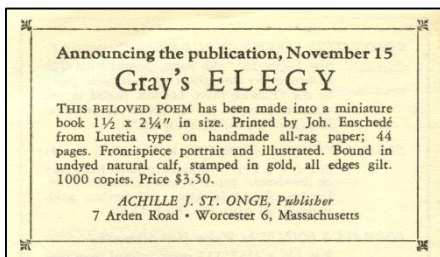
Akron Antiquarian Book Fair, Akron, OH, March 29th – 30th, 2013,
additional information: <http://nobs.nobsweb.org/>

Albuquerque Antiquarian Book Fair, Albuquerque, NM, April 5th – 6th, 2013.
additional information: <http://hq.abaa.org/books/antiquarian>

Michigan Antiquarian Book & Paper Show, Lansing, MI, April 7th, 2013,
additional information: <http://www.curiousbooks.com/shows.html>

New York Antiquarian Book Fair, New York, NY, April 12th – 14th, 2013,
additional information: <http://hq.abaa.org/books/antiquarian>

Miniature Book Society, Grand Conclave, Vancouver, Canada,
August 9th – 11th, additional information: www.mbs.org and a Grand Time it will be for all! 



*Volume 1 Number 2,
Miniature Book Collector
September 1960*

*'Mr. St. Onge,
please send three copies!'*

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 and Dot Part II* 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 *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of six 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 a Gleniffer Press; *3 Point Gill Titling Catalogue*.
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

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

Ellen Diamond would like to purchase the 'small printed document' titled "*It Happens To Everyone*", this was featured in *The Microbibliophile* Vol. XXX No. 2 (March 2011) p. 18
Contact information: E-mail: eldiamond54@comcast.net



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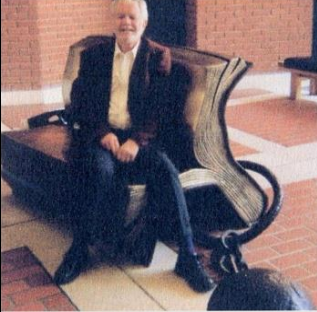


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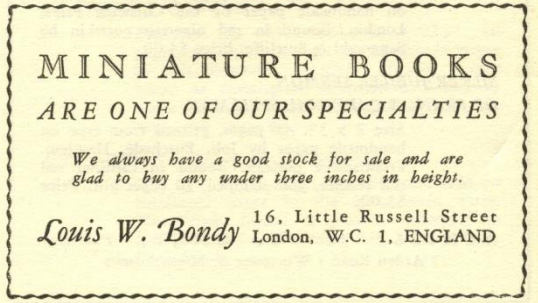
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