

THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXIII, Number 2 March 2014



Something New, Something Old, & Something For Everyone

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The Book Collector



Only a book collector would be able to agree that you can never have enough books. Books of all types and representative of all genres are one of humanity's greatest gifts, each one a learning tool and a joy to the reader.

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Robert F. Hanson, Founder, 1977

ISSN# 1097-5551

Volume XXXIII, Number 2

March 2014

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The Microbibliophile

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

James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Wow what a crazy weather ride we have been on so far this year, not just in North America but all around the world. The good thing is that time marches on and we will soon be done with the snow and ice and can move on with planting the peas in the vegetable garden.

I hope that everyone has enjoyed the beginning of our new theme: 'Book Collecting' for 2014. Several readers have expressed interest in 'pushing the pen' across the table and submitting articles. The lead article with this issue is about 'Organizing Your Book Collection'. I would like to extend the invitation to any of our 'book dealer/readers' to tackle the article for the next issue, 'Sources of Book Sales Information', i.e. dealers, catalogues, auctions, internet sales, and book fairs, all interesting places to make a purchase for sure.

The Miniature Book Society Grand Conclave XXXII will be held in Boston, Massachusetts this summer. The actual dates are August 15-17, 2014. Be sure to check the expanded list of details as provided on the MBS website, www.mbs.org. The MBS is a strong and vibrant organization that is a magnet for miniature book collectors as well as a wonderful resource for educational information and events. MBS and Boston, a great pair, priceless; give some thought to what you may want to do as a 'keepsake'.

There are four new miniature books reviews for you this month as well as a special visit with an 'older' miniature book. Pat Sweet and Tony Firman continue to amaze me with their publications, Jill Timm's book is in one word, 'visual', and Margaret Challenger, a lettering artist, has provided an excellent new miniature book for us. The 'famous miniature book person' article this month is about Msgr. Francis J. Weber; defined with a well-written article by Darleen Cordova. Moving into 2014, this series will talk about Louis Bondy, Robert Massmann, and Doris Varner Welsh. I have also put together a list of additional research books that focus on book collecting, not just miniatures but book collecting in general. There are several new and interesting events posted that should interest you as miniature book collectors, please check out the details in our 'Events' section. Going back to the Conclave city of Boston, talk about a book town, start your planning now so you will be sure to be rested up for the expedition. New collectors are always interested to learn more about book collecting and experienced collectors will have the opportunity to share their knowledge with the readers as we move through the year and maybe learn something new as well.

Share *The Microbibliophile* with a friend, if they like what we offer I can send them a sample issue as well as a subscription form, new customers are always good for business.

If you would like to submit a review of a favorite book, new or old, or an informative article about a miniature books or a related topic, please do so, I can certainly use your help and the offer is always on the table. My eyes will have a bit of extra sparkle when I open the little brass door of Box 5453, and find your article. Actually electronic copies are easier to handle but whatever is best for you. Thank you for the opportunity to bring *The Microbibliophile* into your life. 📖

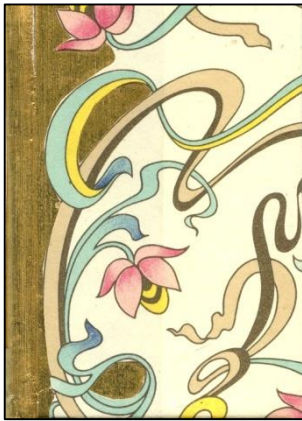


FOOD FOR THOUGHT:

“Observations on Life, Liberty, The Pursuit of Happiness, Cosmic Realities, Canary Breeding, the Ecological Crisis and Divers other Matters while Recovering from a Deep Blue Funk --- The sun shone today.”

Frank Anderson

MINIATURE BOOK REVIEWS and CRITICISM:

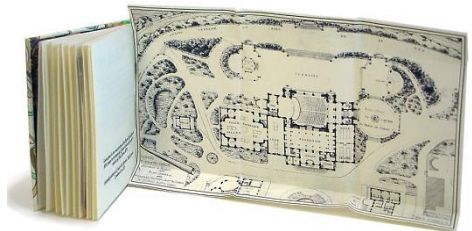


The Man Who Broke The Bank At Monte Carlo, published by Pat Sweet, BoPress Miniature Books, 2014. Another winner from a most creative publisher. Who would think that you could take a show tune and use it as the basis for a miniature book that tells such a unique story bound into a complete package that is clever, educational, and visual captivating.

The story starts with some interesting information about a man, Mr. Charles Deville Wells, (1841–1922). He was a gambler and confidence trickster, and the man who broke the bank at Monte Carlo. He was the first famous gambler to get publicity in 1873 but the song was not written until 1892 and so it seems that Wells was the likely inspiration for the song. François Blanc, the owner of Monte Carlo's casino, wanted the publicity from stories of big winnings. In the French language, if a gambler wins more chips than are available at a table (the table bank), they are said to have "faire sauter la banque", which was translated as 'breaking the bank' then a black shroud was placed over the table until replacement chips were brought in for play.

In July 1891, Wells went to Monte Carlo with £4,000. In an eleven-hour session, Wells 'broke the bank' twelve times, winning a million francs. At one sitting, he won 23 times out of 30 successive spins of the wheel. Wells returned to Monte Carlo in November of that year and won again. During this session he made another million francs in three days.

In April 1892, Fred Gilbert wrote a popular song, 'The Man Who Broke the Bank at Monte Carlo'. The song was popularized by the music hall star, Charles Coborn. The song made Wells a celebrity, Coborn reported to have sung the song than a quarter of a million times in 14 different languages. Wells explained that he was successful because he was a brilliant engineer. He persuaded many wealthy people to invest in his various inventions, none of which ever really seemed to be as successful as his conversations. More schemes and more gambling placed Wells in more than a few stints in the various jails of Europe. The song was so very popular because it had 'Wells' as sort of a folk hero and the theme 'poked fun' at the subject of his antics.



Map of the Casino Property

Part of the lyrics... written in 1892:

*I've just got here, through Paris, from the sunny southern shore;
I to Monte Carlo went, just to raise my winter's rent.
Dame Fortune smiled upon me as she'd never done before,
And I've now such lots of money, I'm a gent.
Yes, I've now such lots of money, I'm a gent.
As I walk along the Bois Boolong*

*With an independent air
You can hear the girls declare
"He must be a Millionaire."
You can hear them sigh and wish to die,
You can see them wink the other eye
At the man who broke the bank at Monte Carlo.*

Note from the original sheet music: *'This song can be sung in public without fee or license, except at Monte Carlo.'*

The book is bound in most colorful Art Nouveau paper with a metallic gold spine. The title label is affixed to the spine. The book also contains not only the bound in sheet music, but also a fold-out map of the Casino and grounds from 1879 as well as a lavish collection of period illustrations. One of particular note is the end paper design.

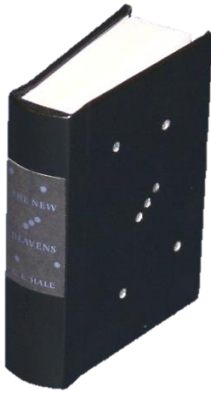


endpaper... 'You can see them wink the other eye'

The book itself measures 2 ½" x 1 ¾", 40 pages, an open edition, each is signed by Pat Sweet. Contact Pat for availability, \$42 plus shipping. 📖

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

The New Heavens, by George Ellery Hale, published by Charles Scribner's Sons in 1922 and in 2014 as a miniature by Plum Park Press. George Ellery Hale (1868 –1938) was an American solar astronomer, born in Chicago, Illinois. He was educated at MIT, at the Observatory of Harvard



College. Hale was a driven individual, who worked to build a number of significant astronomical observatories, including Yerkes Observatory, Mount Wilson Observatory, Palomar Observatory, and the Hale Solar Laboratory. An interesting ‘sidebar’ is that one of Hale’s students was Edwin Hubble, for whom the famous Hubble Space Telescope is named, Hale hired Hubble to help him with his work at the Mt. Wilson Observatory.

He was also a prolific organizer who helped create a number of astronomical institutions, societies and journals and other publications such as *The New Heavens*, which was written primarily for the layman, and the amateurs of practical astronomy. The original book was published by Charles Scribner’s Sons in 1922 and contained forty-one excellent illustrations, each are reproduced for the Plum Park miniature as well.

The New Heavens is organized into three main sections each one focused on a unique astronomical problem of the day.

Chapter 1, ‘The New Heavens’ discusses early instruments and various methods of observations.

Chapter 2, ‘Giant Stars’ explains the questions of giant stars and dwarf stars.

Chapter 3, ‘Cosmic Crucibles’ takes the reader on a very readable, non-technical language discussion, concerning the constitution of matter.

A great reference book written for someone with more than a casual interest in the subject but not needing to be a professional astronomer for sure.

The miniature 2 15/16 ” x 2 1/8” is printed using a combination of Centaur 6 an 8 pt. font style.



End paper design showing Andromeda

The papers used are Navigator Platinum for the 180 pages of text and a Mohawk Color Gloss for the illustrations, which capture the smallest details of the figure.

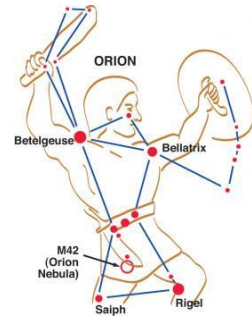
The endpapers are a reproduction of the spiral nebula in Andromeda.

As is always the case with a Plum Park publication, the construction quality is of the highest level with attention to every detail. The book is bound in a faux leather material, black as the night sky to show a dimpled/tooled silver colored imprint of the seven major stars of the Orion constellation. The constellation is located on the celestial equator and visible throughout the world, one of

the most recognizable constellations in the heavens. The attached spine label also carries the same design, showing the seven major stars of Orion.

Presented as an edition of 20, each signed and numbered \$45 plus shipping. 📖

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



Orion, 'The Hunter'

Flower Delight, by Jill Timm, published by Mystical Places Press, 2004, Wenatchee,

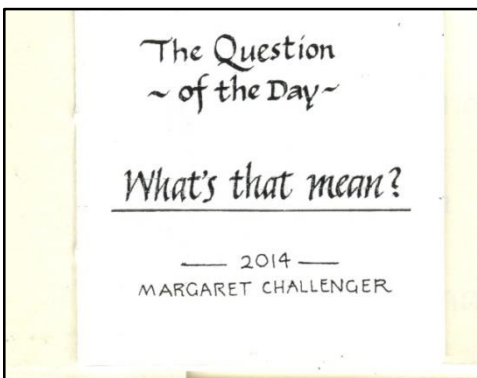


Washington. Flowers are such interesting topics to both look at in person as well as in photographs. They present themselves in the richest hues, when looked at from a distance they can 'paint' a vivid image of color. When viewed from a very close proximity you can see all of the fine details of the flower itself; the texture of the leaves, the veins of the petals, it all seems to come alive. This is certainly true with *Flower Delight*. The book highlights the photography of Miniature Book Society past president, Neale Albert, who has taken vibrant look at flowers, some exotic and some grown on his NYC rooftop garden. There are ten different photographs, each one a separate page of the book, counting the title page and the colophon. The flowers include a lily, yet to bloom, a hosta, Echinacea, a

white with pink geranium, a 'Jim Dandy' petunia, a mix of colorful wild flowers as well as others. A visual bouquet. Truly excellent photography and presentation.

The pages are attached in an expanding binding, made of Tyvak that allows the images to stretch out for an unusual view, sort of a panoramic expanse of color as your eyes move from one page to the next. The photo pages are printed using Giclée, a museum quality digital printing process on Somerset PE paper. The cover paper is a yellow paper, Lama Li Lokta, and the construction all handcrafted by Jill Timm with the highest quality. *Flower Delight* is 2" x 2 7/8", Limited to an edition of 75, available with a purple slipcase \$100 or without the case \$75. 📖

Contact information: Jill Timm, Mystical Places Press, 10 Cove Avenue S, #11, Wenatchee, WA 98801-2565
E-mail: jtimm@aol.com or <http://www.mysticalplaces.com>



What's that Mean? by Margaret Challenger, 2014, Cobourg, Ontario, Canada. I just love surprises, Margaret told me she was working on this new little gem several weeks ago. It always takes several 'reads' for me to walk through one of Margaret's books. First I have to look at the 'cover' as there is the visual senses to enjoy, then I have to feel the cover, as there is most often a texture to be enjoyed. Then I turn the book 'up' to look at the construction of the pages and the spine, most often not a traditional case book but an intricate combination of folds that make up the 'book'. Then I look at the pages, more often than not there is a combination of paper types etc. Then it is time to move onto the actual 'text', which is always a 'hand lettered' picture tour. Each page is almost best described as a picture rather than a page of text. *What's that Mean?* is just such a book.

The main subject of the book is the symbols 'ampersand' and 'et'. How they came into our languages and how they are used. It is interesting how two common symbols take on a thought process, once you begin to discuss and understand them. The front half of the book, 6 lettered pages, is devoted to the &, what it is, what it means, and where it came from. As is true with most hand lettered books, only the recto pages are lettered.

After the first section, there is an interesting quote bound into the book with a smaller format

paper. *"There is nothing sir, too little ~ for so little a creature as man. It is by studying little things that we attain the great art of having as little misery & as much joy as possible"*, Dr. Samuel Johnson 1709 – 1784. Certainly applicable for the ampersand and the et but also for many things in life.

The rear section of the book provides some history on 'et' and the fact that it comes from the Latin meaning 'and so on'. It is interesting to see how the symbols that are used almost every day by everyone have come into our language, visual shortcuts.

What's that Mean? is 2 ½" x 2 ⅝" with the cover bound in an off-white textured paper with a pale orange spine paper and a color coordinated 'belly band' is included. The title label is attached to the front cover. As previously mentioned there are three separate signatures sewn to the spine. The whole arrangement 'works' very well and is constructed so that the book can lay 'flat'. The Strathmore paper is lettered with a 'micro pen' and a rubber stamp, all hand lettered by Margaret. The edition includes 14 books; I say 'books' rather than 'copies' as each one is a unique creation with the hand lettering, \$30, postpaid, contact Margaret for availability and shipping details. 📖

Contact information: Margaret Challenger, 100 University Ave. East Suite 306, Cobourg, Ontario, Canada K9A 1C8
E-mail: tmarg@bell.net

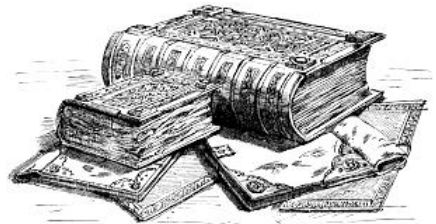
SOME INTERESTING TITLES ABOUT BOOK COLLECTING:

Sometimes the question may come to you in the as part of a conversation and another time as a thought during the late hours of the night. In either case it is always, a good thing to understand where you can find the answer in particular when one question leads to another and so forth. Listed below is a collection of reference books that address some of the many facets of book collecting. I personally like to browse through a used book store and look for this type of gold, none are too expensive, some are serious and some are not so serious. Good Luck with your search for that is where the joy is. Let me know if you have a title or two that we can add to the list:



- *Literary Taste: How to form it: With detailed instructions for collecting a complete library of English Literature*, by Arnold Bennett
- *Bibliomania in the Middle Ages*, by F. Somner Merryweather
- *Book-Lovers, Bibliomaniacs and Book Clubs*, by Henry Howard Harper
- *How to Form a Library*, by Henry Benjamin Wheatley
- *Old English Libraries*, by Ernest Albert Savage
- *On Books and the Housing of Them*, by W. E. Gladstone
- *The Book-Collector : A General Survey of the Pursuit and of those who have engaged in it at Home and Abroad from the Earliest Period to the Present Time*, by William Carew Hazlitt
- *The Book-Hunter: A New Edition, with a Memoir of the Author* / John Hill Burton
- *The Book-Hunter at Home*, by P. B. M. Allan
- *The Book-Hunter in London : Historical and Other Studies of Collectors and Collecting*, by William Roberts
- *The Booklover and His Books*, by Harry Lyman Koopman
- *The Great Book-Collectors*, by Charles Isaac Elton and Mary Augusta Elton
- *The Library of William Congreve*, by William Congreve; edited by John Cunyus Hodges
- *The Love Affairs of a Bibliomaniac*, by Eugene Field
- *The Private Library : What We Do Know, What We Don't Know, What We Ought to Know About Our Books*, by Arthur Lee Humphreys
- *English Book Collectors*, by William Younger Fletcher; edited by Alfred W. Pollard
- *The Bibliotaph ; and, Other People*, by Leon H. Vincent
- *Book Collecting as a Hobby*, by Percy Muir

If you have some special titles please let me know and I will certainly add them to our list of resources. 📖



LETTER TO THE EDITOR: Remembering Frank Anderson

Dear Jim,

I was sad to learn in the latest issue [January] of *The Microbibliophile* of the death of Frank Anderson. I remember him so fondly.

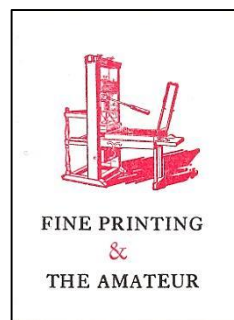
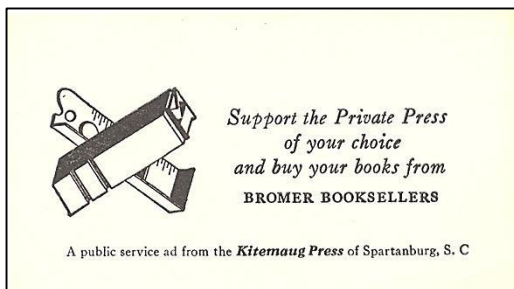
He was one of the first people in the miniature book world to welcome my arrival full time into the book business. That was in November 1975, but I have correspondence with Frank going back to early 1974. He was generous and playful in all his letters and in his hand-printed books and ephemera. Frank had a wonderful sense of fun and wisdom. Whenever a letter arrived from him, it always contained a little gift, which he had hand-printed. He tucked in production samples and quirky but thoughtful words. The following is one of my favorite:

“Observations on Life, Liberty, The Pursuit of Happiness, Cosmic Realities, Canary Breeding, the Ecological Crisis and Divers other Matters while Recovering from a Deep Blue Funk --- The sun shone today.”

Frank visited us in our shop in June 1985, and I found a photo of the two of us on that happy day long ago. It is attached to this email.

Warm remembrances for you, dear Frank Anderson.

Anne Bromer 



Some of Frank's ephemera, courtesy of Anne Bromer

THE JOYS OF BOOK COLLECTING:

By Jim Brogan

Sometimes we learn about a book and we may never actually be able to see the book other than in a picture. Sometimes the picture is in a reference book and sometimes it is closer to real life. During 2012, *The Microbibliophile* was exploring as a theme, Charles Dickens. An English publisher, by the name of Gordon Murray, produced a great number of miniatures during the 1980s and 1990s many of which dealt with Dickensian subjects.

Mr. Murray became somewhat of a folk hero of a publisher for me since I had not known about him before Robert Hanson mentioned to me that Murray had done several books dealing with Dickens'

stories and events. As I acquired a few of Murray's books, they became the charms of my bibliophilia. I started doing more and more research on the elusive Mr. Murray and his unique books. I say unique books as they are generally printed in small numbers, sometime one of a kind and for the most part hand lettered, as Murray was an excellent calligrapher as well as a publisher.

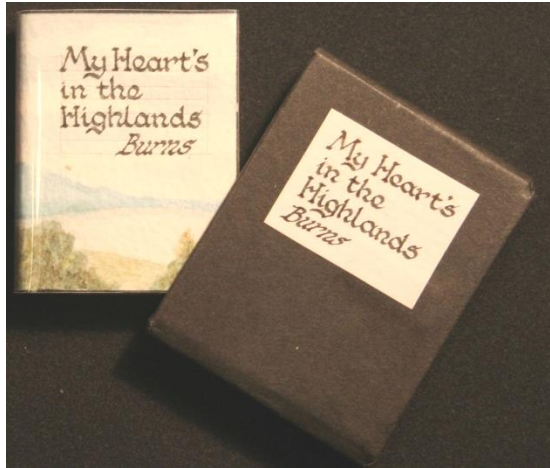
Along the journey, I learned of a Murray book that was produced, as a keepsake for the Miniature Book Society Conclave held in Glasgow, Scotland, in 1990. As the story goes Gordon Murray 'sort of just appeared' at the Conclave, apparently he had heard of the event and wanted to investigate the happenings of the MBS. With himself he brought the keepsake, *My Heart's in the Highlands*, by Robert Burns. Not much more is known about the keepsake per say. I had spoken about this book and Gordon Murray with Stephen Byrne, a subscriber, publisher and dear friend. Stephen always has his eyes and ears open for miniature book information. One day a few weeks ago I opened an email from Stephen, it read:

"Some time ago you asked about Gordon Murray's book which was given at the Glasgow Conclave. Ian (MacDonald) called me yesterday to tell me he had found it, so I went to photograph it today. I've attached the photo if it is of any use to you. I still have not tracked Murray down, but will try again."

Here it was, a picture and news of one of the 'yet to be seen treasures of my miniature book journey'. Almost as grand as having a real life book.

This is the joy of book collecting. To be associated with so many fine people such as Stephen, who share the passions of the miniature book world, to remember the conversation, and bring the information home across so many miles, this is the joy of book collecting is priceless!

Should you know more about this book please contact me, send the information along at your convenience and it will certainly be appreciated. 📖



A CONVERSATION WITH A LETTERING ARTIST: Margaret Challenger

Editor's Note: One of the things editors do is always ask a lot of questions and hopefully listen well. I thought that my recent questions of Margaret would be interesting to share with you.

JB: Margaret, we have talked back and forth a lot over the last several years. When did you begin and when are you going to create another miniature book?

MC: Starting back in 1998 and up to about 2008, I made 44 different books of all sizes but all less than 3 inches, plus tiny ones, one inch by three-quarters of an inch. Most of these are now in collections of many people and various universities. My life became too complicated to continue for some years, but I have begun again, with *What's that Mean?*, number one of a possible series of such subjects.

JB: How do hand written, handmade miniature books differ from printed, formal bound books? I see that the product may look very similar or vastly different in shape and content.

MC: My interest for many years has been calligraphy, the many historic and modern traditions of writing, with many tools and materials needed. Books are a good way to use these skills, but you also need a method of multiplicity, reproduction of the original text; in my case, photocopying does that. Binding has to be one off, but a wider choice of methods than printed books, a method of covering text with protection in practical and long lasting covers.

JB: Can you explain how you go about making a book?

MC: First would come the idea for the subject, research and condensing of this information into a short text, often accompanied by illustrations, with additions such as postage stamps, rubber stamp images, drawings, colouring by hand. The various materials to be used are influenced by the required size. Much preparation is needed, "roughs", working the idea into a practical item is next. This is what takes time, but it should be an enjoyable creation. Next comes producing a book, first an "artist's proof", for more correction and tweaking. When this is satisfactory, then comes the duplication of the text and the method of binding. The completed book would be of a smaller edition than printed books can supply. The cost of such a book is often small in consideration of the time spent making it.

My personal requirements are that the books are always easy to open, no tight spines, easy to read, no printing so tiny and tightly kerned as printed books may be. Even books one inch or less in size have text designed specifically for that size and are easy to read.

JB: One of my pet subjects is books for children; can you provide your thoughts?

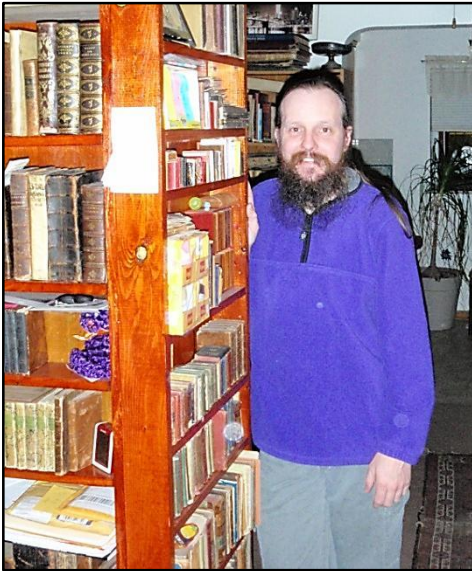
MC: There are two ways of looking at this: one is using the child as the subject of the book, with their participation in this as research for what the author would like to feature in the book of their design and production. The other way is to have the child or children write the story, collaborating with any editing the book maker advises. The child then participates in physically making the book, choosing the papers, the covers, etc., and the text is either written or printed and copies can be made for the child and their friends. This is the way that Sarah, my granddaughter, and her friend Kyra, and I made such a book, with lots of fun and giggles, a very simple fairy

story, 2 ½ x 2 ½. The best age for doing something like this would be between 4 or 5 and 10 years old, as they get interested in lots of other things after that.

JB: This procedure may be new to some of our readers, dealing with all aspects of personal design and production. Thanks, Margaret for your explanation. 📖

Contact information: Margaret Challenger, 100 University Ave. East Suite 306, Cobourg, Ontario, Canada K9A 1C8
E-mail: tmarg@bell.net

MEET THE COLLECTOR: Todd Sommerfeld



Todd and some of his 4500 volumes

I am 43 years old and live in a two-bedroom apartment in Parma, Ohio about two blocks from the hospital where I was born. I have been a collector since a time before I can remember, starting with anything that could be carried from the natural world. At about 8 years of age I discovered postage stamps and shortly after, coins. At about 14 years of age, I went in for photographs and photographic equipment. I soon amassed about 150 antique cameras. In my high school years, I began collecting 19th century anything.

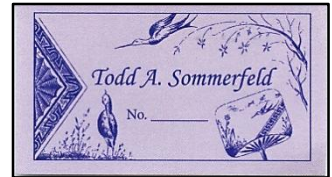
When I was 14 someone gave me a copy of “Seaside and Fireside Fairies”, copyright 1864 and I was hooked. I bought every ‘old’ book I could find, leading me eventually to book fairs where I met an ‘out of state’ book dealer, Jim Babcock. I travelled with him all over the Midwest to fairs as a helper. At one fair in 1988, he had a cigar box full of the tiniest books I had ever seen and I was smitten. I went home

then with a tiny ‘History of the Bible’ printed in 1829 by H. & E. Phinney. I did not see such small books just lying around so I did not give it much thought for about a year until I read a notice in the ‘Plain Dealer’ about an exhibit at the Cleveland Public Library. Wow! I had never seen such a variety or quality of miniature books assembled together. I had just graduated that spring and I spent every moment that year pouring over the cases and cases of books. What luck, the gal who owned them all was going to talk about her experiences as a collector. I had no idea that she was the “grand dame” of miniature books, Ruth Adomeit. She was just a hometown girl with a really cool collection. Anyway, when she talked, she mentioned her own book *The Little Cookie Book* and I fell in love with it. I went to meet her after the talk and asked if she could sell me one. She was so kindly and apologized because she had only one copy left in her collection. It took me twenty years to find one I could afford, picking up my copy at a fair in 2009. I only ran into her a couple of times in local

book stores, and then she was gone. I wish I had taken the time to cultivate a friendship with her but who knew then. Well, I picked up things here and there, when they came into my path, but didn't really focus on miniature books till I found that *Little Cookie Book* five years ago.

My library runs about 4,500 volumes but the vast majority are not miniatures. Of that, right around 250 volumes are true miniatures and another 400 are near miniatures or macro miniature. My miniature library has no real focus or theme unless it would be 'The History of the Miniature Book'. I collect thumb bibles, 19th century religious and children's books as well as almanacs, 20th century private press, and commercial miniatures such as those of Andrews McMeel. I also like foreign language miniatures and currently have books in six different languages as well as another five or so in translation dictionaries. Perhaps my broad approach is due to the fact that Ruth Adomeit is my inspiration?

A more recent book fetish is the 'Little Leather Library'. They are not true miniatures and they are not much for quality, but I'm fascinated by how a flash-in-the-pan company could so alter the literary language landscape in America. Thirty million volumes in ten years is just amazing.



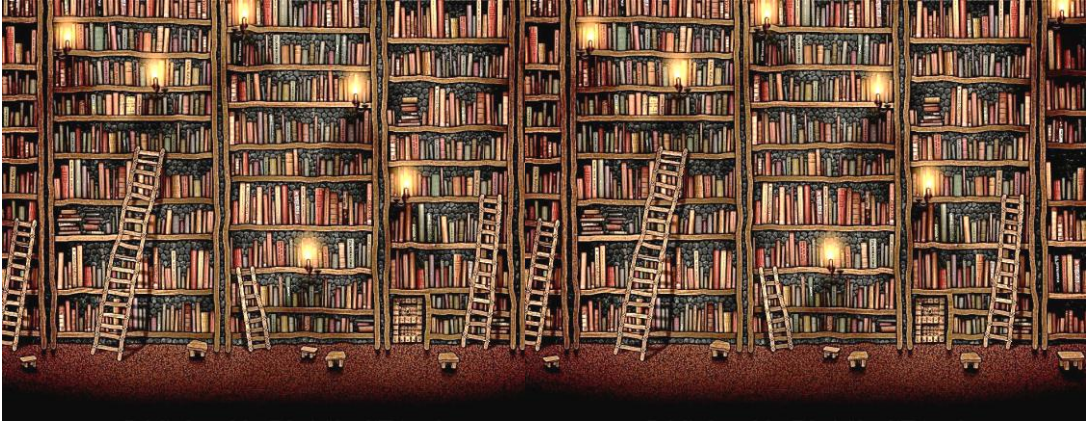
Some closing tidbits:

- Most recent purchase: *REM Nursery Rhymes*-\$35.00
- Favorite miniature book: Do you need to ask? *The Little Cookie Book* (I'm also kind of fond of *The Miniature Purple Cow* by Susan and Karen Dawson, 1996)
- Favorite publisher: REM Miniature-The variety and whimsy is breathtaking
- Favorite bookseller: There are so many and they have all been so good to me that I can't single out anyone. I love everyone I've dealt with over the years
- Most spent on a miniature book & title: \$389 on *The Bible in Miniature E Newberry*, 1780
- My Holy Grail: Ruth Adomeit had a triple tete-a-tete that was medieval or renaissance. It's probably one of a kind but after 25 years, I still dream about it.
- My advice to new collectors: *Number 1*. Buy reference books-I thought they were expensive 20 years ago but the price only goes up and I'm paying for that one now. *Number 2*. Join a bibliographic society - I knew about the Northern Ohio Bibliographic Society in 1987 and the MBS in 1989 but did not join till 2010 and 2013 respectively, again because I couldn't justify the cost. I just spent the last 20 years reinventing the wheel. Find people who share your passions and learn from them and then teach others.
- Favorite resource for information on miniature books: I really like bibliographies like the two Bradbury volumes and *Three Centuries of Thumb Bibles*, but I have become a big fan of the *MBS Newsletter* and *The Microbibliophile*. 📖

Editor's Note: Todd sent me copies of his three book plates, the scanned image original size is 1 3/8" x 2 3/8", two additional plates of similar design are 1/4" x 1/2" and 1/2" x 3/4".

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BOOK COLLECTING A – Z, How Can I Organize My Book Collection? By Jim Brogan



My Library Room.....

How do I begin to organize a collection? You should certainly have and maintain an understanding of what items are in your collection, when and where you acquired them, what price you paid for the book, and what is the value of the book. These are some of the background information points that bibliophiles like for dinnertime hors d'oeuvres. However, the main course will more than likely include just how you physically store and display your treasured books. I do not think that we would use something like the unabridged 'Dewey Decimal System' but we may want to keep things grouped and displayed in an order that allows us to get to the volume when we want to without too much of a fuss. We are long way today from a file box of 3 x 5 cards as an inventory system. Somewhere between the file box and custom software tools, you should be able to find the right tools and techniques that will help you keep track of and organize your collection. Let us move forward together, it will be a fun journey.

The first thing we have to draw some lines around are the differences of 'organizing' a book collection and the 'storage and displaying' of a book collection. There are not really hard and fast rules concerning the definitions. Let me begin with 'display', move to 'storage', and then move on to 'organizing' since that is where the subject of this discussion is rooted but as with many things in life we need to understand the common terminology of the subject to speak clearly and address the fine points. Detailed storage and display options will be the subjects of future articles within the series.

Books present a variety of unique storage and conservation concerns. Numerous construction materials may include paper, leather, fabric, silk thread, and adhesives, each of which have specific requirements that need to be addressed to afford the book safe keeping. Protection from temperature and humidity fluctuation, ultraviolet light, and damaging display or storage materials is necessary for the long-term survival of books. Books that are displayed 'open' have some special considerations for sure. Opening a book completely (180 degrees) can flatten the spine and cause considerable damage. Collectors who may wish to display the book opened should

insure that the book is not opened more than 90 degrees, and both front and back covers should receive full support. This can be accomplished using commercially available book cradles or support wedges, you could also make these items yourself if you so choose.

Storage of 'closed books' is a little simpler to manage. Adequate air circulation should be maintained within the storage area/room. Books stored on shelves or in a bookcase should not be pushed against the back wall, but kept an inch or two away to allow circulation of air. This is especially important if it is an exterior wall since changes in temperature and humidity are more likely to occur very close to an 'outside wall'. The books should be stored upright on the shelf rather than laid flat, but should not be allowed to lean since the strain could damage the spine, the smaller the book the more important this consideration can be. Books with leather bindings should be stored away from those with cloth or paper bindings to prevent migration of naturally occurring acids and oils in leather from damaging paper or cloth bindings. Like-size books should be stored together to provide proper support, but should not be so tight as to cause damage when removed or replaced. In most cases, the difference in sizes of a miniature book i.e. 2" vs. 3" is not sufficient to cause a storage/support problem. As books are stored on a shelf of a bookcase or some other storage cabinet it is important to remember that careless handling of books can cause irreparable damage, and a few common sense handling procedures can preserve a book in its original published condition. Instead of pulling a book out by the top of the spine, push in the books on either side and remove the book you want by gently grasping both sides. Many miniature books are published without a dustjacket per say but you could in fact make your own dust jackets using an 'archival material' such as clear polyester to fit each of your books. As I mentioned, these and many more storage and display subjects will be discussed in the future.

Organizing a miniature book collection should not be very different from the organization of a traditional sized collection of books. Depending on the overall size of your library and the 'books' included the organization can be complex or relatively simple. A large collection of more than a few hundred books on a few subjects may require a more complex solution than a smaller collection with many topics. So the answer is 'it depends' on how you want to use your library and just how fancy you want the organization to be. Regardless of size a simple solution would be to organize everything alphabetically by author or maybe in the case of a miniature book collection, alphabetically by publisher and then by date within the publisher group. As you can see the real question to answer first is how do I want to 'see and use' my library? There is no hard and fast rule that must be applied to a personal library. If we are talking about a large library where there is a diverse audience of customers using the library then some rules of organization must be applied. Let us discuss the various attributes with a bit more detail so that there is a good understanding of the options and how you may formulate your answer to the question, 'how do I want to see and use my library?'

There are four points to the discussion concerning 'classification as a broad term': shelf arrangement and classification, catalog records, and other records. Each of these subjects will help you answer our primary question, 'how do I want to see and use my library?' Another important consideration here is to understand that a personal library will in all likelihood continue to grow with acquisitions over time and may also expand in subject/publisher directions that are not of your immediate initial concern. A well written answer to why we should classify our library, from *Book Collecting, A Modern Guide 1*, edited by Jean Peters, "whether a private collection is arranged by author, press, publisher, illustrator, date of printing, style of binding, or any other feature depends entirely on the nature of the collection. The classification scheme that

establishes a logical order and allows books to be located quickly and easily is the one that should be adopted. Collectors will usually find pleasure in organizing their books and will discover that a well organized collection is a source of great satisfaction”.


As you ponder the answer to the primary question, you also need to be aware of the physical requirements of your library. If you have a collection of 500 miniature books all currently kept in some boxes and drawers and you want to move toward a traditional ‘shelf’ display arrangement you have your work cut out for you. Think of the size of the shelves required, at a nominal ‘spine thickness of $\frac{3}{8}$ ” per book you can plan on about 22 books per foot of shelf. The collection of 500 books would require something like 23 feet of shelf space. One long shelf or 8 shelves 3 feet each are part of your solution. Most of the time traditional store available shelves will not work well for miniature books. Maybe you will need some custom cabinetry, maybe shelves with glass doors, the list of considerations goes on. These considerations go to that part of the question as to ‘how do you want to ‘see’ the collection. Most of the time collectors do not opt to keep their collections in closed cabinets that do not ‘allow you to see the books’. Maybe your solution will include some specialized furniture for your collection. As a quick guide, using the metric of 22 books per foot of shelf space we can draw a simple picture. In a book shelf/cabinet, 3’ wide and 6’ tall using a shelf spacing of 5” that would give use about 15 shelves or 45 feet of total shelf space you could plan a collection of about 990 books if they had a spine thickness of $\frac{3}{8}$ ”. Just a thought. Remember we are still talking about classification so the primary arrangement by author, press, publisher, illustrator, date of printing, style of binding still is yet to be determined. I only digressed to make sure that you begin to think about the physical requirements of arrangements, which include ‘storage and display’. As you make the decision about ‘author, press, publisher’ etc. you also want to begin to think about how your catalog and other records can be affected by your classification decisions.

Remember that the decision is based on how you want to ‘see and use’ your collection. One last thought, somewhat disconnected from the mainstream of the main collection is the classification of reference books. These will more than likely be of a size that is greater than a traditional miniature book, so another consideration for the ‘see and use’ paradigm. The best advice when all is said and considered is to arrange your library in the way that is most logical, useful, and convenient for you. The solution selected and the answer is the same, be it for 200 books or 2,000 books, set the ‘rules’ and stick with them.

The library catalog is the next extension of the classification conundrum that is to be considered. This again is a matter of personal preference. There are several good reasons for having a catalog; at the very least, a simple catalog list of title/author will reduce the possibility of buying a duplicate. ‘Not Me’, as a collection grows so does the possibility of this. The second reason for a catalog is that the ‘catalog’ can certainly be expanded to include things like subject, publisher, printer, etc. In the old days, this would be an activity for more than a month of rainy Saturday afternoons. Fortunately, in today’s world of computers and information systems applications the time required to enter the data is reduced, the possibilities for more data are expanded, and the retrieval options are an exponential growth factor. Even a simple Excel file will yield some outstanding search and report options. Just think of how fancy you could get, given the idea of categorization by ‘author, press, publisher’ you could add a ‘collection book number’ as well as a ‘shelf location’ and let your fingers do the looking before you even get up from your chair. There are certainly several software products on the open market that will fit the needs and budgets of everyone. My only word of advice is to not get too fancy as it may not be easy to learn and use. Sometimes simple is better. You could certainly start with an Excel file and ‘import’ the

data in some application software product later as your collection and needs grow. There is some additional reading that you may want to investigate if you wish to do a deeper dive into the subject of classifications. D. J. Foskett wrote a series of articles about classification systems and published them in *The Private Library* between 1959 and 1961. The fifth and final article, (Volume 3 Number 8, October 1961) focuses on classification for private libraries. Interestingly, Mr. Foskett talks about the merging of information that will occur over time from the traditional storage media, of his contemporary period, and the future of electronic information processing. Lastly, the catalog can prove to be a valuable asset in determining the cost and value relationship of your library contents. This may be an important consideration for you with considerations of insurance and tax laws. Given the catalog with the ‘author, press, publisher’ type data, adding in things like purchase price, seller, purchase date, recent catalog price, etc. all become interesting metric data to further the classification of your library.

The electronic ‘catalogue’ holding all of the various data components of your library can also be used to produce versions of bibliographies, list of various subjects crossing the boundaries of publishers or authors. As an example, what are all of the Mark Twain books I have from all of the various publishers, with the answer provided in author name sequence? Maybe - what books do I have that deal with railroad trains as a subject? The answers are relatively easy with a good catalog base and some expanded information added.

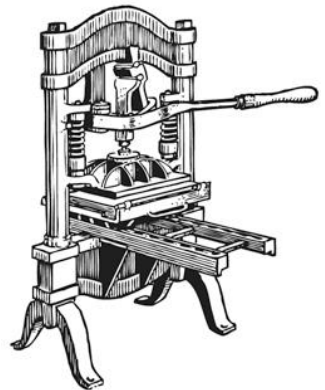
The subject is one that can certainly go on and on so I will close my brief, but I hope helpful journey, with the words provided by D. J. Foskett in his October 1961 article: “*Experience shows that beyond doubt that such schemes are relatively easy to construct, and offer a very much more efficient means both of organizing information and of finding it when it is needed.*” 

Editor’s Note: Comments, suggestions, and corrections at your convenience.

THE RELIANCE PRESS, 1895-1911 **Reported by Jim Brogan**

Without the printing press most of the miniature books created before the middle of the 20th century would have not been created, except for those that were entirely printed with a pen and a steady hand. Part of the joy of creating a miniature book was certainly being in control of the process and being able to operate your own press just heightened the experience. The Washington Press came in a variety of plate sizes to fit well for specific jobs.

The Reliance press is a variation of the Washington press invented in the early nineteenth century by New York printer Samuel Rust. Rust’s invention had two important features that distinguished it from other iron hand presses of the time. The initial patent of 1821 was for the “figure 4” toggle, which was less likely to come out of its socket than previous toggles. The 1829 patent for the press was for the design of a new form of frame, which incorporated hollow, cast-iron columns. The resulting press was significantly lighter than other presses and could be taken apart, which allowed easier shipping of the press, a key component of its success. Many competing companies produced and sold what were virtually direct copies of Rust’s patented printing press,

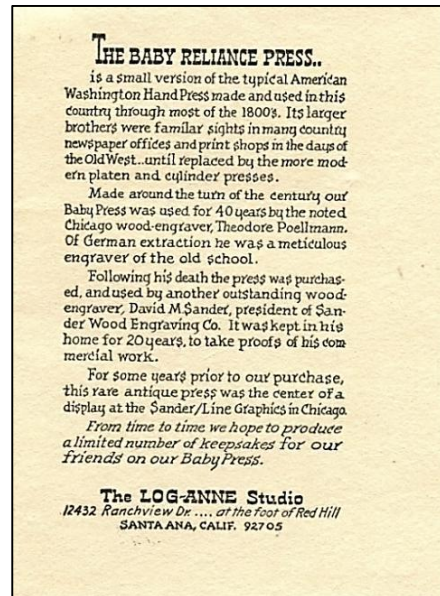


including his biggest competitor, R. Hoe & Co., of New York, and eventually became the most popular iron hand presses.

Paul Schniedewend, of Chicago, manufactured the Reliance presses between 1895 and 1911. Innovations in printing press technology had, by this point, rendered the iron hand press obsolete for commercial printing. The Reliance was designed with a new process in mind: photoengraving. The Reliance was specifically manufactured as a proofing press that would produce high-quality impressions for engravers. Schniedewend's 1898 advertisement heralded "a new press of unequalled strength and rigidity for proving half-tone and process cuts". Reliance presses varied enormously in size, ranging from the Midget (platen size 14.5 x 18.5 inches) and the Baby (platen size 10 x 8 inches) to the New A (975 lb.), New B (1,640 lb.), Lion (3000 lb.), the Mammoth (4,200 lb.) and by 1902, the Mastodon (5,000 lb).

A tremendous source of information about printing presses is contained within the book, *Printing Presses, History, and Development from the Fifteenth Century to Modern Times*, by James Moran, University of California Press, Berkley, CA, 1973. Additional information can be found with Moran, James, *Printing Press: History and Development from the Fifteenth Century to Modern Times*. Faber and Faber Limited: London, 1973. I know that some of our readers/printers created their miniature books on these presses; I have included a bit more information concerning a publisher and his press for your enjoyment. I invite you to share your experiences about your press.

I came across an interesting piece of information produced by Herschel C. Logan, the commercial artist who established his 'Log-Anne Press' over 50 years ago in Santa Ana, CA. Born in 1901 he began his miniature book press after he retired in 1973, completing 43 titles by 1984, he died in 1987. As a commercial artist, he was very familiar with the process of wood-engraving and how a small press could be used to produce some excellent work illustrated with wood-cuts. Reproduced here for you is the 'announcement' of the addition of the Baby Reliance Press to the Logan family. 📖



WHAT IS MY FAVORITE ST. ONGE:

By David Nicholson

My favorite St. Onge miniature book is *The Inaugural Address of Thomas Jefferson, delivered March 4, 1801*. As the St Onge collector understands is that this title is certainly not known for its beauty but for its rarity. With only an estimated 30 copies believed to have been put into circulation and the fact that this happened in 1943, now more than 70 years ago, this is the proverbial “Pot of Gold’ at the end of the rainbow”.

For me it is the hunt for the missing edition or variant that keeps the collecting spark alive and finding a “TJ” was cause for real jubilation. I was lucky enough five years ago to find a copy with an antique dealer in Maine. Upon questioning, he told me he bought a box of miscellany from an occasional visitor with no idea of its content or of the little book’s elusiveness. He did a little on-line research and I was very fortunate to be the first to see it for sale so the provenance of my copy is quite short and ends there.

I would be very interested to hear from others who have a copy if they would be kind enough to share their story. I think the tales of how they found their copy could be very interesting and it would be fun to see how many of the possible 30 have been saved, since St Onge, who disliked the finished product as delivered from the binder, destroyed all but these few.

Over the past 10 years, I have put together a list of known copies and would be excited to add to it. Msgr. Francis Weber published a list of know copies in the Volume 22, Number 2 of *The Microbibliophile*, May, 1998 The list is somewhat dated and should be updated and verified. The current institutional holdings that have been verified via their respective catalogues are:

1. American Antiquarian Society, Worcester, MA
2. U.S. Library of Congress, Washington D.C.
3. Boston Public Library, Boston, MA
4. New York Public Library, New York City
5. Library of Virginia, Richmond, VA
6. University of Virginia Library, Charlottesville, gift of Caroline Y. Brandt
7. Clark University Library, Worcester, MA
8. University of Iowa, gift of Charlotte Smith
9. Western Michigan University
10. University of North Texas, gift of Msgr. Francis J. Weber
11. The Huntington Library San Marino, California, gift of Msgr. Francis Weber
12. Yale University, New Haven, CN
13. Dartmouth University, Hanover, NH
14. University of Indiana, Lilly Library, gift of Ruth Adomeit
15. Morgan Library, New York City, gift of Julia Wightman
16. New York Historical Society, New York City
17. University of California, Los Angeles, gift of Msgr. Francis Weber
18. National Library of Australia

Additionally I have identified 10 copies that are held by private collectors, bringing the total of known copies to 28. Some of the above institutional holdings are ‘new’ to the list that Msgr. Weber published in 1998 and some of the personal collection holdings from his list may have gone to an institutional collection.

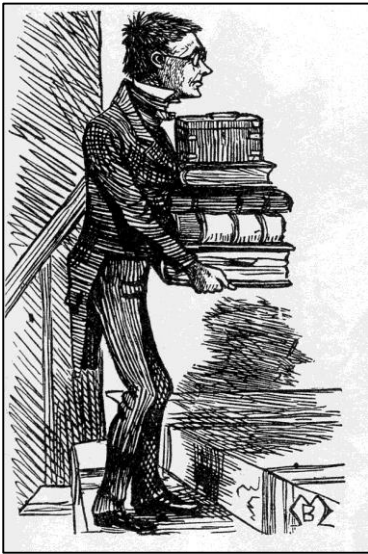
It would be an interesting project to verify the private holdings as well as the providence of each actual book based on what has been learned over the years. 📖

Editor's Note: David is a MBS member who focuses his collection on St. Onge miniatures. Please feel free to contact David or The Microbibliophile with information about additional copies of the 'Jefferson' book.

*Contact information: David Nicholson, 39 North Street, Grafton, MA 01519,
E-mail:davidnicholson@endeavorproducts.com*

WHY COLLECT MINIATURE BOOKS ?

Reported by Jim Brogan



Donn Sanford created two unique MBS Conclave keepsakes that are among my favorites. In the January 2014 issue of *The Microbibliophile* I briefly discussed Donn's keepsake for Conclave XI. The follow-up keepsake, produced for the 1994 Conclave was a duplicate in size (3" x 2") and style (a beige paper wrapper titled with a border created using printer's ornaments) and was titled, '*Why Collect Miniature Books, A Modern Response*'.

As the keepsake from 1993 focused on the responses to the title question from various collectors to the original Newsletter of the LXIVMOS, the keepsake from the 1994 Conclave followed the format but included the comments of 'current day' [1994] collectors. The term 'a modern response' was used by Sanford to distinguish the two different groups of collectors some 66 years apart. As we speak of the joys of book collecting it is interesting to see how much life has changed or maybe it is more accurate to say how little has really changed. Presented here are the reprinted responses of two of the collectors from the 1994

edition.

Why do I collect miniature books? *Because I love them! I am besotted, totally enamored. How to explain it? It has grown gradually over the years, and the more I learn, the more books I collect, the more enmeshed I become – always trying to find the one volume that completes a group, a category, a publisher's or printer's output. Then that leads to something else – a new publisher, a binder or illustrator, a reference. On and on it goes! Who can explain a love affair? Only your heart! Caroline Y. McGehee (Brandt), Richmond, Virginia,*

Why do I collect miniature books? *Whatever you covet, the only reason to form a collection is because it please you. Miniature books have been a delight for me since my addition began in 1957. Once hooked, you know without being told why they are irresistible. Wallow shamelessly, as we all do, in the pleasure these bijoux [bijoux] provide. Robert E. Massmann, New Britain, Connecticut.*

So well expressed, I hope you have enjoyed this little trip back in time, or maybe it is not back in time at all but a current day message. Actually the keepsakes for the 1993 and 1994 Conclaves were Donn's second and third foray into the world of publishing. He also produced a third miniature book. His first was titled: *Why Collect Miniature Books? Part I*. I do not have a copy of this volume but I am looking for it, or as they say in the Latin, learned at St. Augustine's, 'desiderata'. 📖

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS: Monsignor Francis J. Weber, By Darleen Cordova

Francis J. Weber was born on January 22, 1933 in Indianapolis, Indiana. In December 1945 the family moved to Los Angeles, California. As a teenager, Frank Weber started collecting stamps and later, began collecting books. He was ordained a Roman Catholic Priest on April 30, 1959, and was given the title "Reverend Monsignor" (abbreviated as Msgr.) on May 7, 1974.

Frank Weber's fascination with books began as a child with visits to Msgr. Thomas Fogarty, Pastor of St. Brendan Catholic Church in Los Angeles. Msgr. Fogarty had a framed manuscript that stated: **"READ! Books are KEYS to wisdom's treasure; GATES to homes of pleasure; ROADS that heaven-ward lead; FRIENDS to everyone."** Frank Weber usually came home from those visits with an armload of books and his own library began to grow, much to his father's annoyance. His books went with him during his college and university days and to his assignments as a priest. A turning point was in 1963 when Fr. Weber was assigned to teach history at the Queen of Angels Seminary where the rector made it clear that there would not be a "library annex" for Francis J. Weber's books! During a visit to Dawson's Book Shop, in 1963, Fr. Weber's attention was caught by a display case filled with miniature books and it crossed his mind that it would take a lifetime to fill a priest's modest quarters with these little tomes. That is when Weber's romance with miniature books really began.

Although it really was not his at the time, Weber considers his "first miniature book" to be a prayer book entitled *The Sayings of Our Savior* published in 1903 by Anthony Treherne. This book was special because friends at the Hoosier Athletic Club had given it to his grandfather on his 50th birthday. His mother would read aloud from it before "hauling" him to church on Sundays. It was kept on a shelf in the living room of his childhood home in Valley Mills, Indiana, and was off limits to young Weber, except on certain occasions. Like most kids, he would go through it whenever he was alone in the room and can still remember prayers from the book. Unfortunately, the book did not make the move to California in 1945. When he started collecting miniature books, he began searching for a copy, even having Glen Dawson advertise for it, without success. Then one day, Weber found a copy at Lorson's Books and Prints bookshop, in Fullerton, but after he got it home and examined it, it was never found again! Weber does not know if it was misplaced, accidentally discarded, or stolen. However, in 1983 on his way back from Conclave I in Tipp City, Ohio, he stopped in Indianapolis to visit "childhood haunts". In Valley Mills, he visited the cemetery, talked to locals, and then went to Brownsburg to see the widow of their family doctor. As he was leaving her home, on the mantle he saw an old wooden clock with a copy of *The Sayings of Our Savior* resting on top of it. Weber told her the story as she got the book down. On the pre-title page was an inscription: "for George Weber from the

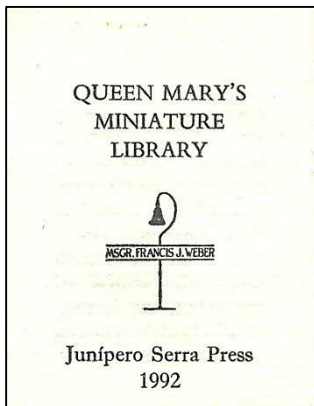
Booster Club at H.A.C. 1924". Needless to say, she gave him the book for his collection. (*See The Microbibliophile XII, March 1989 for the complete article, reprinted on page 26 of this issue*)

In September 1983, Msgr. Weber attended the first Grand Conclave in Tipp City, Ohio, thus becoming a Charter Member of the Miniature Book Society. He served on its first elected Board of Governors with Chairman Kalman L. Levitan, Ruth E. Adomeit, Glen Dawson, Miriam Owen Irwin and Robert E. Massman. Msgr. Weber served as the MBS second President in 1985-87, as its Newsletter editor, and received the Glasgow Cup Award in 1996, for special dedication to the Miniature Book Society, friendship to the membership, and for keeping alive the special spirit so evident at the founding of the Miniature Book Society. Weber used his personal "diary" to informally report each year on the first 12 Grand Conclaves in various issues of *The Microbibliophile*.

On September 5, 1999, Msgr. Weber sponsored the first "Rump Conclave" or mini-regional gathering at the San Fernando Mission for those Californians who could not attend the MBS Grand Conclave in Koblenz, Germany. The mini-conclave consisted of a reception and tour of the San Fernando Mission, a book fair, auction, and a catered barbecue dinner. Exhibitors set up 18 tables of tiny treasures and ephemera, and advertisements in local newspapers attracted almost 100 visitors to the Book Fair, including the Mayor of San Fernando. Attendees were also treated to two miniature book keepsakes.

In *Francis J. Weber, the Monsignor of the Archives*, which was published as a surprise salute honoring Weber's 20 years of service as Archivist of the Archdiocese of Los Angeles, Doyce B. Nunis Jr. indicates that the six years spent at St. John's Seminary, in Camarillo, and working in the Doheny Library further whetted Weber's interest in books and fine printing, as well as laying the foundation for his archival career. A noted Catholic historian, Fr. Weber was selected by Cardinal McIntyre as the founding archivist for the Archives of the Archdiocese of Los Angeles in 1962 and also served as Professor of History at Queen of Angels Seminary from 1963 to 1972. These two appointments provided additional resources for his writing and publishing endeavors, and his miniature books reflect his love of history. He served as Administrator of the Mission San Fernando Rey de España (Mission San Fernando), where the Archival Center is now located, from December 8, 1980 to June 30, 2011.

As well as a collector, Msgr. Francis J. Weber has been a prolific writer, editor, and/or publisher of 129 miniature books, more than any other person! In 1972 Dawson's Book Shop published his *Jake Zeitlin and the Big Red Barn* printed in Hong Kong by Cathay Press Ltd. Shortly thereafter, Will Chaney printed a "pirated" edition of this book. At first Msgr. Weber felt his rights had been violated, but later the pirated book became one of his "most esteemed".



Weber has written 46 books for 15 other publishers but started his Junípero Serra Press so he could better control the merchandising and marketing of his works. Blessed Junípero Serra, a Franciscan priest who established the first nine of the 21 California missions, was one of Weber's heroes and he named his press after him. Weber's Junípero Serra Press published 68 miniatures from 1976 to 2003, using many great printers including (but not limited to) Francis Braun, Roger Pennels, Regis Graden, George Kinney, John Lathourakis, Susan Acker, Patrick Reagh and Pall Bohne. Msgr. Weber declined to list all the great people he has worked with because as he said "the old country priest" is

getting forgetful and does not want to omit anyone. Once he decided **not** to retire, he began publishing under a new name to mark a new beginning. El Camino Real Press, started in 2004 and so far has published 15 titles under that name.

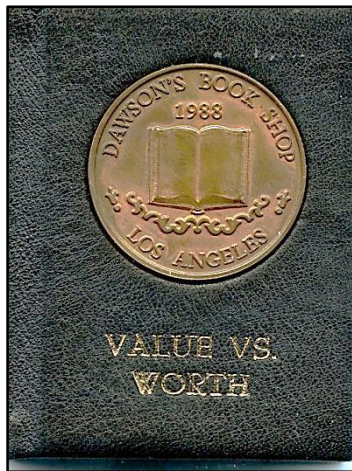
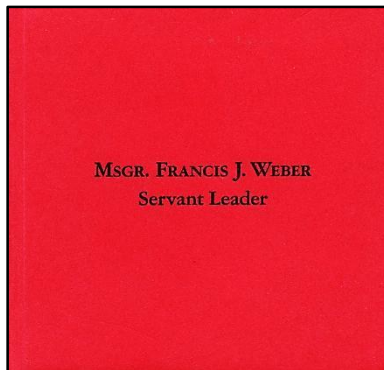
Most of Weber's works include his mission bell logo, either on the cover, title page and/or the colophon or limitation page. He does not like marketing his publications and feels that 25 years from now collectors will enjoy the challenge of searching for his books. His next book will probably be on comic strip heroes. In August 2013, Msgr. Weber received the Miniature Book Society's Norman W. Forgue Award, which is given to a publisher for his/her outstanding contribution to the world of miniature books.


Msgr. Weber continues to share his love of history and books with others. In December 1991 he signed the final agreement to donate over 3,600 miniature books to The Huntington Library (one of his favorite places in the entire world) in San Marino, California. Each December he transfers new acquisitions to the Francis J. Weber Miniature Book Collection but retains "visiting rights" which help soothe his "pain of loss". He feels that his collection now has a permanence which "mere mortals" cannot provide and the books have a safer and more loving home where they receive repair and conservation, as needed. Azusa Pacific University's Special Collections has also been the beneficiary of his donations over the last 35-40 years, and in 2010 the University conferred upon Weber the Doctor of Humane Letters Degree. A miniature book by John Wallace was published by the University to commemorate that event.

Weber has spoken at dozens of events about miniature books and written several "grown up" books, which are educational and entertaining, published by Opuscula Press: *Little Books by Big People or Many Smalls Make a Big* (1991); and *Little is Beautiful or Make Mine a Small One* (1995). His *Memories of an Old Country Priest* (2000) and *More Memories of an Old Country Priest* (2011) published by the Saint Francis Historical Society contain chapters on miniature books. Ever the educator, he has provided a sample lecture on miniature books, stressed the

importance of cataloging and specialization for collectors, and considerations and guidelines for donating a miniature book collection. In his miniature book *Value Versus Worth* published by Opuscula Press in 1985, Msgr. Weber discusses over 20 criteria that collectors should consider, in addition to auction results and old catalogs, in establishing the value of their books.

Francis J. Weber has written, edited, and published hundreds of both full-size and mini books geared to inform and delight the reader. His publications are high quality, moderately priced, reflect both his desire to teach and his love of history, and attract many, not just miniature book collectors. Because of their enduring topics, people will be searching for Weber books for many years to come. Msgr. Weber is truly a man who has shared his knowledge with all those with whom he has come into contact over the years. Microbibliophiles are



indebted to ‘the old country priest’ for so much. Do read more about Msgr. Weber through the books mentioned above for an engrossing journey through the world of miniature books. 

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MY VERY FIRST MINIATURE BOOK:

By Msgr. Frances J. Weber,

A reprint from *The Microbibliophile* March 1989, Volume XIII, Number 1

The nights were long and cold in Valley Mills, a suburb of Indiana’s capital city, about seven miles along the way to Vincennes. Even after the installation of central heating in our little home on Thompson Road, it was hard to keep one’s mind off the cold in the hours before my father came home from work.

Whether there is any scientific justification for it or not, reading seemed to take the chill away. Getting embroiled in another’s adventures has always proven a helpful therapy to me, even before I realized the spiritual benefit of being concerned for others.

As best I can recall, the first books I actually owned were about the Bobbsey Twins—their adventures in the country, at the mountains or along the seashore. There was a time when I could rattle off all their relatives, the makers of their automobiles and the addresses of their neighbors. Even then, books were expensive, or at least they seemed so to me. And while our family was anything but poor, except maybe at Christmas time or some other festive occasion.

Whenever I brazenly asked for another book, the standard answer was: “You have a book. Read it again.” I recall outfoxing the system once by conning my parents into buying a subscription to Jack and Jill magazine. It was like getting twelve Christmas presents, one each month for a whole year.

Our little home library perhaps had five dozen books, including a complete set (36 volumes) of the works of Honore de Balzac, tomes that had not been read or even opened in human memory. I think they had been acquired in exchange for an unpaid bill at my father’s grocery store.

But there was a miniature book, too! I remember it occupied a place of honor atop an old cookie jar at the end of the second shelf. It was a prayer book called *The Sayings of Our Savior* and my mother carefully took it down to read aloud before hauling me off to Mass on Sundays. According to an inscription in the book, it had been presented to my grandfather on his fiftieth birthday by friends at the Hoosier Athletic Club. Like many other things in the living room, the miniscule book was off-limits to me. It was never to be moved or looked at except on stated occasions.

Despite these restrictions, I became an avid fan of the book. Every time I was alone in the room, I paged its leaves. Some of my earliest prayers, which I can still recite from memory, were gleaned from scanning the little tome from one cover to the other. Anyway, when we moved to California in 1945, Balzac came along carefully packed in two cardboard boxes. But, tragedy of tragedies, the miniature book stayed behind. I always thought it was a strange priority that brought Balzac west and left *The Sayings of Our Savior* in Valley Mills. If the mental picture in a person’s mind could be developed, I wouldn’t have any trouble reproducing that little book down to the year of its publication (1903), the printer’s name (Anthony Treherne) and even the funny little design impressed on the book’s leather cover.

In the years after I began collecting miniature books, I kept an eye out for another copy of it, hoping eventually to reread and caress that little treasure which so enriched my youthful years. For a long time it was a futile search. On at least one occasion, I asked Glen Dawson to advertise for a copy—none were found. I did, however, find the book described in several old catalogues, so I knew the old country priest’s mind wasn’t playing games.

Then, one day, as I was browsing through the miniature tomes at Lorson’s Book Shop in Fullerton, I came across an almost mint copy of *The Sayings of Our Saviour*. It wasn’t overly expensive, certainly not as costly as I would have expected. I purchased the book, took it home, examined it carefully and then proceeded to misplace it! To this day, it has not surfaced and by now I can only presume it was accidentally discarded or maybe even stolen. Once again, the little book wandered away—again for no apparent reason.

But the story doesn’t end there. Years ago, in route home from the Grand Conclave I, I stopped at Indianapolis to see the newly refurbished Union Station and other local haunts of my boyhood. Things had changed drastically in four decades; even little Valley Mills was greatly different than I had remembered. A quick visit to the neighborhood cemetery and several short conversations with the local gentry pretty much exhausted what little I recalled of my birthplace. I knew that the widow of our family doctor was still living, so I drove over to Brownsburg for a short visit. Her husband and my father had been school chums and our mutual family roots were firmly anchored to Indiana’s limestone.

After an hour’s pleasant conversation, I rose to leave and my eyes somehow fixed on the mantelpiece. There, atop an ancient wooden clock, was a copy of *The Sayings of Our Saviour*. I told her the story as she picked it up to show me. There on the pre-title page was a penciled inscription: “for George Weber from the Booster Club at H.A.C. 1924”

It didn’t take a lot of encouragement on her part to convince me that the book belonged in my collection of miniatures. When I arrived home with my new (and old) book, I suspect that even Honore de Balzac must have smiled from his place in heaven to greet his little friend again after an absence of forty-five years. 📖

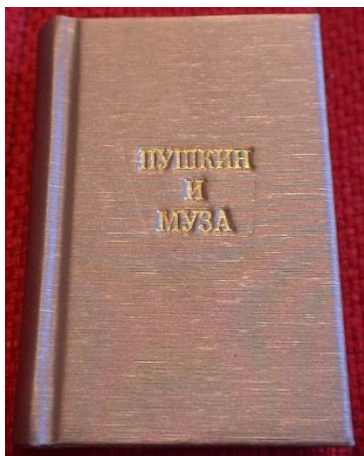
SOYUZ TMA-08M, MINIATURE BOOKS GO FOR A RIDE: By Yaroslav Kostyuk

As part of our 2013 series about Achilles J. St. Onge, *The Microbibliophile* talked about one of his miniatures, *Robert H. Goddard: Father of the Space Age*. When the Apollo 11 rocket mission left the earth for its historic trip to the moon, it carried a copy of the St. Onge miniature. When the book returned to the earth, the astronauts signed the book and presented the book to Goddard’s widow who subsequently presented it to the Goddard Library, at Clark University. Moving the clock forward to March 29th, 2013 the spacecraft ‘Soyuz TMA-08M’ departed from the Baikonur Cosmodrome, in Kazakhstan, on a mission to the International Space Station, including a small cargo of two miniature books. The first book; a tiny album *Pushkin and Muse* and the second a book of verses with the symbolical name *The Space Odyssey* became the newest stars of the miniature book world.

I looked forward to the crew returning to the Earth, since before the flight departed I asked Pavel Vinogradov, the commander of crew, my fellow countryman (both of us were born in the city of Magadan and at one time worked at the - S.P.Korolev Rocket and Space Corporation) to take in flight the two miniature books. In addition to the commander, two additional

crewmembers were in Soyuz TMA-08M: Alexander Misurkin (flight engineer) and NASA's astronaut Christopher Cassidy (flight engineer). The mission docked with the International Space Station, as planned, and subsequently returned to earth, after an historic 166 day mission and successfully landed, under a parachute, near the town of Zhezkazgan, Kazakhstan on September, 11th, 2013.

The choice of the first book *Pushkin and Muse* (Moscow: Miniature, 2000, 42 mm x 67 mm), was determined by the fact that it contained fine drawings, made by the Russian artist Elena Shipitsova, with my Foreword in the form of the small essay in 6 languages (Russian, English, French, German, Italian and Spanish). The choice of the second book, was a book of verses with the symbolical name *The Space Odyssey* (Moscow: AGR, 2012, 34 mm x 98 mm). It was written by Alexander Shekhter and was printed by Igor Shchyolokov, both personal friends and members of our Moscow Club of Miniature Book Lovers.



Pushkin and Muse

published with 30 copies. The book has a dark blue binding over boards with the title stamped in the cover. (see additional picture page 40). The endpapers are images based on the theme of the space odyssey.

Both miniatures include a hand-written inscription, signed by the crew commander: "This mini book was on board ISS from 29.03.13 till 11.09.13", as well as the signatures of the other two-crew members. In November 2013, the publisher has printed 30 copies of second edition of the book "The Space Odyssey". In comparison with the first edition (circulation - 20 copies), the new book had a special insert-appendix of 4 pages: the photo of Y. Kostyuk (the book is now kept in his collection); the photos with brief information about members of the spaceship crew 'Soyuz TMA-08M'

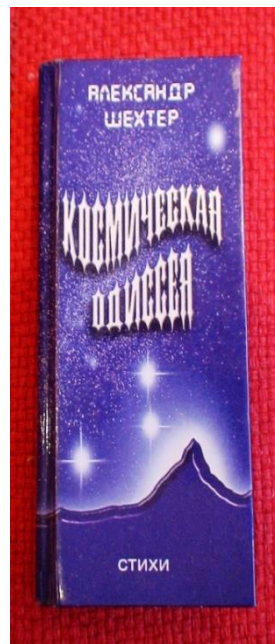
You can read additional information about the mission and the men who flew this historic flight at:

http://en.wikipedia.org/wiki/Alexander_Misurkin
http://www.russianspaceweb.com/iss_soyuz_tma08m.html

Pushkin and Muse, is a miniature album of drawings published in Moscow in 2000, 108 pages, with 46 black and white illustrations by Elena Shipitsova. The book was printed by an offset method on a paper 'Garda Pat 13' and has a silver cloth binding with gold stamping on front cover. The illustrations are representations of the works of the Russian poet, Alexander Sergeevich Pushkin. Shipitsova executed the original pen and ink sketches, in one sitting, adding to the charm of the drawings. Her work has been exhibited throughout Russia, the United States, and Europe.

The Space Odyssey, by Alexander Shekhter was published in Moscow: AGR, 2012, contains 60 pages, with color illustrations and photographs.

The first edition was published with 20 copies, the second edition was



Space Odyssey

In closing, a brief biographic sketch about myself. I was born on October 2, 1955 in Magadan, Russian city at coast of Pacific ocean, the far eastern area of the USSR. I studied in Leningrad (now Saint Petersburg) in the Mechanical Institute. Since 1980 I worked as the engineer and the verifier of special (space) techniques, then became the official in the Ministry (space industry). Now I work in the private company in Moscow.

I am the member of the Moscow Club of Amateurs of Miniature Books (MCAMB) since 1987, a member of the Miniature Book Society since 1999, and a member of The National Union of Bibliophiles. My collection is comprised of about 3,700 miniature and micro-miniature books. My interests in collecting; old Russian books, bibliophile editions, books with fine binding and with fine illustrations, books with ‘inaugural addresses’, micro books, and bibliographies. I participated in four MBS Conclaves: in 1999 (Koblenz, Germany), in 2000 (Rutland, USA), in 2004 (Bath, England), and in 2011 (Dublin, Ireland).

My primary special interest is with the history of space flights. A second interest, ‘*THE GABRILIADÉ*’, an erotic poem by Alexander Pushkin. I collect everything about this poem (books, translations, illustrations) on this poem.

My third interest, the history of international clubs and museums of tiny books. I authored the bylaws of the MCAMB. I have printed 7 miniature books including two that were printed with both Russian and English text, and one in 6 languages, including English. I also enjoy taking part in the many book fairs and sometimes exhibit books from my collection. Lastly, I am writing, for my pleasure, a brief history of miniature book movement in the USSR, Russia and other countries.

Thank you for the opportunity to share my miniature book passion with you. I look forward to hearing from you and about your miniature book collecting joys.

Yaroslav N. Kostyuk, Moscow, Russia. 

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FORE –EDGE PAINTING: Now You See It—Now You Don’t By Robert F. Orr Hanson

Are they magnificent deceptions or a double value for the price? This article is intended as an entrée to fore-edge paintings, those hand-painted illustrations that may be found on the fore-edges of some full size books as well as some miniature books. The thing that makes a fore-edge painting unique and intriguing is that it completely disappears when the book is closed. When the pages of a book, with a fore-edge painting, are fanned back in such a way, a painting is revealed; otherwise, there is no evidence of the painting. It is for this reason these paintings are referred to as a “disappearing painting” or a “curious” art form.

This art form was prevalent as early as the 15th and 16th centuries in Italy, but it was highly developed by the British bookbinder, William Edwards (1723-1808) of Halifax, in the 18th century. The Edwards of Halifax was a family of bookbinders and book collectors who perfected the art of fore-edge painting. William Edwards and his sons James, John, Thomas, and Richard had a great impact on the world of books and fore-edge paintings. The Edwards not only

specialized in fore-edge paintings, but according to John Carter, William Edwards ‘revived’ and ‘popularized’ the technique, which was carried on by his sons, Thomas in particular.

Fore-edge painting was a watercolor technique used by early bookbinders to enhance the appearance of the book. It was the hand painting of one or two illustrations on the fore-edge of the book’s leaves. The resulting pictures, however, are only seen when the pages are splayed or fanned open back to front or front to back.

Some of the subjects in fore-edge painting, which may not always have relevance to the book’s subject, are for example: seascapes, hunting and fishing scenes, town and market squares, bridges, horses and riders and coaches, sailing ships, and ancient cities such as London, Rome, and Athens. As with everything, there are always more details on every subject. As you would think, a typical fore-edge painting is represented as one ‘view’ on the ‘edge’. However the full explanation is:

A **single fore-edge painting** includes a painting on only one side of the book page edges. Generally, **gilt** or marbling is applied by the bookbinder after the painting has dried, to make the painting invisible when the book is closed.

A **double fore-edge painting** has paintings on both sides of the page margin so that one painting is visible when the leaves are fanned one way, and the other is visible when the leaves are fanned the other way.

A **triple fore-edge painting** has, in addition to paintings on the edges, a third painting applied directly to the edges (in lieu of gilt or marbling). Edge paintings that are continuous scenes wrapped around painting. These are sometimes called a ‘triple edge painting’.

Currently, an artist who is engaged in this type of art is Martin Frost, working in England. His work can be viewed at the website: <http://www.foreedgefrost.co.uk/>, he has completed about 3300 paintings since the 1970s. Some years ago, a California artist named Vera Dutter was also painting fore-edge scenes.

In the mid-1960’s, the late Prof Carl Jefferson Weber compiled two authoritative books about fore-edge painting. His grandson, Jeff Weber, a rare book dealer based in Glendale, California, has published several updated catalogues and books on the topic. One other author is Nancy Christenson Swan who published *A Study of Modern Fore-Edge Painting* in 1956 (Washington, D. C. –Catholic University of America).

For an illuminating and learned look at the topic ‘painted’ on miniature books, permit me to refer you to such an article by our esteemed colleague and friend, Msgr. Francis Weber, who authored the five page piece in the July 1988 issue of *The Microbibliophile*. This bit of knowledge introduced me to this special collectible even though I do not possess such a treasure—but I can hope.

Finally, on the internet, AbeBooks.com has a grand display in color of fore-edge painted books including: *The Book of Common Prayer, 1864*; *Life on the Mississippi*, by Mark Twain, 1883; and *Select Orations of M.T. Cicero, 1777* a two-volume set with bindings and fore-edge paintings, both large and small.

There you have it!



Contact information: Robert F. Orr Hanson, 12200 Academy Rd. NE #1222, Albuquerque, NM 87111

MICROBIBLIOPHILE Storage Boxes



Protect and organize your copies of The Microbibliophile with handmade slipcases, now available from Greystone Bookworks. These boxes are handmade, and are covered with a high quality natural finish bookcloth, available in a variety of colors. Custom spine labels are also included. The boxes measure about 7 by 9 by 2 1/2 inches, and will hold approximately 20 - 30 issues of The Microbibliophile.

Slipcase boxes - \$30 plus shipping

Other box styles and custom sizes also available

For more information, contact Cathy Reeve at Greystone Bookworks

greystonebookworks@gmail.com

MEET THE COLLECTOR: Gail Faulkner

TINY COLLECTIONS: WHY NOT MINIATURE BOOKS?!"

Born and raised in Buffalo NY, I come from a family that loved to read. In the home where I grew up, our family always had some type of library of books: in the family room, and in our bedrooms. As a youngster, nearly every Saturday afternoon, I would spend hours at the local library returning home with an armload of science fiction, classics like 'Little Women,' or 'Nancy Drew.' I even relished in reading comic books such as 'Archie' and 'Little Lulu.' I was always buried in a book, reading cereal boxes, devouring the newspaper, grabbing magazines and 'Reader's Digest' book subscriptions before anyone else in the family could get to them. As my father used to say: "If it has words on it, Gail will read the words off of it!"

Not surprisingly, this love for reading generated into a love for English and some African-American Literature during high school. It was during that time, I was introduced to Chaucer, Shakespeare, poems such as *Dante's Inferno*. It was also around this time that African-American or 'Black Literature' was coming more into the forefront. During study hall, instead of working

on the next class assignment, I was ‘sneak reading’ James Baldwin, Langston Hughes, Nikki Giovanni, and other great African-American writers.

I majored in English Literature in college and taught for three years, what was then known as ‘Black Literature’ to 9th-12th graders. I did not continue as a high school teacher, instead, went on to become a career counselor working with people with disabilities, but, that did not stop my love for reading. It was after college graduation when I started developing an interest in collecting. So, ‘why miniature books?’ I am constantly asked. Part of the reason is that I have always like ‘little things.’ I had started becoming a collector of tiny things, like doll house sized furniture, or miniature owls, or miniature bicycles, anything ‘little.’ Add this to my first and ongoing hobby of interior decorating, I started making vignettes of ¾” - 1” scale living rooms on bookshelves or wall units. Of course, a dollhouse-sized book would sit on a chair, or on a coffee table. About 7 years before I retired, I had this thought about collecting miniature books. While doing an online search on this subject (of which numerous sites popped up), I read about the Miniature Book Society which had just had their conclave in Ann Arbor! From there, I knew that when I retired, I would become a member of MBS and start collecting miniature books!

I have been collecting miniature books for approximately 3 years and currently have 41 books, with the most recent purchase, *Old Time Printer* and *Hamlet*. I do not have a specific author or publisher that I like thus far. My collection is quite diverse with titles ranging from Sherlock Holmes, Shakespeare, some micro miniatures. The very first book I ever purchased was online through a company called: ‘Mini Books World.’ It is a beautiful bible that came with a pedestal. I would say, this is my favorite, not only for the aesthetic beauty of the binding, but also it came with a very nice wood pedestal and mini magnifying glass. One mistake was that I neglected to ask for a copy in English and purchased the Spanish version! I cannot read it, but decided to keep it because it is nice to have at least one book in a language I do not understand! At the time, I was purchasing it to collect more than to read. Since then, my focus has been to purchase books for the purpose of reading and enjoying them as well as collecting. Most of my purchases since this first purchase, have been from members of the Miniature Book Society who are sellers/publishers.

There is one I have read in my early collection I have thoroughly enjoyed for its humorous storytelling style. It is *The Mister Clink Thurston’s Duel*, by Edward Peple, The Winthrop Press. Another favorite is *Sherlock Holmes* by Angel Press, 2003. I love how the inside covers are “wallpapered” in the same wallpaper pattern in the apartment of the TV version “Sherlock” played by Benedict Cumberbatch. The best bargain I may say I have run across is the miniature *Macbeth/Hamlet* that has a worn leather case with a snap that closes to look like a portfolio. The most unique miniature in my collection is the *Gates Details/Gates Installation* set from Mystical Places Press. Since I am an avid Sherlock Holmes fan, if I could afford it, my most top collection of a lifetime would be to have Barbara Raheb’s full *Collectors Editions in Miniature of Sherlock Holmes*! Complete with the whole library case that they are displayed in!

For new collectors, I would advise you to never stop researching and reading on the history of miniature books and how it evolved into collecting in our present day and time. Books such as *Miniature Books: 4,000 Years of Tiny Treasures* by Anne C. Bromer and Julian I. Edison is invaluable. I did not even know there had been miniature books dating back that far! Networking with people who have collected for years is also an excellent source of information. When I attended my very first MBS conclave, held in Vancouver, BC, I found the members to be very helpful. They literally take you under their ‘wing’ as kind of mentors, to guide, direct, instruct on a variety of ways to keep building and learning. During that 2013 MBS Conclave, my friend Helen Sell (who started reading the books I would have ordered before I did and enjoyed

them immensely), we learned from Karen Nyman and Darleen Cordova, the importance of cataloging the books. I could definitely see the benefit of doing so, especially as ones collection grows to the point where one could get lost trying to keep up with them, or reducing the likelihood of buying a duplicate. It is a good practice to have some type of cataloging or index system. Not only is cataloging important for organization purposes, but significant to have a system in place where if I decide to sell a book sometime in the future, as I have information readily available that may be of interest to the buyer.

I thoroughly enjoy and am honored to be part of a grand group of people who have similar interests and a passion for this unique hobby of miniature book collecting! 📖

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TERM AND DEFINITIONS:

Endpapers:

More often than not the first part of a book that a collector will look at, after the cover, is the endpapers. The endpapers of a case book are the pages that consist of a double-size sheet folded, with one half pasted against an inside cover, and the other serving as the first free page. The front endpapers, sometimes abbreviated as (fep) precede the title page and the text and the back (rear) endpapers follow the text.

Endpapers have evolved from a practical need to protect ‘illuminated pages’, of medieval books from the ‘rough’ wood covers that were first used in early case books. As time transpired and bookbinders gained more experience, endpapers evolved to be included a decorative effect of the book. Sometimes a different color or grade of paper is used, fancy marbled endpapers appeared, and in some books, the endpapers are printed as maps or illustrations to enhance the visual experience. I am sure that a special genre of book collecting focuses on endpapers.

The Beinecke Library, at Yale University, in New Haven Connecticut, is hosting a special exhibition devoted to ‘endpapers’. The title of the exhibition is “Under the Covers: A Visual History of Decorated Endpapers”, the dates are January 18, 2014 – May 28, 2014. If you have never been to the Beinecke, it would be a great adventure. Best if you go on a bright sunny day. The white, gray-veined marble panes of the exterior are one and one-quarter inches thick and are framed by light gray Vermont granite. These marble panels filter light so that rare materials can be displayed without damage from harmful ultraviolet light. The visual image when you enter the building is like nothing else in the world. Priceless! They also have a large miniature book collection as well. You can take a sneak preview of the library at the following address:
<http://beinecke.library.yale.edu/>

If I have piqued your interest in this fascinating segment of books and book collecting, I would also offer you a reprint of a ‘complete discussion’ of endpapers. Certainly, a look at endpapers through the eyepiece of a different camera. *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* by Matt T. Roberts and Don Etherington is one of the ‘bibles of information’ that are available as research tool boxes for the bibliophile. The following reprinted information is provided by the Etherington and Roberts publication:

ENDPAPERS:

“The units of two or more leaves placed in the front and back of a book between its covers and text block. In rare instances, the endpaper may consist of a single leaf. The endpaper at the front of the book is called the front endpaper, while the one at the back is called the off endpaper, or back endpaper. The leaf nearest the cover (after the WASTE SHEET, if any, is removed) is called the PASTEDOWN, or board paper, and, along with the recto of the leaf facing it, may be colored, marbled, ornamented; printed with maps, illustrations, scenes from the book, the motif of the library, etc.; or left blank. The leaf or leaves that are not pasted to the board are sometimes referred to as fly leaves; fly sheets, free fly leaves, or waste sheets.

In hand binding the basic purpose of the endpapers is to take up the strain of opening the covers of the book, which would otherwise be on the first and last sections or leaves. This is of particular importance in the case of the upper cover and first section or leaf. The endpapers (specifically the pastedowns) cover the raw edges of the covering material where it is turned over the boards, as well as the inside surfaces of the boards themselves. The free fly leaves protect the first and last printed leaves of the book. In addition, the board papers and fly leaves next to them have long provided a medium for decoration

In library and edition binding, particularly the latter, the endpapers perform the crucial function of holding the text block in its covers, or case. In many instances, only the endpapers hold the book and case together. In library binding, on the other hand, where the spine-lining material is considerably more substantial than that used in edition binding, the lining assists considerably in this function.

The paper used for endpapers is of considerable importance—not only the quality of the paper but also the manner in which it is used. Its pH should not be less than that of the paper making up the book, and preferably higher, but it should not, in any case, be less than 6.5 or more than 8.5. The BASIS WEIGHT of the paper should be sufficient so that when the adhesive is applied, the moisture will not cause the paper to cockle, as cockling causes problems when the book is later cased-in. Furthermore, thin paper will swell excessively when moist, and then when it dries will shrink and warp the covers. There is also the danger that the adhesive will strike through and cause the board papers and adjacent leaves to stick together.

The grain or machine direction of the endpapers should be parallel to the binding margin of the book; otherwise difficulty will be experienced in casing-in. When the grain of the paper is at right angles to the binding margin, the expansion of the paper is lengthwise, and, because one edge is secured to the text block (either sewn or tipped to it), that edge cannot expand; consequently the paper will buckle along it. If the book is cased and then pressed, these buckled areas will cause unsightly wrinkles on the board papers.

When colored endpapers are used, they should be made with fast colors so that the moisture of the adhesive will not cause the colors to offset onto the leaves of the book. When endpapers are lithographed or printed with maps or illustrations, they, too, should be printed with an ink that will not offset. (It should be noted that when a book with map, or otherwise pertinent endpapers, must be rebound, the endpapers must be carefully removed and rebound with the book, as they generally cannot be reused as endpapers; this step is expensive, and doubly so when the front and off papers are different, which requires that both be retained.)

Marbled endpapers were at one time used extensively, but today their use is confined almost entirely to a limited number of books bound by hand. If marbled paper is used, the same precautions as to grain direction and color fastness should be observed.

The most commonly used style of endpaper construction, at least in edition binding, consists of nothing more than folded sheets tipped to the front and back of the text block. This structure is not altogether unsatisfactory if the book is to receive careful and little use,

but it is entirely unsatisfactory for a book that is to be consulted frequently. Since the endpaper is attached to the text block only by a thin line of adhesive, it pulls loose easily leaving only a flimsy spine lining fabric made of crash or gauze holding the case to the book. There is no reinforcement of the joint; consequently, the board paper splits because of the constant bending as the book is opened and closed. These difficulties can be overcome to a certain extent by the use of a cloth joint. Occasionally the tipped-on endpapers are also sewn to the text block, as though they were additional sections. This however, just weakens them even further, because the sewing thread passes through only one layer of paper, resulting, in addition to the normal strain, in a cutting effect of the thread.

Cloth-jointed endpapers may have either concealed or exposed joints. With the concealed joint, the fold of the endpaper is reinforced by a strip of cloth which is attached on the side of the paper next to the text block and the board so that it extends about an inch onto the board paper, thus masking the cloth. The additional stiffness in the joint helps to retain its shape, but it also creates a pull on the first few leaves of the first section because it makes the cover more difficult to open.

Separate leaves of paper are used for the board paper and fly leaf in constructing the endpaper having an exposed joint. They are connected by means of a cloth strip which is visible in the joint. In edition binding, these endpapers are made on a stripping machine, and the reinforcing cloth is generally a thin, smoothly finished muslin. In library binding, on the other hand, where the visible cloth joint is used frequently in adhesive binding, the cloth joint usually consists of a strong, durable (cambric) linen. Cloth-jointed endpapers are attached to the text block in several ways. The simplest is to tip them on, which is a weak method. When the papers have a concealed joint, the folded sheet is tipped to the section and the reinforcement is folded around the endpaper and section. The cloth joint is sewn to the text block along with the section. Another method consists of sewing the cloth joint to the section. The cloth is then folded back and glued over the sewing. The endpaper is tipped on, and the cloth is carried over the endpaper and glued down. Unless the book paper is quite flexible, however, this technique will cause the end sections to open as units rather than as individual leaves.

During the first several centuries of the codex, endpapers consisted of little more than two or four leaves of vellum folded and sewn along with the sections of the book. When paper became the common material for book production, it then became necessary to reinforce the folds of the endpapers. A common type of endpaper, used in the first part of the 16th century, consisted of a fold of white paper employing a strip of vellum for reinforcement. The use of printer's waste for the fly leaves of endpapers was not uncommon during the 16th century.

The practice of reinforcing endpapers began to decline at the end of the 16th century, particularly in commercial binding, partly because there were more small books (where it was thought that reinforcement was not of great importance), and also because it became more and more difficult to obtain waste vellum in sufficient quantities, due to the increase production of books.

When bindings were to have plain white endpapers, it was a common practice to sew on four leaves at each end of the text block. The two outer leaves of each endpaper were often pasted together to create a stronger pastedown, while the two inner leaves were sometimes pasted together to create the "made" flyleaf, commonly associated with marbled or colored endpapers. The doubling of the board papers was done well before the coming of machine-made paper. This practice however, became more important when machine-made paper became prevalent, mainly because early machine-made paper tended to be relatively thin, and therefore weak. All of these techniques died out in the 1830s, after which time the more convenient procedure of making up the endpapers separately from the book became prevalent. Concurrently, it became the usual practice to simply tip the endpapers to the

sections instead of sewing them, not only in regular commercial binding but also even in the best leather work.

A widely used method of endpaper construction in the 19th century consisted of pasting a folded white to a folded colored sheet, which was then folded around the free colored sheet to make a waste sheet. A white flyleaf was then tipped on followed by the made endpaper. Another 19th century technique consisted of tipping a folded white sheet to the text block and inserting the white and colored made-up leaves inside up to the fold. This provided a waste sheet, a colored board paper, a "made" leaf which opened all the way back to the fold, and eliminated the drag of the previous endpaper, and the two flyleaves. A variation of this technique used today consists of pasting the colored and white sheets together, tipping a folded white sheet to the remaining white sheet, and then swinging one of the white sheets around the assembly to serve as a waste sheet.

Cloth-joined endpapers were used as early as the 1840s but were generally not sewn in until this century. When they were sewn, the usual method was to overcast them to the first and last sections before sewing the book. Inner joints of leather were used occasionally in Europe as long ago as the 17th century, especially in France, but it was not until the second half of the 18th century that they became relatively common in the best English morocco and Russia leather bindings. The joints of this period, few of which were sewn in, were frequently used with much wider turn-ins than would be considered appropriate today, and were usually heavily decorated with fillets and rolls, as well as small tools."

As we always say, 'the journey begins with the first step' and you never know just where information may lead you and how many steps you will take along the way. 📖

THE SUNSHINE CLUB:

By Jim Brogan

Sometimes people get a bit 'under the weather', certainly not by their own choice. I thought that it would be a good idea to bring the family of our subscribers a bit more in touch with each other so that friends may have the opportunity to stay in touch, especially during those times when a familiar face, or voice, or a pen may bring a bit of sunshine into the room. Three of our subscribers who would appreciate an extra bit of 'sunshine' are:

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1008 BOONE COURT
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Say hello, it only takes a minute. 📖

GET THE INK READY, START THE PRESSES:

By Jim Brogan

Next issue (publish date May 1, 2014):

- Famous Miniature Book Person, Louis Bondy, by Gail Curry
- Updated information about the 2014 MBS Conclave, Boston, MA
- Printing presses....
- The Joys of Book Collecting....
- Book Collecting, A- Z: 'Buying Books from Dealers and Auctions'
- A new miniature book, 'Welcome To Hell', by Bo Press, a miniature travel guide?
- Maybe a new miniature book, 'title to be announced', by Bo Press, written by Prue Batten
- A new miniature book, *Masters of Water-Colour Painting*, from Plum Park Press
- Another new title from Plum Park Press, *The Invisible Man* by H.G. Wells
- Hopefully, something by you

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

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.

The exhibit will be at the following locations:

University of Cincinnati
Cincinnati, Ohio (*through the end of March 2014*)

University of Alabama
Tuscaloosa, Alabama (*April and May 2014*)

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. Reservations after May 2014 are 'wide open'.

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

BOSTON, SIGHTS TO SEE

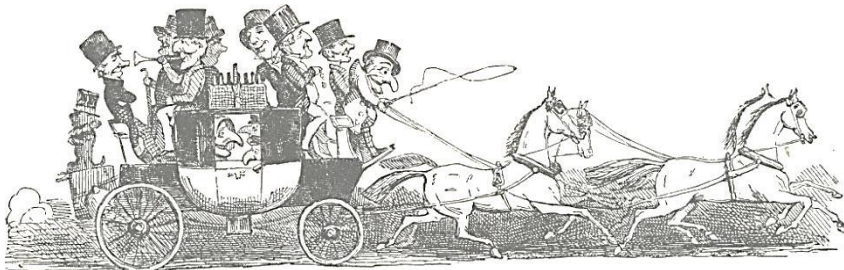
Reported by Jim Brogan

It is hard to imagine that the Boston MBS Conclave 2014 is but a few short five months away. There is no time like the present to begin your plans for what you may want to see while you are in 'Bean Town'. Certainly, the Conclave will keep you busy with the many activities that are planned; however, you will certainly want to plan on a few extra days for some sightseeing and treasure hunting. There is no end to the colleges, libraries, museums, and historical places of interest. I have been visiting Boston for so many years and I am not in a position to say 'I have seen it all'.

Let me just mention a few places that you may want to take a look at if possible, the 'must see - must do' on your list:

- 📖 The Freedom Trail, bring your walking shoes and water bottle
- 📖 Boston Public Gardens, should be in full bloom in August
- 📖 Quincy Market, sights for the eyes and food for the soul
- 📖 Fenway Park, this is where the 'Babe' started swinging his bat
- 📖 Museum of Science, great IMAX Theater
- 📖 Sam Adams Brewery, time for a cool one
- 📖 New England Aquarium, water everywhere
- 📖 Boston Harbor Islands, maybe a side trip to the Boston Lighthouse is for you
- 📖 Helicopter tours of the city and harbor, certainly a different perspective
- 📖 USS Constitution, George Washington got his money's worth when he ordered this ship, it is still in service
- 📖 Harvard Co-op, 'Macy's of Boston'
- 📖 Boston Ghost Tour
- 📖 Live like a 'local', ride the Boston Streetcars, the MBTA was formed from the MTA, who remembers the Kingston Trio song about the MTA?
- 📖 Plenty of picture taking opportunities, think about night pictures
- 📖 Book stores and coffee shops, A-Z, more than you can imagine

Well, the list can go on and on for sure. Log on and look at all of the options that you have. The Conclave hotel, 'The Taj Boston' is downtown, across the street from the Public Gardens. 📖



CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog 48, 101 items with color illustrations, organized by publisher within size, less than 1 ¼ tall and then up to 3 tall miniature books. Distributed via e-mail, hard copy available upon request. Karen has recently expanded her website to include 'previous catalogues' and 'special catalogues' with books listed by publisher and others by genre. Contact info: 702 Rosecrans Street, San Diego CA 92106-3013; phone 619.226.4441; Website: www.KarenNymanMiniatureBooks.com. E-mail: karennym2@cox.net

Bromer Booksellers, Catalogue E - 39, Holiday Catalogue, 32 items including 7 miniatures. Bromer's issues several catalogues both printed and electronic versions thru the year, best to get on the mailing list so you get the latest information as soon as it is released. The notes with this catalogue mention a small sign that is in their shop, "*Rare Books make Fine Gifts, Fine Books make Rare Gifts*", maybe it is time for a gift for yourself? Visit their website for all of the items in the inventory. Contact information: telephone: 617.247.2818, www.bromer.com

Oak Knoll Books, Catalogue 303, Miniature books from the Collection of Donn W. Sanford. Glossy cover, well printed, 132 pages, 305 miniature books offered. Contact information: 310 Delaware Street, New Castle, DE 19720, telephone 800.996.2556, Website: www.oakknoll.com
Rob is the 'in-house' miniature book subject matter expert.

These catalogues and the book sellers that offer them are wonderful friends and great resources, call or write for a copy and make a new friend. 📖

SOMETHING INTERESTING, SOMETHING DIFFERENT!

Information Sharing:

www.museumoflondon.org.uk (A lot of activities and information even if you are not in London)

www.edenworkshops.com (A treasure chest of information: classes tools, instructions, etc.)

<http://www.colum.edu/Academics/Interarts/index.php?site=CBPA> (Wished I lived a bit closer to Chicago, there is always something interesting going on here, exhibits, lectures, classes, etc)

<http://www.indiana.edu/~liblilly/exhibits.shtml> (Another place that is just a book lovers treasure chest, Bloomington is closer to NJ than Chicago but still more a 'one cup of coffee drive. However, the online exhibit site is just outstanding: take a look at '4000 Years of the Miniature Book', or 'Fore-Edge Painting', or 'Victorian Broadsides') excellent work, congratulations to the staff on reaching out to the customers)

Have some fun, a few clicks and you can take a look...📖

UPCOMING EVENTS:

Under the Covers: A Visual History of Decorated Endpapers, January 18th - May 28th, 2014,
Beinecke Rare book Library, Yale University, New Haven, Connecticut
Additional information: <http://beinecke.library.yale.edu/>

Taste and Technique in Book Collecting - Updated for the Digital Age, March 11th, 2014
seminar in the book-collecting series, Senate House, Malet Street, London, England
Additional information: <http://www.aba.org.uk>

33rd Annual Florida Antiquarian Book Fair, March 14th - 16th, 2014
St. Petersburg Coliseum, 535 Fourth Avenue North, St. Petersburg, FL
Additional information: <http://floridabooksellers.com/bookfair.php>

ABAA New York Antiquarian Book Fair, April 4th - 6th, 2014
Park Avenue Armory, 643 Park Ave., New York City
Additional information: <http://nyantiquarianbookfair.com/>

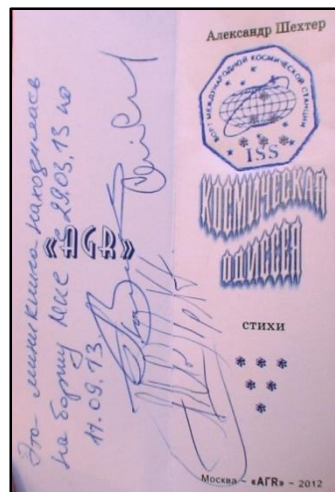
Shakespeare's Birthday Celebration, April 6th, 2014,
Folger Shakespeare Library, Washington, DC,
Not exactly a book event per say but should be a great time for all
Additional information: <http://www.folger.edu/Content/Whats-On/Shakespeares-Birthday>

PARTICULA OBSCURA, April 17th – May 24th,
Form+Content Gallery, Whitney Square Bldg. , 210 North 2nd Street, Suite 104, Minneapolis, MN,
A cryptic installation, in a solo exhibition by Jody Williams
Additional information: <http://www.formandcontent.org>

Miniature Book Society Grand Conclave, August 15th- 17th, Boston Massachusetts,
Additional information: Recently updated with expanded details: <http://www.mbs.org>

Take a day off, see what is going on and visit an event... 📖

Continued from page 28, Additional picture showing
the flight crew signatures from the book *The Space
Odyssey*, by Alexander Shekhter




PUBLICATIONS RECEIVED:

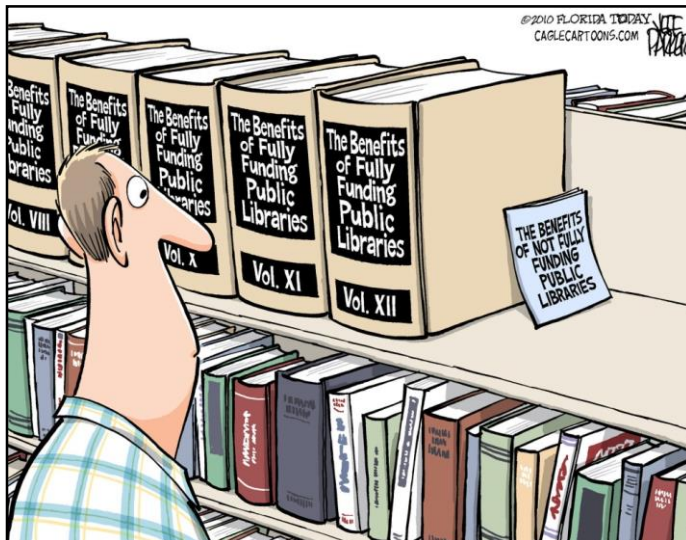
The Winter weather this year has been tough on those that have to shovel snow but then again a good read after some exercise is a good thing.

Das Miniaturbuch, a German language publication about collectors and miniature books. A well done publication on high quality paper with excellent color pictures, 32 pages.

Fine Books and Collections Magazine, Winter 2014, 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 as well as a great blog site, and an e-newsletter feature. Together the information provided is outstanding. The Winter 2014 issue has a major article about Sangorski & Sutcliffe, the London binders. Also included is the 'Annual Resource Guide as well as a timely article about the 'Collector and Bookseller: A Vanishing Relationship'. Additional information: <http://www.finebooksmagazine.com> another joy to investigate from your chair. A banquet for the bibliophile! □

Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: Rebecca@finebooksmagazine.com, www.finebooksmagazine.com

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Courtesy Cagle Cartoons

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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, MAR.'85, JUN.'85, FEB.'86, MAR '88 and #36, #45, #60, #63, #65, and #69, for a special indexing project, 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): *DOT* also *DAISY PART I*, as my copy has damage to one page of text, also, 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*, 'miniature scroll' with decorative wrapper and tie ribbon, 1 15/16" x 6'.
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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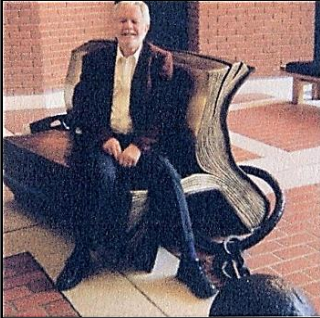


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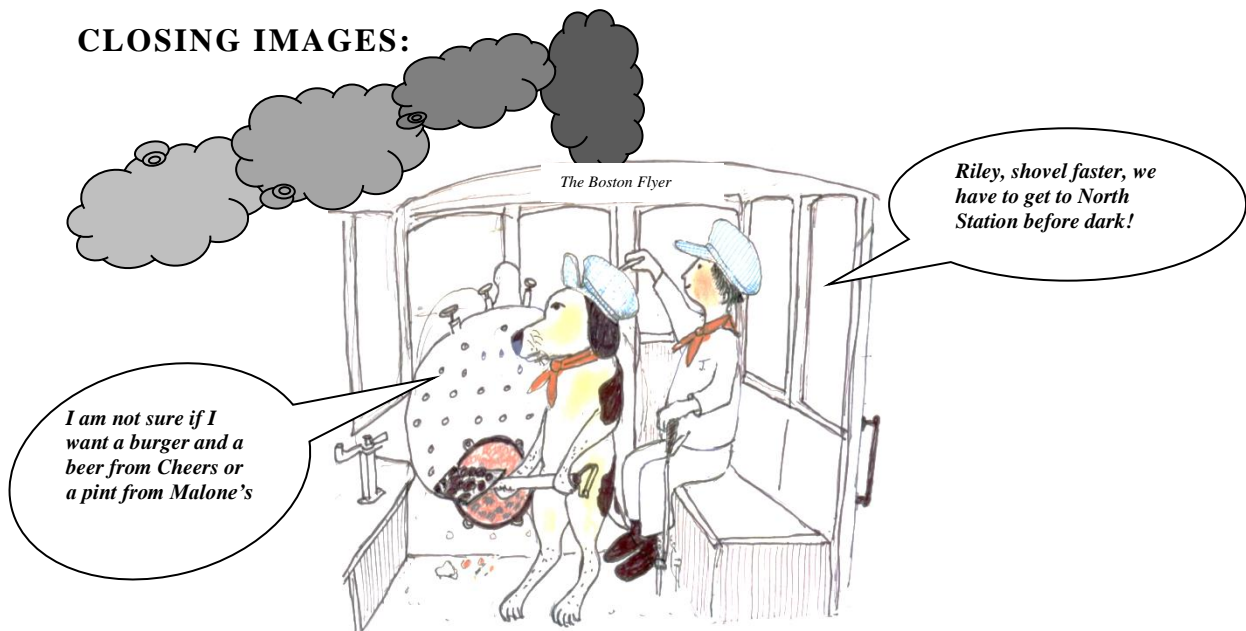
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