

THE MICROBIBLIOPHILE ©

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXIV, Number 1, Issue 193 January, 2015

*Our thoughts of today will germinate into
bouquets of fresh spring ideas*

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One Saturday Morning', anonymous

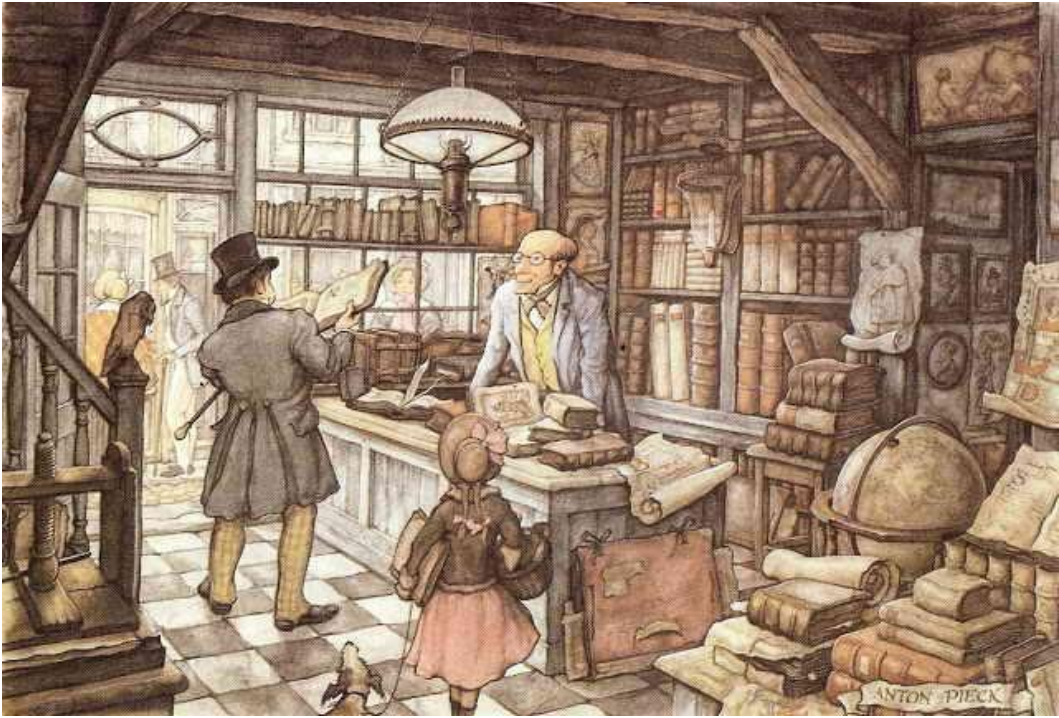


Image courtesy of www.iamachild.com by Anton Pieck

Hello, my name is Sanne, I am 11 years old, almost 12 and live on a dairy farm outside of Amsterdam with my family. Once a month I come to town with my mother to buy things, we do not have on the farm. My dog's name is 'Ruben', like the artist. Mother lets me visit some of the shops by myself, well almost alone, Ruben is always with me. My favorite shop is Mr. Biejers' bookshop on Agatha Dekenstraat a few doors down from the apothecary. My favorite books are miniature books because I can fit them in my pocket and there are so many different books many with wonderful stories and others with beautiful pictures. Mr. Biejers always has some special books set aside for me to select. I have 21 miniature books. There is going to be miniature book conclave this summer, Mother promised to take me to visit. Mr. Biejers knows some of the special collectors and dealers that will be attending.

"I wish this man would make up his mind and buy either the book or something. I am tired of waiting. He keeps asking Mr. Biejers about something called a watermark, whatever that is. I told Mother that I would not be too long and I am already late. I wanted to buy a new miniature for my collection and ask Mr. Biejers if he has any information about the Conclave."

"Mr. Biejers' parrot knows the names of all of the countries on the big globe. Mr. Biejers just spins the globe and points to a country and 'Poly de papegaai' will tell you the name of the country. Can you believe that? Mr. Biejers likes to tell the story of how he bought the bird from a sailor from some far away country."

"Sanne, how are you this morning, I will be with you in a moment. I have a special book set aside for you".

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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

Sherry Mayo, Publisher **James M. Brogan**, Editor

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Greetings from the Squeaky Roll Top Desk:

We seem to just get the holiday wrapping paper picked up and the annual deluge of seed catalogs begins to stuff the mailbox and pile up on the ottoman, waiting for the dogs to topple everything over. Life goes on, for sure and I welcome the the new year and I wish everyone the best for the ‘first day of the rest of your life’.

2015 should be an exciting time for all of the readers of and the editor of *The Microbibliophile*. In addition to our regular features and activities, I am adding two new features, which I hope, will bring a lot of reading enjoyment and opportunity for participation. First, I am adding an ‘antiquarian book review’ to each issue. Second, a review of a ‘different/unique format’ book will also be included in each issue. I welcome your participation in the selection of the offerings as well as the actual writing of the reviews if you so choose. Next, Michael Garbett, a subscriber and book dealer from England will contribute some recap information about the business of miniature books from his part of the world from time to time. The ‘Great Miniature Book Bibliographic Database’ is a long-term project to document and electronically publish all there is to be said about published miniature books. Another project that needs ‘doing’ and is making some headway is the nurturing and recruitment of new miniature bibliophiles. Over the past few years, I have written a few articles about this. Well as the saying goes, ‘you never know you are getting old if you keep busy’. Stay tuned for sure.

There are nine miniature books reviewed this month, some are short and sweet and some require at least a few hours to read through. Included in the review list are with two books by Plum Park Press, two by Bo Press Miniature Books and three books from a publisher new to *The Microbibliophile*, Green Chair Press that is the work of Susan Angebrannt. Additionally, *Book People*, the second miniature book published by Todd Sommerfeld, is reviewed and number nine is a miniature cookbook. The ‘Famous Miniature Book Person’ article for this issue is E. Helene Sherman, one of the fore-most artists who specialized in calligraphy and book illumination.

The more eyes, ears, and pens we have, the more *The Microbibliophile* becomes your publication. Think about what you may want to say, ‘open a new file’ on your PC and click away. It takes some coaxing to get people in the writing mode, but once they start, they always say they had a good time doing it. What could be easier than using the tools we have today such as email, ‘cut and paste’, and spell checker.

Please share *The Microbibliophile* with a friend and your librarian, if they like what we offer, I can send them a sample issue as well as a subscription form.

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 that extra sparkle when I open the little brass door of Box 5453, and find your article. Actually electronic docs are easier to handle but whatever is best for you is fine with me. Thank you for the opportunity to bring *The Microbibliophile* into your life. The cold winter days will soon begin to lengthen and sunshine will again fill the windows of life for you. 📖

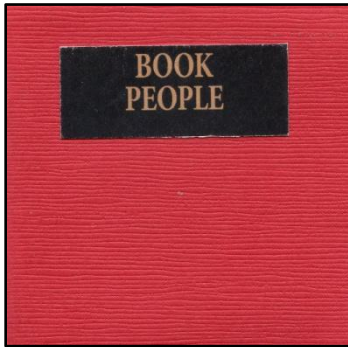


FOOD FOR THOUGHT:

“Without a library the richest city is poor”

Alex Dreier, (1916 – 2000)

MINIATURE BOOK REVIEWS and CRITICISM:



Book People by Todd Sommerfeld, the second book published by Todd, his press name is Booksby Press. “Book people are just nice”, a quote from a friend of the author. *Book People* is the author’s observations and documentation of a written history of his conversations emanating from three different book purchases he recently made. One of the purchased books contained a short note from a famous publisher to an equally famous collector. Todd being a person who reflects on the provenance of his books as an attribute almost as important as the actual books themselves began to think of the ‘written history’ such as the short note in his book that we could all miss with our use of email and messaging.

Book People documents the collected correspondence between Todd and the three dealers from whom he purchased some books. The first ‘history’ talks about his purchasing of some ‘Little Leather Library’ volumes. As the original conversation was initiated one question, leads to another and a very good exchange of information takes place for both the buyer and the seller. Comparisons of notes and pictures of different volumes are exchanged and the nice people are off and running with new ideas. The second encounter describes how a single book reference developed into a long shopping list of miniature books to be purchased and the ‘deal’ that was struck between the buyer and the seller to create a bit of a ‘purchase plan’ to pay for the books over time. Again, ‘book people are nice people’. The third ‘history lesson’ again talks about meeting a new seller, buying a small lot of miniatures and the sharing of ideas about miniatures and the types of miniatures collected.

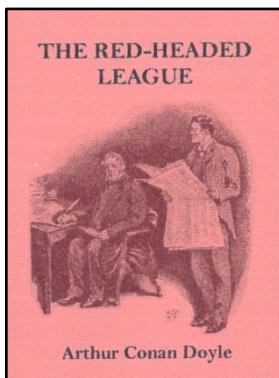
The message is certainly consistent, open a new door and see what is in the next room; you may never have to look back with all of the new people, ideas, and thoughts that you are introduced to, not to mention the nice people as well.

Book People is a short volume, with 35 number pages, set in a red paper binder with a title label affixed on the front cover. The text pages are a pink paper with a red font, the type was set by Mary Ann Brej, in 6 and 7 point Palatino Linotype. The book is $2\frac{3}{4}$ " x $2\frac{3}{4}$ " and is quite distinctive in its red and pink format. The colophon explains the font details as well as the fact that there are 150 numbered copies and 20 lettered copies in the edition, all signed by the author. Tucked into a small compartment of the rear cover is a micro-miniature 1" x 1" titled, *What's In A Name*. This little tome explains the press name ‘Booksby’, which is pronounced ‘Books Bee’. Since all great estates have names to reflect on their owners Todd thought that his estate should also have a name, what else to call a place where all of the walls are covered with books, hence the name ‘Booksby Press’. A great start to a long run for a new publisher. Copies are available directly from Booksby Press, \$5.00.

I mentioned in my opening that *Book People* was the second book from Todd Sommerfeld's press. His first book was titled *Books By Bibliography*, done in an edition of 150 copies, and was supplied as a keepsake for all of the attendees of the 2014 MBS Conclave, in Boston. This volume was 2 ³/₄" x 2 ³/₄", done with a rick purple paper cover, and discusses several different miniature book bibliographies that have been printed over many years. More information about both books is available at the www.booksbypress.com.

As a little added enhancement to the process is a short quiz, written by Todd about 'book people'. Check page 19 of this issue for the quiz and your chance to win a free copy of *Book People*. Another nice feature about book people, they are always 'giving'. 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Oh, 44129
E-mail: Contratodd@gmail.com or www.booksbypress.com



Cover illustration showing Spaulding telling Wilson about the job opening at the Red-Headed League

The Red-Headed League, by Arthur Conan Doyle, published by Plum Park Press. It is one of the 56 Sherlock Holmes short stories written by Sir Arthur Conan Doyle, it first appeared in 'The Strand Magazine' in August 1891, with illustrations by Sidney Paget. Conan Doyle ranked *The Red-Headed League* second in his list of his twelve favorite Holmes stories.

The story is set in the late 19th century with a London pawnbroker named Jabez Wilson coming to the office of Sherlock Holmes and Watson. Wilson explains to them that his young assistant, Vincent Spaulding, some weeks ago had shown him and urged him to respond to a want-ad offering work to only 'red-headed male' applicants.

The next morning, Wilson had

waited in a long line of fellow redheaded men, was interviewed, and was the only applicant hired. He was been well paid for several weeks of doing obviously useless clerical busywork in a lonely office. The day work schedule was fine since most of his pawnshop business was transacted in the evenings. Finally, one morning a sign on the locked office door inexplicably announces 'THE RED-HEADED LEAGUE IS DISSOLVED'.

After Wilson leaves, having given the detective a description of Spaulding, the detective decides to see Spaulding, whom he notices has dirty trouser knees. Holmes in all of his great detective wisdom and intuition then taps on the pavement in front of the pawnbroker's shop. He notices there is a hollow sound. He adds that to Spaulding's dirty knees and begins to add up the details; dirty knees, hollow sounds, a bank next door, etc. etc. 'They must be digging a tunnel into the bank'. He calls Inspector Jones and Mr. Merryweather of the bank.

The four hide themselves in the bank vault and confront the thieves when they show up. They are John Clay, who has a long history of criminal activity already, and his helper Archie. Under the aliases of Spaulding and Ross, they had contrived the 'Red-Headed League' rigmorole to keep



Paget's illustration of Wilson explaining the story to Homes and Watson

Wilson out of his shop while they dug in the basement, in order to break into the bank vault. Back at 221B Baker Street, Holmes explains to Watson how he solved the case, ‘elementary’.

Another great thriller from Arthur Conan Doyle, I can only imagine the suspense on the faces of the magazine readers so many years ago.

The book is a hardbound book covered in a dark red buckram cloth with color-coordinated end papers. The physical dimensions of the book are 2 ¹³/₁₆" x 2 ⁵/₁₆" with 140 numbered pages. It was created as a ‘companion’ to the earlier Plum Park Press edition, *The Scandal in Bohemia*, also written by Doyle and first published in ‘The Strand Magazine’, reviewed in the May 2013 issue of *The Microbibliophile*. Included is a dark pink glossy dust jacket showing on the front cover, an illustration created by Sydney Paget for the original publication, in ‘The Strand Magazine’. The rear cover shows an engraving of Arthur Conan Doyle. The title is also printed on the spine of the dust jacket as well. Within the text pages, eight original Paget illustrations are included.

The Red-Headed League by Plum Park Press is another excellent presentation of a miniature version of a classic story. My compliments to Tony Firman. The edition is limited to 20 copies, each numbered and signed by the publisher. The price of the volume is \$40 plus shipping and is available directly from the publisher. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052

E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

Woodworking Joints, Volume 1, written by William Fairham, in 1920 remains an extremely useful reference to this day. Plum Park Press has published a miniature version of this wonderful woodworker’s ‘hand tool reference bible’. The original was published as a single volume but the



miniature by Plum Park Press will be done in two volumes and will be unabridged complete with over 400 illustrations. The second volume will be published in March of 2015 and will include a miniature miter box ‘book-stand’ for those who have purchased both Volume 1 and Volume 2.

The book contains 260 numbered pages and is bound with a cloth binding affixed to a thin, approximately ³/₁₆" solid wood cover made of oak on both the front and rear side. The wood is finely sanded and shaped to accommodate

‘opening the volume’ for reading. There is also a spine label with the title and author’s name. Volume 2 will be bound with a mahogany wood.

The contents of this little gem include the following sections: ‘The Glued Joint’, ‘The Halved Joint’, ‘The Bridle Joint’, ‘The Tongue and Grooved Joint’, ‘The Mortise and Tenon Joint’, and ‘The Dowelling Joint’. This may not seem like a large number of applications but every serious woodworker knows that there are many variations of joints within these broad families. The illustrations are clear and easy to follow with the descriptions, advantages, and benefits of each.

The gatefold in the center of the book shows excellent color images of popular wood species used in furniture making.

The book measures 2 ³/₈" x 2 ¹/₁₆". The endpapers show illustrations from 'The Woodworker', ca. 1927. The front endpaper illustration is of two old oak chests and the rear illustration shows a finely detailed stairway wrapping around an 'entrance foyer'. The typeface is a Garamond No. 2, 7/8 pt. that yields a very readable book. The edition is limited to 20 copies; each is signed and numbered by the publisher. The books will be at home in the library or the workshop, the only thing missing is a bit of sawdust to add that special patina that makes woodworkers feel more comfortable. The volume is priced at \$50, and can be ordered from the publisher. 📖

Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052

E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com



In The Bleak Midwinter, by Christina Rossetti (1830 – 1894), in 1872, and published posthumously in 1904. Currently, published as a miniature by Bo Press Miniature Books.

Unfortunately, I was not able to include this miniature in our November/December issue but now you have it. The poem was originally written at the request of 'Scribner's Magazine' for a 'Christmas poem'. The poem became a carol after it appeared in The English Hymnal in 1906

with a musical setting by Gustav Holst. Although Rossetti's popularity during her lifetime did not approach that of Elizabeth Barrett Browning, her standing remained strong even after her death.

Verses 1 – 3

*In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter
Long ago.*

*Our God, Heaven cannot hold Him
Nor earth sustain;
Heaven and earth shall flee away
When He comes to reign:
In the bleak mid-winter
A stable-place sufficed
The Lord God Almighty,
Jesus Christ.*

*Enough for Him, whom cherubim
Worship night and day,
A breastful of milk,
And a mangerful of hay;
Enough for Him, whom angels
Fall down before,
The ox and ass and camel
Which adore*

Verses 4 – 5

*Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air -
But only His mother
In her maiden bliss
Worshipped the Beloved
With a kiss.*

*What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a wise man
I would do my part;
Yet what I can, I give Him -
Give my heart.*

The verses are set on a stark white paper, which reinforces the tone of a bleak winter. The closing line appears next to a page that is illustrated image of blue sky and the rays of sunlight crossing the page. *In The Bleak Midwinter* is bound with boards covered in a white paper and a dust jacket with the title on the front cover and the illustration of the bright sun on the rear cover. There are 36 unnumbered pages. The book is available in two physical sizes, (miniature) 1 ¹⁵/₁₆" x 2" and (micro-miniature) ³/₄" x 1 ¹/₁₆", both are \$36 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 Duchess of Malfi, written by John Webster, in 1612, published by Bo Press Miniature Books as a miniature book in 2014. *The Duchess of Malfi* is a classic macabre and tragic play. It was first performed privately at the Blackfriars Theatre and then at the The Globe, in 1613–14. Contemporary audience loved this type of play as it highlighted what was good and what was evil. Jacobean drama continued the trend of stage violence and horror set by Elizabethan tragedies. The play is loosely based on events that occurred between about 1508 and 1513. It is considered to be the ‘finest and darkest flower of Jacobean drama’. The Duchess was Giovanna d’Aragona whose father, Enrico d’Aragona, Marquis of Gerace, thr illegitimate son of Ferdinand I of Naples.



The main themes of the play are corruption, misuse of power, revenge, deception, and the consequences of their assertion of authority. The play begins as a love

story, with a Duchess who has inherited her position through marriage. After her husband dies, she becomes involved with her steward, Antonio. She secretly marries Antonio against the designs of her brothers; the Cardinal and Ferdinand, who are both wickedly corrupt and adamant that their sister remain a widow. No doubt, there are financial implications. Her secret marriage, beneath her class, surfaces with no less than three children born to this union. The two brothers try to extract their revenge, destroying themselves in the process. The complexity of the characters plus Webster’s poetic language, ensure that the play is often considered among the greatest tragedies of English renaissance drama.

The text of the 188-page miniature, 2 ³/₄" x 2 ¹/₈", is printed on white paper, the page numbers are printed in a ‘rust’ color. The book is bound with a very decorative black and yellow Lokta print design on the front and rear covers. The spine is done with black leather and four ‘hinge straps’ extending on to the covers to emulate a 16th century binding style. The title label is attached to the spine. The endpapers provide another surprise; the front papers are a representation of a 17th century Italian baldrick, the rear papers are an illustration of a 16th century embroidered English bookbinding. A job well done with meticulous attention to detail and quality throughout. Presented as in open edition, each signed and numbered, \$55 plus shipping, contact Pat Sweet for availability. 📖

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 Bite – Sized Book of Bites-Sized Recipes, published by Catherine Murray.

We have not seen a miniature cookbook in a long time and this one arrived just in time for some special recipes that could fill your kitchen and house with those exotic smells that are so captivating.

Bite-Sized has an interesting story that goes with the book or I should say how the book came to be a book. Catherine Murray, the publisher/author says that she has been cooking since she was ten and

used to think up receipts before falling to sleep each night as a child. After working in a restaurant for several years, she moved to photography and the idea for a ‘small cookbook’ seems to stick with her. We all know that publishing a small book is no small feat particularly when you decide to be honest and do the financial planning required to execute the idea. Enter KICKSTARTER. Kickstarter is a ‘company’ that is dedicated to bringing your project to life. The unique feature within the process is the idea person (you) is in charge of the idea and then works through Kickstarter to ‘get things together’ and request pledges from individuals to support the development of the project/project. Sound like a dream, well since 2009 they have successfully facilitated more than 75,000 projects, received pledges of more than \$1.45 billion from more than 7.6 million people. Visit the site www.kickstarter.com for more of the logistics, specifics, and special stories.

Bite-Sized is a small cookbook, approximately 1 3/4" x 1 1/2" with 54 pages and 20 recipes each well documented in text along with a photo of the finished food. The book is printed on a high gloss paper and is sold with a ‘flexible magnifier sheet’ that can be used to help read the text, which is certainly a small font. If you are one of those folks who likes to use a computer or other digital device in your kitchen a digital copy of the book is also supplied with each purchase. The cover of the book is a heavy weight brown ‘kraft like’ paper with a letterpress image of a whisk dripping with melted chocolate. That alone should be enough to get you thinking about the book.

The recipes are ‘kid-friendly’ and easy to make for sure. They are cute, clever, tiny foods that taste good and are fun to eat, small enough that calorie counters ‘need not apply’. ‘Dainty tea and biscotti’ are you kidding me? How about ‘Matchstick S’mores, this is special, “let’s eat”’.

If you would like to follow the whole Kickstarter process for the creation of the book, you can do so at the website address: <https://www.kickstarter.com/projects/photokitchen/the-bite-sized-book-of-bite-sized-recipes>. The site talks about the process and steps taken to create the book via the pledge process. To see how the actual printing of the text and cover was executed you can review the details at this site: <http://photokitchen.net/category/mini-cookbook>. The photo kitchen site provides you with a very good look at the workings of the letterpress printing company, ‘Igloo Letterpress’. There is also a link to the site that where you can actually order ‘Bite-sized’; <https://www.etsy.com/shop/photokitchen>. This is certainly a journey with web sites and ‘clicking’ but we are in the digital age, social media is here to stay. Remember who would have ever believed you could sell ‘bottled water 20 years ago, not me. 📖



Front cover



Rear cover

‘Haiku, and Two Matchboxes plus One’, published by Green Chair Press. Welcome to some of the books by Green Chair Press, this review will be somewhat different from our regular review format; in the I will provide you with an introduction to the publisher as well as provide a short review of three of the books that were created by Susan Angebrannt. Susan operates her press in Santa Fe, NM where she creates a combination of miniatures and artist’s books, bookmaking kits; letterpress printed calendars, and cards, as well as other ephemera. According to her web site, she combines her love of type, poetry, and old cranky machines to make prints, fine press books, and ephemera. She uses a 1890s Chandler and Price platen press, printing from handset type and photopolymer plates. Susan took her first binding course in 1999, at the San Francisco Center for the Book, and fell in love with the handwork. Her formal training is in computer programming, and it was such a pleasure to be away from the keyboard. She bought her press in 2000 and has been printing books, mostly of poetry enhanced with pop-ups and other structural elements, since then. According to Susan, “I have been making and selling books full time since 2010. Then in the fall of 2013, I started making books that fit in matchboxes. I originally thought that small size would be a good way to use up all the smallish scraps I had been saving in an increasingly overflowing box, but they have turned out to be an excellent vehicle for working out the many book ideas I have collected over the years.”

Susan’s work has been exhibited in Santa Fe and the San Francisco Bay Area, and it is in collections all over the US, including Harvard’s Lamont Library, Yale’s Beinecke Library, the Jaffe Collection, Stanford University, and Scripps College.

The selection of a press name is always an interesting topic. Green Chair Press is no exception and rather than paraphrase the story I will just quote the story from the website. “Selecting a name for my press didn’t come easily. I toyed with lots of words having to do with books or printing, but did not think any of them fit me. Sitting at my computer one day, I found myself staring at one of my most prized possessions, my green overstuffed leather chair. “That’s the name!” I thought. My chair was one of my first large (expensive) purchases as an adult. I fell in love with it in the showroom of a store in San Francisco. It was handmade in France, and I waited almost 2 years to get it. I first had to wait until the artisan chair maker had enough orders to fill a barrel to ship to the US. The first time they sent the wrong color. So then, I had to wait all over again. Finally, it arrived and I carefully positioned it in my living room and sat down. To my dismay I realized that the seat was too long for my short legs (even people over 6’ find it too long!). Then my rear end started to slip on the leather and I slid slowly out of the chair! For a time I suffered through the uncomfortable ergonomics. But I’ve long since given up, and just consider it a piece of much loved living room art.”

I initially met Susan at the ‘Book Fest’ that was hosted by Oak Knoll Books, in Delaware, this past October. Everyone at the exhibition had large format books and prints and Susan was the only exhibitor of miniatures so naturally I introduced myself and began to look at all of the books she had on display. I was immediately drawn to the ‘matchbox’ books on the table. Susan certainly has a wide variety of titles available in the small matchbox format, 21 in all. The tiny books are 1 3/8" x 2" and contained within handmade matchboxes, each completed with matching papers and a decorative ‘pull ribbon’ to remove the book from the box.



Unfolded pages of 'Catku'

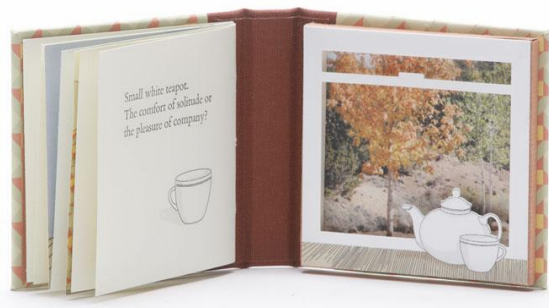
Catku is a short story that features the antics of her cat by the name of Leila. Naturally, the cover has an illustration of the black cat sitting in a box playing with a ball of twine. The matchbox is a pale blue color and the actual book has a muted pale yellow cover. All of the illustrations on each of the 14 un-numbered accordion folded pages as well as the covers are the work of the publisher. The pages are printed on both sides and include two haiku (*A Japanese lyric verse form having three unrhymed lines*) by the 18th century Japanese poet, Issa. This book is digitally printed using a Bembo 10 pt. type. A short but very complete package of form and subject. Books of this type could be another collecting genre. The price is \$24, shipping included, it is an open edition.



Pride and Prejudice, a miniature version much abridged, is another one of the 21 different matchbox books that Susan has created in this miniature 1 3/8" x 2" format, the actual matchbox is about 2 1/4" tall. The matchbox and book cover are a made with a pale ivory color paper and show the title with a contrasting purple font. The cover of the matchbox spine also is printed with the book title. The abbreviated story of the Bennet family and their famous daughters is told on 20 un-numbered pages. The text is lavishly illustrated with illustrations on each page, in fact the

illustrations can almost tell the story without the text. The illustrations are for the most part those of Hugh Thompson used in the 1894 version of this famous Jane Austen classic. The digital printing of the illustrations with a bit of background color and detail added are well done. The price is \$24, shipping included, it is an open edition.

One More Blanket on the Bed: Fall, published in 2012 is a sewn single section book, which is 3" x 3" and presented with a study slipcase. The text paper is a Mohawk Superfine and the font utilized is Bembo, 12 pt. The illustrations are digitally printed the text is letterpress created from handset type. There are 14 un-numbered pages. The book ends with a very interesting 'shadowbox' outlining the view of a maple tree in fall colors from



The 'shadow box' on the inside of the rear cover

the frame of a window. This book is one of four about the seasons with the same structure: an illustrated text with Susan's haiku and then a final surprise maybe a pop-up, shadowbox, etc.). Another well done miniature for your collection, an edition of 20, \$56. 📖

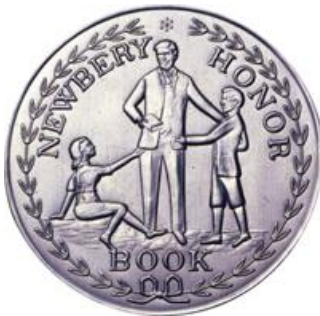
Editor's Note: I am glad that one Sunday in October day was the perfect weather day for a drive to attend the Book Fest. If I had not attended the show, I would not have had the opportunity to meet Susan and be introduced to her work. I encourage you to take some time and visit Susan's website both for the many different books she has created as well as the lively blog that she hosts about books.

Contact information: Susan Angebrannt, Green Chair Press, 369 Hadisway Ave., Santa Fe, NM 87501
E-mail: books@greenchairpress.com or <http://www.greenchairpress.com/>

AWARDS AND RECOGNITION, The Caldecott Medal and the Newbery Medal:

Have you ever looked at a children's book and seen the shiny foil seal that can be affixed to the cover? Two very important medals are awarded to the authors and illustrators of children's books to recognize the excellence of their work. I first became aware of these special awards when I began to buy books for my children many years ago. Now, as I am buying books for their children, I have become re-acquainted with the awards and what they represent.


The Newbery and the Caldecott Medal are considered the two most prestigious awards for children's literature in the United States. The John Newbery Medal is awarded each year by the Association for Library Service to Children, a division of the American Library Association (ALA). The award is presented to the author of "the most distinguished contribution to American literature for children." Named for John Newbery, an 18th-century English publisher, the Newbery was proposed by Frederic G. Melcher in 1921, making it the first children's book award in the world. Recognizing that illustrators and artists of children's books provided an equally important contribution to children's books Melcher suggested in 1937 the establishment of a second annual medal. This medal is awarded to the artist who had created the most distinguished picture book of the year and named in honor of the nineteenth-century English illustrator Randolph J. Caldecott, The Caldecott Medal. There are similar awards presented in the United Kingdom: the Carnegie Medal, Guardian Award, and the Kate Greenway Medal.



The website <http://www.ala.org/alsc/awardsgrants> is a very robust and informative source of information about the awards and the many recipients over the years.

The Newbery Award was created in the memory of John Newbery (1713 – 1767), a London book publisher, one of the first to publish children’s books, including *A Little Pretty Pocket-Book* and *Little Goody Two-Shoes*. In 1781, his firm published the first collection of nursery rhymes associated with Mother Goose. Newbery made it a priority to create books specifically for children. At that time, books were not being published with children as the main audience. The medal was designed by Rene Paul Chambellan and depicts an author giving his work (a book) to a boy and a girl to read.

Randolph Caldecott was one of a group of three influential children’s illustrators working in England in the 19th century. The other two illustrators were Kate Greenaway and Walter Crane. His illustrations for children were unique to their time in both their humor, and their ability to create a sense of movement, vitality, and action that complemented the stories they accompanied. The illustration on the Caldecott Medal, which is taken from Caldecott’s illustrations for "The Diverting Story of John Gilpin," is a perfect example of the humor, vitality, and sense of movement found in Caldecott’s work. The illustration shows John Gilpin astride a runaway horse, accompanied by squawking geese, braying dogs, and startled onlookers.


Sometimes we may lose sight of the fact that children are our ultimate customers. They are the next generation of bibliophiles and as such, it is important to nurture and facilitate their interests in books. I do not think a miniature book has ever been awarded either of these prestigious awards. Maybe one is on the drawing board somewhere today. 

TERMS and DEFINITIONS:

ACROSTIC: An acrostic is a poem or other form of writing in which the first letter, syllable, or word of each line, paragraph, or other recurring relationship in the text is used to represent or spell out a word or message. A relatively simple acrostic may spell out the letters of the alphabet in order; such an acrostic may be called an ‘alphabetical acrostic’ or an Abecedarius. An Abecedarius is an acrostic in which the first letter of every word, strophe, or verse follows the order of the alphabet. Abecedarius is also a generic term for an alphabet book, which dates back to biblical writings. These are great examples of learning books for children.

Example – An acrostic poem using the beginning of lines

A n acrostic poem
C reates a challenge
R andom words on a theme
O r whole sentences that rhyme
S elect your words carefully
T o form a word from the ‘top to the bottom’
I s the aim of this writing style
C hoose a word , then go!

The choice is yours, first letters, last letters, or anything in between. Try it and write one about miniature books or book collecting, send it PO Box 5453 and share it with everyone. 

GIRDLE BOOKS: Mobil Devices, ca. 14th Century

Girdle books in what appears to be a strange book format combine in one ingenious design and a handy way to have a book ready for use, to store it and to protect it. To that end the basic concepts and development underlying the medieval girdle book are not too far removed from current devices we carry with us, i.e. e-book readers, cell devices, pilots, and laptops. Though the girdle book is practically unknown today, not even a common discussion item per se, the principles that lead to its development are very contemporary; making the books not as alien as they may seem to be.

What Are Girdle Books? Girdle books were small portable books worn by medieval European monks, clergymen, and aristocratic nobles, between the 13th and 16th centuries. They consisted of a book whose leather binding continued loose below the cover of the book in a long tapered tail with a large knot at the end, which could be tucked into one's girdle or belt. The knot was usually strips of leather woven together for durability. Some were more miniature than others were but the main purpose was portability. The book hung upside down and backwards so that when swung upwards it was ready for reading. The books were normally religious: a cleric's daily Office, or for laypersons (especially women) a *Book of Hours*. One of the best-known texts to become a girdle book is Boethius's *Consolation of Philosophy*, although it is the only surviving philosophical/theological girdle book. A book secured on the girdle belt served both the utilitarian function of enabling hands-free carrying and protecting valuable books from theft and the elements. It also made a visible statement of social position wealth and learning (or at least literacy). Girdle books also appeared to be a fashionable accessory for laywomen, adding to the decorative efforts already invested in the creation of a girdle belt. Artistic depictions of the girdle book confirm their popularity as an accessory. Girdle books first appeared in the late 13th century and gained popularity through the 15th sometimes becoming ostentatious jewel-encrusted presentation books and falling out of favor late in the 16th century, when printed books had become much more common. Another possible reason for their decline was the relatively small number of specialized girdle-protected texts becoming outdated with little need to replace them. In an environment of increasingly affordability where printing it was simpler to replicate texts than spend time preserving individual manuscripts. The intricately constructed girdle bindings were simply impractical after a certain point.



'Medieval pilgrim' with a 'girdle book' tucked under his waist belt; www.gutenberg.org/images

What Does A Girdle Book Look Like? Girdle books were a variant on other forms of medieval bookbinding in which the leather or cloth continued loose beyond the edges of the hard cover. Especially for small personal books like the *Book of Hours*, the leather often extended sideways, which gave extra protection for the book when not in use - the loose edges could

be wrapped round, and often buckles or laces enabled the book to be securely closed. In addition, when reading, the book could be held from outside the cover, so that the clean inside surface of the leather, rather than the thumbs

of the reader, touched the pages.

This stopped the pages from acquiring the dirty patches in the lower margins that many medieval books have. Sometimes the girdle book had a hook or small rings that fastened to the belt or a chain. Some variations over time became more of an adorned accessory than a utilitarian design. Many girdle books were unadorned;



Image showing leather binding with closure straps, metal clasps, and 'Turk's Head knot'; www.digitalgallery.nypl.org

however, there are also many that have brass corner pieces, carvings, awl punctures, artisan clasps, and possibly a family crest or other mark on the front. Given the security afforded by carrying the book around, it was less risky to add decoration and gilding to a book less easily stolen than a shelved manuscript.

Do Girdle Books Exist Today? Given that girdle books were designed to be carried with their owners and for the most part exposed to daily wear and weather few have survived through the centuries. However, there are a few girdle books available, for the most part in museums. Today, there are only 25 medieval girdle books in existence, not counting any surviving metal girdle books intended as fashion accessories. According to the research documented in the book *The Archaeology of Medieval Bookbinding*, by J. A. Szirmai, the following summarizes the 25 books:

- 2 have a pouch with loose ends
- 2 are bound in luxurious velvet
- 3 have hinged brass hooks
- 4 are legal texts
- 5 contain printed texts
- 7 are bound in leather with simple blind-tooled decoration
- 7 contain paper manuscripts
- 9 have a secondary covering (these may have had their girdle book over covers added)
- 11 contain parchment manuscripts
- 14 are bound in plain leather
- 14 have only a primary covering (these were all originally bound as girdle books)
 - The majority are small religious texts (such as *Books of Hours* or a cleric's Daily Office)
 - The majority have a Turk's Head knot rather than a 'hook'

In the United States the Newberry Library, the New York Public Library and Yale University each own one example, the others are in Europe, mainly in Germany where there are at least 11 examples. Others are in Poland (1), Austria (1), Estonia (1), Sweden (1 or 2), Denmark (2), England (1 or 2), and The Netherlands (1).

Who Used Girdle Books? European travelers used girdle books: clergy, missionaries, pilgrims, or traveling merchants. Pilgrimages were very popular in Europe prior to the Reformation; for example, John Man states that the German city of Aachen received 10,000 pilgrims a day during the 1432 pilgrimage to its cathedral, where a collection of religious relics was displayed outside on a wooden stage for 2 weeks every 7 years. Based on existing books and representations in art, girdle books were primarily used in Germany, and to a lesser extent in France, Spain, Italy, England, and Scandinavia. The style of metal girdle book described by The British Museum was fashionable for women in English courts around 1530–1560.

Additional Information? Girdle books are certainly a great example of how a simple solution to an everyday problem has evolved over the years. More information can be investigated at the following references:

<http://brbl-archive.library.yale.edu/exhibitions/golittlebook/index.html>

<http://www.newberry.org/manuscripts-and-archives>


<http://beinecke.library.yale.edu>

<http://digitalgallery.nypl.org/nypldigital>

<http://www.artesdellibro.com/pdf/medievalgirdlebook.pdf>


K. Kup, "A Fifteenth Century Girdle Book", *Bulletin of The New York Public Library*. 43/6 (June 1939), 481

As I was writing this article, Pat Pistner, a subscriber and frequent contributor to *The Microbibliophile*, sent me a link to an outstanding and certainly scholarly article titled; *The Medieval Girdle Book: A Constant Companion*, written by Margit J. Smith. The paper was presented at the 14th Conference on Care and Conservation of Manuscripts, October 2014, Copenhagen, Denmark. Truly, an in-depth compendium of details [about 23 pages in length] about these ‘constant companions’. Included is a complete list of the locations of the 25 ‘companions’ known to exist today, 24 in museum collections, one held privately. In addition, there many fine illustrations showing the use and construction of the various girdle books as well as some examples of contemporary art with girdle books. The link for the paper is <http://www.academia.edu>. Often these academic papers are a bit ‘over the top’ but Margit Smith has done an excellent job on providing an informative and readable paper.

As we all know, the fun is in the chase. 

BOOKLOVER’S CALENDAR, A pearl of wisdom for today

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

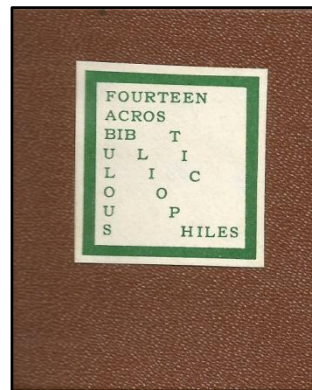
Benjamin Franklin, 1706 – 1790, American author, printer, political theorist, postmaster, inventor, civic activist, scientist, statesman, and diplomat. 

**VISITING AN OLD FRIEND,
Fourteen Fabulous Acrostic Bibliophiles:
By Todd Sommerfeld**

The outstanding characteristic and the one I most admire about Bob Massmann's books is his playful spirit. If he was not tinkering with materials or structures, he was having a field day with words.

REM Acrostics is one such book. With 24 pages in cloth boards and printed-paper label, the structure is very standard, but the contents are just delightful. Inside, he makes witty and fitting acrostics of his and thirteen close friends' names. The names are Samuel E Murray, J N Burtfield, Ruth E Adomeit, F J Board, Glen Dawson, A J St Onge, Julia P Wightman, Eugene D. Buchanan, Francis J Gagliardi, Royce L Gale Jr, Philip Bliss, Julian I Edison, and Raymond A Smith.

Here are a few examples from the book:



R are	R uth	A rchie's	J ulian
O ld	U ndertakes		U ses
B ibelots	T o	J ewels	L uscious
E clipse	H oard		I mprints
R oyal		S o	A nd
T reasures	E xquisite	T iny	N ewsy
E xquisite	A nd	O ne	I tems
	D esireable	N ever	
M iniatures	O ld	G arners	E nticingly
A dd	M iniatures	E nough	D isplayed
S erendipitous	E specially		I n
S uperlatives	I nimitable		S upplementing
M anuscripts	T reasures		O ur
A re			N osegay.
N onesuch			
N uggets			

Published in 1972, the edition was limited to 25 copies, 13 for those named inside and the remainder for other close friends. My copy is number 25 and is inscribed for Alla Ford, of the Ford Press.

I am familiar with Ward Schori's quiz books and Charlotte Smith's books of friends but I have not seen any other acrostic miniature books. If you, gentle reader, know of any others, or can

think of any other puzzle books that should be in my library, please drop me a line at contratodd@gmail.com.

Oh and here's a little bit of fun for you. Since Bob was such a master at turning a phrase, I have listed some of my favorites. All you have to do is tell me which REM book the word or phrase is from. The first person to email me with all of the six books correctly identified wins a copy of my new book *Book People*. Good Luck! 📖

1. Colonial Besom
2. Sequentially Sequestered
3. Not A Single Copy For Sale
4. Scots Triple Whammy
5. Hexa-Hexa-Flexagon
6. Osibili

Answers and contest results will be provided in the next issue of *The Microbibliophile*. 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Oh, 44129
E-mail: Contratodd@gmail.com

A.J. ST. ONGE & ROBERT E. MASSMANN, (AJS & REM), The Questions Continue:

You would think that with all of the information that has been written and published about these two great bibliophiles that all of the questions would have been asked and answered by now. Recently a few questions have popped-up in various conversations, mostly relating back to the words supplied by REM in the Introduction to his miniature book, *The Bibliomidgets of Achille J. St. Onge*. One thing leads to another and we start going back to things that we have read before but the definitive answers do not seem to be finalized. We all know that bibliographies can tell stories, provide a wealth of press information, unlock secrets, and raise questions. This is exactly why collecting bibliographies as a genre is so interesting.

We certainly know that these two men of the 'little books' were close friends for a number of years, AJS was instrumental in facilitating REM into the miniature book publishing world, and they spent a great deal of time visiting and talking with each other. I am sure they would get a good laugh out of the idea of videography, what fun it would be watching these two men talk back and forth about their books.

The first question is; just how many miniature books did AJS publish? We know the answer as it is documented in R.C. Bradbury's *Twentieth Century United States Miniature Books* as 46 titles with more than a few 'issues, editions, and variants' of the 46 titles. As mentioned in the REM Introduction, he speaks about working with AJS in creating a 'bibliography' of the AJS books. They apparently spent many hours talking and gathering notes about all of the various books. As the 'first step' was concluding, and this would have been according to REM in 1975, "but he added one title to my checklist, had it retyped, and produced 50 copies by photocopy", (page xii). AJS had a change in thought and apparently decided to 'hold' the project until he had published 50 miniatures. We know with certainty that that did not happen, before he died in 1978. I think the REM must have had at least one photocopy to use as the basis for his 'Bibliomidgets'.


What could have happened to the remaining copies? That is our question for today. Have you ever seen this work or can you add more information to the discussion? What was title number 47?

In 1993, REM wrote an article that was published in the MBS Newsletter (1993 October), that was titled: ‘The St. Onge Bibliography – Additional Titles, New Information, and Fascinating Conflicts’. Here REM goes on to talk about several different pieces of AJS memorabilia mostly sourced from various letters and documents:

(6/5/60)... The Jewish Religious Calendar, “I’m still waiting for the manuscript for the **‘Jewish Religious Holidays’**, and when I do get it, I’ll go to work on it immediately. I’m giving serious thought on doing **‘The Communion Service of the Episcopal Church’**, but if I do it well be next year”.

Interesting stuff, will we ever be able to understand what delayed the **‘Jewish Religious Holidays’** which obviously was on the table in 1960? REM goes on to talk briefly about the fact that the **‘Jewish Religious Holidays’** did progress to the point that a few ‘blank books were created by the binder, as samples. Another article about this ‘never published’ was in fact published in another MBS Newsletter, (January 1993), written by Msgr. Francis J. Weber. The Msgr. goes on to explain that he has in fact been able to purchase a copy of the ‘blank book’ **‘The Jewish Religious Calendar’**. Seems as if the title was moving between ‘Calendar and Holidays’ at some points in time. However, The Msgr. also wrote in his article, that he was able to ‘unearth’ a letter from the ‘Center for the Study of Miniature Books’ written by St. Onge, describing the book in detail as a ‘publication notice’, per say. Included in the details were such details as; full royal blue polished calf, 2" x 3", 96 pages, AEG, a press run of 2000 copies. This letter was dated June 5, 1959.

As you know, the world of miniature books is connected by thousands of threads of information that sometime tell a complete story and sometime does not. The article that Msgr. Weber wrote for the MBS Newsletter in January 1993 was titled; ‘The 50th Achille St. Onge’. I am sure from reading the text of the article and reviewing the catalogued details of the Huntington Library that the 50th refers to the number of books in the collection donated to the Huntington Library by Msgr. Weber and not ‘50 unique St. Onge titles’. The **‘The Jewish Religious Calendar’** was the 50th title in the collection. In yet another article titled ‘A Further Note About St. Onge Miniatures’, published in the September 1994 issue of *The Microbibliophile*, (Volume XVIII, Number 4) Msgr. Weber describes a ‘special copy’ of *Formats and Foibles*, a St. Onge miniature written by Walter Hart Blumenthal that contains a fore-edge painting. The original St. Onge publication of *Formats and Foibles* was done in 1956. This special copy was probably created to commemorate the 500th anniversary of Johannes Gutenberg’s famed BIBLA published at Mainz. Since this article postdates the article defining **‘The Jewish Religious Calendar’** as the 50th St Onge miniature in the Huntington Collection, is the special *Formats and Foibles* number 51 or one of the holdings between number 47 and 49? Let us not forget that the two T. Tudor books, *The Night Before Christmas* and *The 23rd Psalm* are also part of the Huntington collection, even though they are not considered to be St. Onge miniature they are St. Onge titles and could be counted as Number 47 and 48, with perhaps the special *Formats and Foibles* being number 49.

What can you add to this list of questions? I hope a few answers.
Miniature books, priceless! 

ANTIQUARIAN DELIGHTS: Miniature Chained Bible, Published by, David Bryce and Son

Sometimes something old is something new for all of us. As such, I have chosen to include, as a regular part of each issue on going this feature of books from the pirate's chests. The intention of



A fine example of the Bible, chain, lectern, and the original presentation box. Note the difference in the lectern design and the lectern pictured on the box.

this series is to give you, the readers of *The Microbibliophile* another venue to showcase and share the treasures from their pirate chests. Please take the opportunity to keep the momentum going and share a brief article and picture of your antiquarian. Do not be concerned with any editorial details, send a finished article or a draft of thoughts and ideas and we will make it happen.

The first book that we are pulling from the 'chest' is the 'miniature chained bible and lectern', which was published in 1901 by David Bryce.

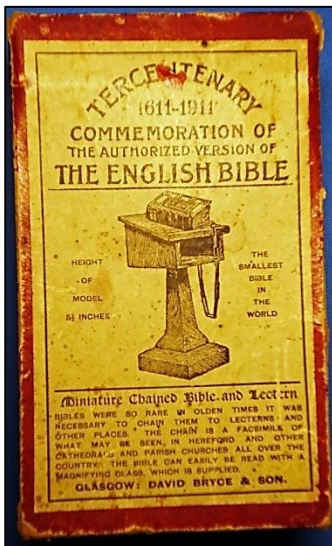
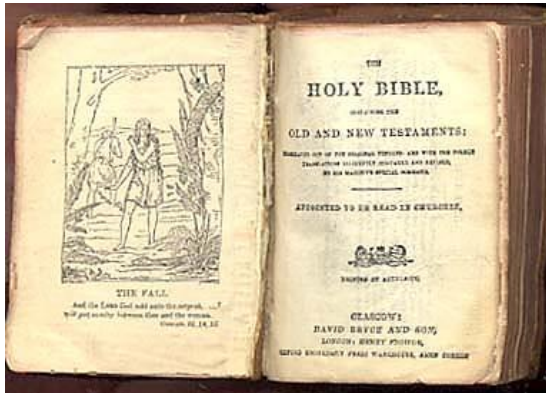


Photo courtesy of Stephen Byrne

As far as age is concerned, this antiquarian is not very old, in comparison to many other books. However, this book was extremely popular with contemporary book purchasers and it continues to be popular with today's collectors. The 'Bryce chained bible' was printed and published for the 'Tercentenary Commemoration of the Authorized Version of the English Bible 1611-1911'. As you can see from the picture of the 'box lid' [to the left] this particular box was prepared with the wording for the tercentenary commemoration included. In addition, this particular version carries the 'David Bryce and Son' naming on the label. The oak lectern is about 5 1/2" inches tall and the bible itself is 1 3/4" x 1 1/4" and includes a small magnifier glass stored in the inside flap of the front leather cover. There are 870 numbered pages with illustrations all printed on a very fine 'India/Oxford paper' in a very small font, which is only readable with a magnifier. India paper is a type of paper, which from 1875 has been based on bleached hemp and rag fibers that produced a very thin, tough opaque white paper. It has a basis weight of 20 pounds, yet can be printed with about 1,000 pages

to the inch. India paper became popular in particular for the printing of Bibles, which could be made relatively small and light while remaining legible. The paper was used particularly by the Oxford University Press and its paper suppliers. This copy of the 'Bryce Bible' was in fact printed by the Oxford University Press. The name arose because the paper imitated fine papers imported from the India. I mention the India paper, as it is an interesting component of the production process used by Bryce, more than likely because they understood the strength of the paper, its durability and it is just the perfect media for a miniature book with a large number of pages.

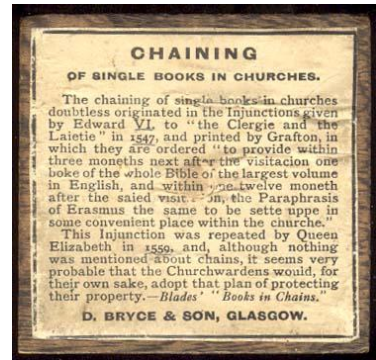


Frontispiece and Title page

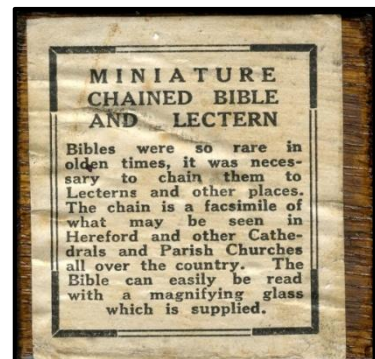
According to Michael Garbett, in his book, *An Illustrated Bibliography of Miniature Books Published by David Bryce and Son*, published in 2011 by 'The Final Score', Sorbie Scotland, there are more than a few variations in the actual design and construction of the wooden lectern since there were many different 'outworkers' employed in the fabrication of the lecterns. The bottom of the lectern has applied to it a label explaining a brief history of 'larger' English Bibles and the practice of 'protecting' the books. 'Chaining' is not specifically mentioned as such but it is 'very probable' that the churchwardens would have adopted the practice of protecting their property.

From a collectability perspective, it is all about 'condition, condition, condition' for sure. These bibles were never produced as something that would have been expected to endure the ages and be passed from original purchasers to collectors. The leather covers are fragile and as such to be able to purchase one in fine supple condition is certainly a plus. The ink used appears to be as durable as the India paper and over time and does not appear to fade to any extent. Certainly, the lectern should be in a nice condition without scratches, cracks, and broken wood. The wood on the lectern appears have originally been finished with a top coat

The brown leather bound covers of the Bible are stamped to provide a 'tooled design' and the title 'Holy Bible' is gold stamped on the spine. The edges of the text pages are all 'colored' with a pale red ink. The endpapers are a very utilitarian brown paper. However, the frontispiece and the title page are very interesting as shown in the illustration. The wording on the title page below the 'Old and New Testament' is as follows: "Translated out of the original tongues and with the . . . translations diligently compared and revised by his Majesty's Special Command".



Two different versions of the printed label on the bottom of the lecterns

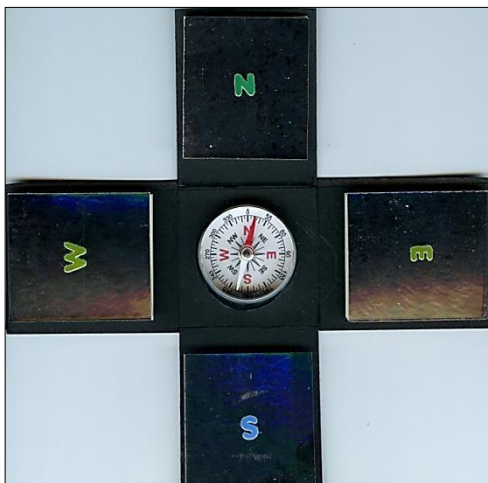


of varnish to make it more durable than an oiled finish would be. The real star, the most collectable feature is in fact the presentation box. As you would expect the originals were made from a thin but good grade of cardboard and ‘covered’ with a thin red paper. You can see from examination that the paper was ‘applied to the cardboard’ as part of the production process rather than the cardboard being ‘painted or inked’. A paper label was then applied to the ‘lift-off’ box top. The boxes are extremely perishable. According to Garbett, in his book, “it is rare to find one [the bible and lectern] in the original box with its printed pictorial label.” There is an excellent picture of the lectern and bible as published within the book *Miniature Books, 4,000 Years of Tiny Treasures*, page 77, by Julian I. Edison and Anne C. Bromer, 2007, Harry N. Abrams, Inc. NYC

Please feel free to add to my information about this unique antiquarian treasure with any additional information, ‘facts and figures’, etc. as you may possess. As this book was widely licensed for distribution, there must be additional ‘versions’ of the lectern and box in private collections. *The Microbibliophile* is always glad to share such additional information. It would be interesting to see if someone has determined how many of the ‘Bryce Bible and Lectern’ sets were produced.

As we say, ‘happy hunting and the fun is in the chase’ or should I say ‘chasing the trails through the mirrors of time.’ 📖

BOOKS THAT ARE OUT OF THE BOX: Boxing The Compass, 1996, Juniper Von Phitzer Press



4 book quadrants ‘unfolded’, with compass

Books come in all sizes, from micro miniatures to giant elephant folios. Most of the time we think of a book as just a ‘regular book’ with a front and rear cover and the text pages, perhaps it may include a slipcase or even some fancy design or three dimensional treatment on the cover. There is certainly an additional world of books that go beyond the ‘regular’ book and allow the author, artist, and publisher to ‘think out of the box’ and express their ideas in very visual formats. With this issue of *The Microbibliophile*, I have chosen to include, as a regular part of each issue ongoing this feature of books that are the products of the most creative thinking in terms of visual presentations. I look forward to this series as an additional road traveled for the readers to share their thoughts and tiny tomes. Many of the books, that are these visual masterpieces, are produced in very small press runs and many bibliophiles have

not been able to experience the delights of the creations. Please take the opportunity to keep the momentum going and share a brief article and picture of your antiquarian. As I mentioned with the ‘Antiquarian Pirate’s Chest’, do not be concerned with any editorial details, send a finished article or a draft of thoughts and ideas and we will make it happen.

Boxing The Compass was created by the Juniper Von Phitzer Press, in 1996. Juniper Von Phitzer created the book and the text written by Marvin R. Hiemstra. The two talented artists operate their press in San Francisco, CA.

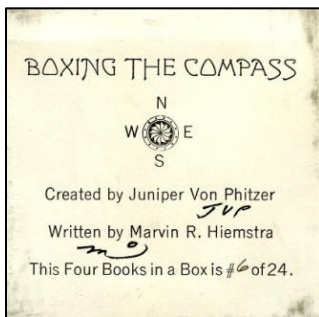
The phrase 'boxing the compass' is an 'old world nautical term'. The compass is divided into four major segments, North, East, South, and West. Between these major cardinal points are additional segments, such as northeast (NE), a total of 32 'points' to fine tune the utility of the compass for navigation. Without too much of a lesson in navigation let me say that the term 'boxing the compass' from a mariner's perspective is the action of naming all thirty-two points of the compass in order, clockwise, beginning at the North pointer. The names of intermediate points are formed by the initials of the cardinal directions and their intermediate ordinal directions, and are very handy to refer to a heading (or course or azimuth) in a colloquial fashion, without having to resort to computing or recalling degrees.




'books' unfolded to show page structure including frontispiece and section illustrations, 'box top cover', top left

Boxing The Compass is a unique book in that it is actually a 'box' which when the lid is removed the four side fold down to reveal four small books one attached to each 'side of the box'. In the bottom of the box is affixed a small working compass. The 'box' is reminiscent of the type of wooden box that an actual nautical compass would have been stored in on early vessels. This box is made of a cardboard stock and covered with some flat black paper. The flat back paper was certainly a good choice for the box as it allows the small compass and the four 'silver covered' attached miniature books to visually 'jump' at you. The box itself is about a 2 1/8" cube when closed and when the 'hat box' lid is removed the four sides of the box 2" x 1 3/4" lay flat, allowing the readers to read each of the miniature books. The 'box top' also carries the title with is displayed is a 'reflective red ink'.

The first book 'North' is presented with a 'compass rose' illustration as the frontispiece. The text is short but meaningful; "Introducing NORTH from the Plains Indian Power Wheel. Shake hands with the North, but wear you warmest gloves. The NORTH is white and the beginning place of wisdom.Shake hands with the North sincerely, but move on to meet the East." "Shake hands with the East but be sure to wear dark glasses. The EAST is the brilliant gold of the morning star and the place of illumination where we see all things clearly.Shake hands with the East bravely, but move on to meet the South." "Shake hands with the South, but wear a good hat for the sun. The South is dazzling green and a place of innocence and trust. The warm rain and the wild lilacs touch our hearts. Shake hands with the South gently, but walk to the West as daylight fades." "Shake hands with the West and gather wood for tonight's campfire. The WEST is velvet black and the best place to look quietly within yourself. Shake hands with the West tenderly, and sit by the firs for a dream



of understanding before you move to meet the North.”

Each book contains one illustration with the text pages and the rear cover carries another but different ‘compass rose’ than is used for each frontispiece. The edition was created with only 24 copies of the unique book. As you can see from the label included with the edition this copy is number 6 of the 24. It is also initialed by the artists. Truly a visual experience. 

MY FAVORITE MINIATURE BOOK, Nine Essays By Collectors of Miniature Books: Published by Charlotte M. Smith, 1984

I started this ongoing article with the last issue of *The Microbibliophile*, and continue it here to bring you a few more thoughts from a few different famous miniature book collectors. ‘Books about books’, always something good to read and always something to learn. There is a certain joy in understanding what other collectors see in particular books and there always seems to be something to learn when you look at this particular facet of collecting. Charlotte Smith was a lifelong collector of books and wanted to share all of the joys of her experiences with all of the other miniature book collectors.

The book is a collection of nine different essays by different collectors. In the last issue of *The Microbibliophile*, I talked about the written work by James F. De Lancy and Ruth Adomeit. Some collectors talk about specific titles and others lean toward a message to collectors in general. In addition to De Lancy and Adomeit, there are contributions from Robert E. Massmann, Julia Wightman, Msgr. Francis J. Weber, Virginia Schoonover, Kalman L. Levitan, Stanley Marcus, and Charlotte M. Smith.

Julia Wightman, (1909 -1994) was a lifelong major book collector and microbibliophile. She was interested in rare and beautiful books and was a very accomplished bookbinder. She bequeathed most of her collection of 20,000 books to the Morgan Library in New York City. The list of books included about 1500 miniatures. According to her essay as written for *My Favorite Miniature Book*, it would be hard for her to pick a single favorite if not the most current book she acquired. However, she does mention two books that could be considered as her favorites. The first being the *Weiner Finger Calendar Almanach of 1781* which was enamel covered. She goes on to say “Perhaps another favorite would be the *t Oranie Geslage of 1794*....These two items, in the 1940s started my downward path into becoming a Bibliomaniac from which I hope I never recover.” Her essay also mentions that both of these items were purchased from Walter Schatski’s rare book shop in New York City, she went on to say “It was one of the most happy associations of my life, gentle, knowledgeable Mr. Schatski with his excellent taste and sources.”

Msgr. Francis Weber, certainly has a favorite book. His essay explains, “Among the handful of miniature books in my collection bearing an ‘adornment’ on its fore edges, is a copy of the classic treatise by Thomas a Kempis [a medieval monk and writer] *De Imitatione Christi*.” The book was originally published in 1862, was part of the famous Rosenberg collection, later the A. Houghton collection, and sold again to Anne and David Bromer who commissioned Brian Frost to execute an artistic portrayal of three angels on the volume’s quarter inch fore edge. Obviously, the book as well as its provenance makes it a special book for Msgr. Weber. He concludes his essay with the following words; “To this day I have never regretted the rather considerable outlay of money, though it forced me onto bread and water for several months.”

Kalman L. Levitan's essay is the longest in the book, almost 13 pages. He talks of how difficult it is to pick a 'favorite miniature book'. As he goes from shelf to shelf looking through his books, he mentions various prayer books and bibles and reflects on how many others have sought inspiration from these very books before he has. He reflects on the scribe who created a 4,000-year-old *Sumerian Messenger Tablet*. However, the books that seem to invoke the most thought and pleasure for him are those books that were signed or inscribed to him by those people who created the various books. "When I hold any of these in my hands and reread the dedication, the inscription, or the signature, it rekindles once again the glowing flame of love and respect for all those dear friends that glows constantly in my heart.""I don't have a favorite miniature book. I favor them all, without any particular one being the favorite".

There you are; three additional marvels from three different book collectors. These words are simple and are from their hearts as they are all enjoying the great adventure, as bibliophiles. More adventures in the March issue. The joys of book collecting, PRICELESS! 📖

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. If you would like to learn about hosting the exhibit, please contact Jim Brogan, E-mail: jbrogan1@verizon.net. The current itinerary is as listed:

January and February 2015
Indiana University, Lilly Library
Bloomington, Indiana
<http://www.indiana.edu/~liblilly/>

March and April 2015
Chapman University, Leatherby Libraries
Orange, CA
<https://www.chapman.edu/academics/libraries/index.aspx>



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 the traveling exhibit with everyone. We can make this happen!

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

MEET THE COLLECTOR, Polly Eaton:

Polly Eaton has been a miniature book collector and member of the Miniature Book Society for a number of years. As is frequently the case with miniature book collectors, we do not have as much opportunity to ‘sit and chat’ as much as we would like to as there is generally more than a few miles between us. I happened to be talking with another collector, Caroline Brandt a few days before Christmas and she mentioned the outstanding card she had received from Polly. As editors are always on the hunt for information and articles about books and people, I called Polly to inquire about the card. I certainly did not know that Polly was a ‘miniaturist’ as well as a miniature book collector. The card is reproduced here with the greeting edited to give a larger view of the magnificent detail built into the room.



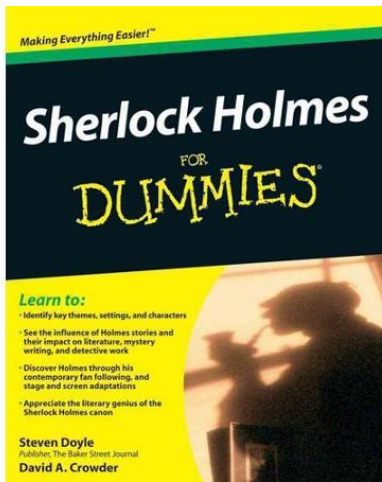
Polly’s description is as follows: “I have chosen a miniature library for the picture on my 2014 Christmas card. This was the first period room box that Fred and I put together in the two workshops in or Concord home. All of the books have readable text and are mostly children’s classics, such as *Little Women*, *Tom Sawyer*, and several books for the holidays. The scale of the room is 1 inch/one foot. It was this room that inspired me to join the Miniature Book Society and collect miniatures. Such books can be no larger than 3 inches in height and width. I treasure my collection as well as the friends I have made while attending many Conclaves held yearly in exciting places in the US and also abroad. I hope that you and your family will have a wonderful holiday season.”

As this was a quick look into Polly’s miniature book world *The Microbibliophile* will publish a more extensive article with the next issue to highlight Polly as a collector and her collection of miniature books. 📖

SHERLOCK HOLMES, SUNDRY DATA:

By Robert F. Orr Hanson:

Sherlock Holmes is no stranger to collectors of miniature books. As evidence, our colleague and bookseller friend, Gail Curry, compiled and published, in 2012, the definitive book about miniature books about Sherlockian stories. The title? *The Miniature Sherlock Holmes*. In Section II, Gail lists 32 publishers together with about 130 color-illustrated miniature books, all with detailed descriptions. Section III presents a chronological checklist of 119 book titles published from 1915 to 2010. These too, are listed by publisher and description. Splendid work, indeed. The book itself is bound in a soft cover with a red coil spine, contains 36 pages, and is a reference book that belongs in every collector's library. More about this book may be had by contacting Gail Curry at 913-681-0459 or via E-mail: curry.gail@att.net.



Obviously, there are only a small number of words and sentences in any miniature book so I want to refer you to a Sherlockian book that will answer any questions that may come to mind. *Sherlock Holmes For Dummies* is a full size soft cover book containing 360 pages of text and black and white illustrations. It was published in 2010 and compiled by Steven Doyle, [not exactly a relative of the detective]. The book is easy to read, well organized, and comprehensive in its information about Holmes, Doyle, Watson, the stories, and characters as well as many other pertinent features and minutia. There are five general sections to the book: 'Elementary Beginnings and Background', 'What a Bunch of Characters', 'Holmes and his Adventures', 'Beyond Baker Street', and 'The Part of Tens'. In all, there are nineteen chapters.

Topics discussed include: Sherlock himself and the stories that center on him, Arthur Conan Doyle, his creator. Followed by Victorian London, in all its splendor, the police inspectors, Mrs. Hudson and the villains, Professor Moriarity, an analysis of a Holmesian story, 'The Hound of Baskervilles', the pastiches and the parodies, Sherlock and Watson on stage and screen, Dr. John Watson, 221B Baker Street, other Holmesian reference books, and the listing of active Sherlock Holmes societies in North America.

At this point, I want to share with you several bits of information that I discovered while reading various chapters in the book.

1. Sir Arthur Conan Doyle, the creator of the great consulting detective, was born in 1859, in Edinburgh, Scotland. His father was an artist and painter and his mother's name was Mar Foley. He graduated from the Edinburgh Medical School in 1885 and began to write short stories, mostly because of the infrequent number of patients. His first novel was titled *A Study in Scarlet*, published in 1887, in 'Beeton's Christmas Annual'. Dr. Joseph Bell, a former professor and a 'master of diagnosis using observation and detection' was a major influence in his story writing.

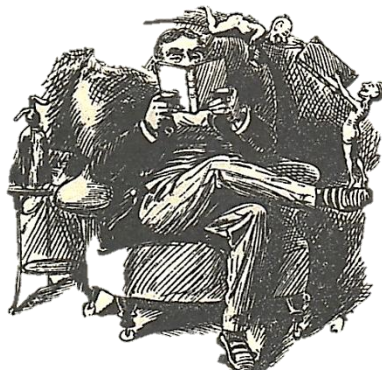
2. Sherlock Holmes lived at 221B Baker Street in London for almost 20 years, in a house owned by Mrs. Martha Hudson, a middle-aged widow. The Sherlock Holmes Museum is located there today.
3. The use of the calabash pipe was not a feature in any of the Holmesian tales. William Gillette, an actor who portrayed Holmes on the stage in the early 20th century, used it. Gillette maintained it was easier to speak the lines while smoking the pipe.
4. Mycroft Holmes is the older, by seven years, brother of Sherlock. He was employed in the British government service. It was stated that he was physically 'heavily built' and possessed a dominant mind.
5. Holmes considered Dr. Watson more of an investigative partner than a chronicler of stories. However, Watson thought the 'story' was more important than a chronicle of stores. However, Watson thought the 'story' was more important than 'scientific exercise'. It has been said that Dr. Watson was a good storyteller rather than being dependent upon 'observation and detection' – the strong features of Sherlock Holmes.
6. 'The Baker Street Journal' has been published since 1946. It is the quarterly publication of the 'Baker Street Irregulars' and it is essential reading for all Sherlockians.

In conclusion, let me say that I strongly recommend the purchase of this important reference book, it is a book that can be read repeatedly with the reader always being introduced to something new and previously unknown. The regular price is \$19.99 and is available from your local independent bookstore or from the Wiley Publishing Company, www.wiley.com.

There you have it!



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



The HUNGER MOON:

By W. Elmer Ekblaw

Editor's Note: The following essay 'The Hunger Moon' is reprinted from the book 'New England Fancies', by W. Elmer Ekblaw, published by Achille J. St. Onge, in 1935. I am always drawn back to this short book for the connections it has as a St. Onge book as well as the stories about New England. It seems like only yesterday that my father put me on that bus one January morning many years ago to go to a 'college interview'. It was a Wednesday morning and I had gotten permission from the headmaster to miss my high school classes to visit the prospective school in Connecticut. Wow, New England; snow, big trees, rolling hills, all much different than Southern New Jersey. Yes, I was accepted and still think of those days. Not quite as bleak as search for food during the HUNGER MOON, but the winters were cold, the wind blew, but still an interesting and exciting time for a young college freshman. The hunt for information was started and I am not sure where the trail may lead.

HUNGER MOON

The Indians knew whereof they spoke when they named the season that we call February, the Hunger Moon. Then it was that the stores they had tried the Summer and Autumn before to gather and lay aside adequately against the Winter dearth they knew so well would surely follow, were depleted to the vanishing point, and sore trial and starvation faced them.

The first wild fowl which later came in multitudes from the South had not yet appeared on the lakes and streams; the first green things had not yet burst through the ground; the snow lay deep throughout the woods; and game was hard to kill as it was hard to find. The Indians rightly appraised the resources of the season when they named it the Hunger Moon.

Imagine the wind tearing at the bark and skin wigwams as it raved last month about staunch homes of Paxton, Rutland, or Leicester! The snow piled high round about, and sifted in upon the draft tossed fire. Every part of the wigwam filled with smoke that could not escape.

The hunters knew how futile it would be to try to track down a deer or the bear through such a smother of gale-driven snow, and yet they knew full well the pangs of hunger the lack of the kill would make them fell. They knew as well how toilsome would be the trail through the deep snow among the primeval woods, whether on moccasin or snowshoe; but more keenly still they realized how long the trail would be before they could run down a hare or stalk the wild turkey that they needed to keep body and soul together.

They saw the small birds seeking every seed on the frozen grass and bushes; the fox and wolf gaunt and hungry, relentlessly hunting down what smaller game could be roused; the lynx and the catamount entering even into the encampments to prey upon their children; the deer and the moose wandering far and wide in search of sustaining browse. They could find no berries left on the vines; no nuts deep in the snow; no roots in the rich soil.

They set their snares and deadfalls, but the wind and snow sprung them, or buried them. They toiled over their holes in the ice by which they might spear the pickerel or the salmon, but the fish were loath to rise to the lure. They tired of the clams and quahogs they might grub from the tidal flats. Small wonder they named it the Hunger Moon.

February remains the hardest month of the year; by and large it probably remains, despite the equipment and technical achievements of our civilization, the Hunger Moon over most of the cool temperate belt of the world. For the same reasons, but in different ways, February makes life hard us as it did for the Indians [*native Americans*].

The wind and the snow of February not only block our roads and ways of communication and take their toll on our resources in fuel and food and clothing, but they chafe against our persons and our minds, wearing down our patience, our efficiency, our reserve strength, Yes! February is the Hunger Moon.

January is always a good time for some reflection. 📖

FAMOUS PEOPLE IN THE WORLD OF MINIATURE BOOKS:

E. Helene Sherman, (EHS) (1908 – 1996)

By Jim Brogan

E. Helene Sherman (EHS) was born on her family farm in Wayland, MA. Her family had a long artistic background and her first teacher was her maternal grandfather, noted French painter Edmond Prang. She learned her lettering in Vesper George School of Art, in Boston and taught herself illumination. EHS studied at the Pierpont Morgan Library in NYC, at the Boston Public Library, at the Huntington Library, in Paris, and the Archives of the Vatican in Rome. Her illuminated painting, miniature books, and bas-relief art are exhibited in several locations all over the world, including the National Archives.

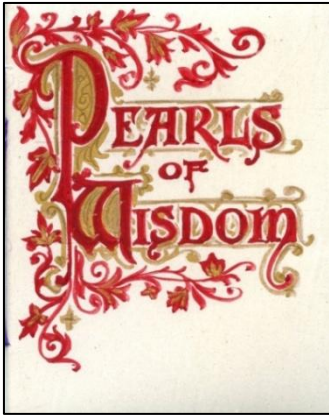
EHS was a noted calligrapher and manuscript illuminator as well as a watercolorist. Illumination is an ancient art form dating from the first century A.D. Cloistered monks working on religious texts did most of the completed works. Later in the 12th century, the first ‘initial’ decoration was developed, which included raised and burnished gold and detailed miniatures within the hand printed letters on the actual page. EHS began her career drawing greeting cards for \$2 a design to finance her interest in illuminated manuscripts, so-called because the illustrations were drawn with gold and vibrant colors so that the pages of a book appeared to be illuminated from behind. Stained-glass art evolved from illuminated books. Her mother encouraged her to ‘drop’ her first name, Emily, and sign her work as E. Helene Sherman, early in her professional life. According to a quote by Sabra Morton, as published in 20th century U.S. Miniature Books, “Her ornamentation flows from a deep spirituality and derives from nature, symbolism, and convention, all enriched by her own sensitivity and talent.” EHS had a large and diverse body of work that she created in the art field in addition to the work that she did with miniature books.

EHS was a charter member of the Miniature Book Society and was instrumental in the initial design of the MBS ‘magnifying glass logo’ in 1983. If you are in possession of Volume 1, Number 1 of the ‘Mini Bits’, the publication which predates the MBS Newsletter you can see the influence of EHS’s work and the style of the medieval lettering’.

EHS published five miniature illuminated books, all were printed in very limited editions and were all bound by Robert E. Massmann. The titles of the miniatures are:

1. *Pearls of Wisdom*, compiled by E. Helen Sherman, 1964, (about 50 copies)
2. *Persian Translation of the 23rd Psalm*, 1965, The Bible, (about 20 copies)
3. *Prayer for Piece and Blessing by St. Francis of Assisi*, 1969, (about 10 copies)
4. *Stopping by Woods on Snowy Eve*, by Robert Frost, 1970, (about 5 to 10 copies)
5. *Patience*, compiled by E. Helen Sherman, 1972, (about 25 copies)

EHS collaborated with Robert Massmann to illustrate several of his REM publications. Additional she was a close friend of Reverend Joseph Curran and worked with him to illustrate nine miniature books for his Korbel Press. EHS became widely known in the world of miniature books with the publication of her pen and ink drawings of her poodle, ‘Sukie’.

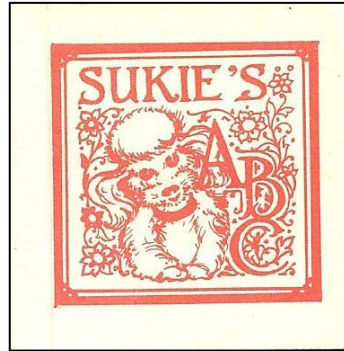


Pearls of Wisdom was the first book that EHS published with Robert Massmann doing the actual binding. The soft board cover carries an illustrated and elaborate title enhanced with various ‘flower design ornamentation, all done in red ink with gold highlights. The twelve text pages are all hand lettered and illuminated to highlight the ‘pearls of wisdom’ of the eleven contributors, concluding with “A thought is an idea in transit”, from Pythagoras. Woven into the spine is a bright purple ribbon to provide that extra decorative presentation.

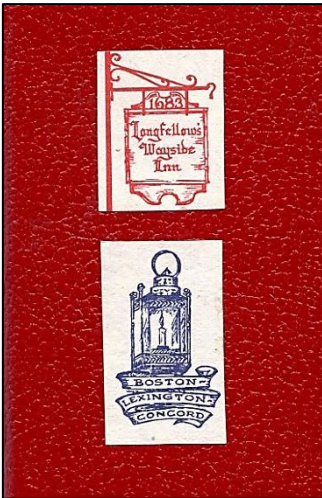
Sukie’s ABC, 1968, is a small book 1 ³/₈" x 1 ¹/₄" containing 29 ‘full page’ very detailed pen and ink illustrations, 26 for the

letters of the alphabet, a title page, one for the author’s initials, and one for ‘The End’. As this too was bound by Robert Massmann, it contains a bit of his ‘wisdom’ printed with the Preface, “He who never learns his A B C Forever will a blockhead be”. Massmann and his wife Eloise hand colored each of the ‘major letters’ as well.

EHS was a lifelong resident of the Boston area and was certainly a student of the history and architecture of the

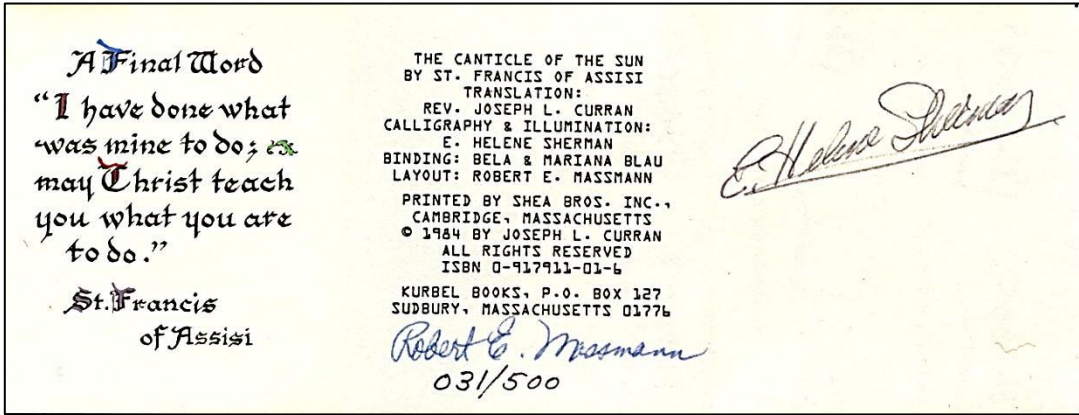


area. In 1975, REM published a series of miniatures *Tales of the Wayside Inn* and *Historic Boston, Lexington, and Concord* in Pen Drawings. These books were both published in a smaller size 1 ¹/₂" x 1 ⁷/₈" and a larger format 3" x 3 ¹/₄". All of the books were done with paper wrappers and included 20 pages with extremely details drawings reflecting features of the historic area. Pictured on the left is a special edition of the books bound as a hardcover book 2 ¹⁵/₁₆" x 1 ¹⁵/₁₆", with both of the smaller editions included ‘one over each other’ a single cover but when opened each of the smaller text sets is bound with the one cover. There is no reference to this version in *20th Century U. S. Miniature Books*, nor are there any additional production notes or a colophon included. There is however, a hand signed note to Kal Levitan from Massmann and an inscription from EHS. Perhaps this was a special gift to Levitan as he was a good friend of Massmann.



Rev. Joseph Curran was a longtime friend of EHS and they worked together on several miniature books. Rev. Curran has a

tremendous knowledge and love of books and was able to provide many excellent canvases for their collaborative work. One such miniature is *Canticle of the Sun*, published in 1984 with a press run of 500 books including 25 with a special needlepoint binding. EHS did all of the calligraphy and illustrations for the book as well as the four watercolor prints in the deluxe versions. The following illustration provides a sample of EHS’s lettering, the collaboration partners, and an EHS signature. This is an extremely beautiful miniature book.



EHS also published a larger format book 8 1/2" x 5 3/4", *Words of Light*, in 1981, which contains an outstanding collection of her 'lettering' as a collection of folk, literary, and biblical writings. The book was begun as a personal notebook and contains many of the author's favorite reflective quotations. According to the information provided on the dust jacket by the author, "The words are illustrated in illuminated color calligraphy, which enhances their beauty yet only begins to convey their insight."

Truly a talented artist who brought so much too so many eyes in the past, the present and the future. 📖



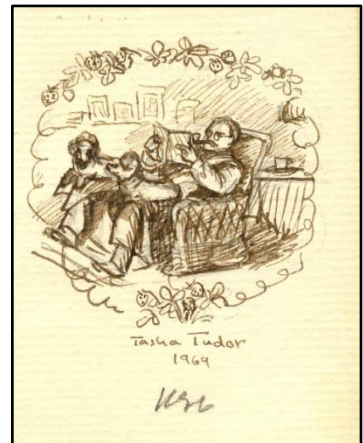
Editor's Note: Much of this article is focused on the work EHS did in relation to miniature books. However, she was truly a remarkable woman who 'overcame the odds of life' to reach her lifetime goals. In the next issue of The Microbibliophile, I will present some additional information about EHS as reported from a Boston Herald newspaper article, (April 20, 1986) which is focused on the life of the talented and dedicated woman, as well as talk about an interesting acrostic which was displayed in her living room.

A BOOKSELLER VISIT, 'Digital Bricks and Mortar', Sometimes the road is not so long:

Today there is a host of ways to look for books, buy books and sell books. Sometime it is almost overwhelming, all of the options that we have available. I almost said 'fingertips' but I did not want to start my article tipping it into the direction of 'web pages and fingertips' since visiting a bookstore is still an outstanding way to 'touch a book, meet a bookseller, and maybe even come across something that you were not originally looking for. Almost every bookseller today has a WEB presence to extend their 'storefront' into the far corners of the globe.

One of my recent travel adventures was to a bookseller in New Haven, CN. The William Reese Company shop is located at 409 Temple Street, just the sort of location with somewhat narrow streets and 'brick brownstone' building that you imagine of when you think of New Haven. Most of the Yale University buildings are in fact a light brown brick but New Haven is a very old industrial city as well so there are many interesting architectural styles. Their catalogued inventory includes more than 40 thousand books with a total inventory of more than 60 thousand books. There is a supplementary 'offsite' warehouse to help with the inventory storage. William Reese Company is among the leading specialists in the fields of Americana and world travel, with a large inventory of literary first editions and antiquarian books of the 18th - 21st centuries. The 'shop' is not maintained as an 'open premise' but with an appointment, they are more than glad to have visitors. William R. Reese who was a sophomore at Yale at the time and had a keen interest in books started the business in 1975. He had grown up with a love of books and one thing lead to another and he purchased a large library collection while still a student. The rest is history, 'went to college in New Haven, bought some books, and lived there ever since.' The WEB address is www.williamreesecompany.com and I would suggest you visit the site for a more detailed look at this book business.

As a miniature book collector it seems to me that, I am often drawn back to St. Onge books. It is the publisher that I always ask about when I walk through either the 'digital door' or the 'door with a bell on it'. Once such adventure brought me to the William Reese Company, which offered a copy of *The Twenty Third Psalm*, illustrated by Tasha Tudor and published by St. Onge. I had purchased my original copy of this title directly from Mrs. St. Onge while on a business trip to Worcester many years ago. Who know about variants and signed editions all those years ago? Well after a few years as a collector, you learn about such fascinating details. Here at the William Reese Company they advertised a copy of this title; not only signed by the illustrator but also an edition that carried the special 'dedication page' prior to the first text illustration. The dedication, printed as part of the book, not as entered words, reads 'To my husband Allan John Woods', her second husband. Yes, the book is 3 ¹¹/₁₆" x 2 ¹¹/₁₆", just outside of the normal parameters for a U.S. miniature book but as a dedicated St Onge collector, I shelve all of my St. Onge books together. The interesting thing that caught my, was that this book contained a 'hand drawn scene', by Tudor, on the preliminary blank page. The scene, done in pencil and brown ink, is of a man [more than likely W.S. Lewis] reclining in his overstuffed chair surrounded



by his pictures, books, and dogs. Tudor signed the drawing page and Lewis (WSL) initialed the drawing as well.


Getting back with a closing comment from William Reese that was posted as part of an 'interview' with was posted with the web site <http://eidolonhouse.com>, Mr. Reese answered the question; Q: "Why do you think books are important in our time of digital media?" The answer rings very true; A: "Digital media is a wonderful thing for pure words. It cannot yet reproduce the qualities of an engraving, mezzotint, or lithograph, any more than a photo of a painting can replace a painting. Once one digs a little deeper, a researcher will realize there is information in paper, bindings, annotations, provenance, and other physical clues of a book that do not translate fully to digitization. Books remain a stable platform that have worked for a thousand years." I think his answer says a great deal about the value of books.

Moving on to another bookseller with a very similar operating model, i.e. a very large inventory, a sophisticated website, not really on 'open shop presence' but certainly willing to have customers visit the shop with an appointment. Just across the Delaware River from Philadelphia, maybe 10 minutes from the bridge to their front door will bring you to the 'Between the Covers Rare Books'. The booksellers Tom and Heidi Congalton have been in business since 1985 and are members of both the ABAA and the ILAB. They currently operate out of former public school building at 112 Nicholson Road, Gloucester City, NJ 08030.

Their inventory represents more than 100,000 items for sale. All items are illustrated with photographs of the actual book, which can be viewed in a fancy 'rotating WEB view' so you can see 'all-sides' of a particular book. The thing that is interesting about 'Between the Covers Rare Books' (BTC) is that their inventory ranges from rare and super rare first editions to inexpensive 'reading copies' allowing them to appeal to book buyers at either end of the price spectrum as well as everything 'in between'. This is the true advantage of an on-line book catalogue, book collectors come in all sizes, ages, means, and tastes, being able to identify with a customer is part of the successful business practices one must follow to 'keep the lights burning brightly'.

BTC has a very interactive web site with regard to the search aid for author, and category searches as well as the 'expected title search' feature. There is also an illustrated glossary feature that allows you to enlarge the illustrated examples of the glossary definitions. There is also a feature that provides a link to various 'book articles' that is informative. One such article explains the 'joint relationship' known as the 'Bookshop in Old New Castle' which is a physical go through the door 'inventory showroom' for the BTC, Oak Knoll Books, The Kelmscott Bookshop, and the Old Bookshop of Bordentown (NJ). This arrangement is again a, 'bring more books to the customer' arrangement. BTC also creates both e-catalogues as well as paper catalogues in various categories. This is a first; a literature and a 'first line' game on the WEB site. There are so many features and options here you have to 'take trip' visit the web site.

Their miniature inventory contains such publishers as St. Onge, Tamazunchale, Prickly Pair, and Dawsons Book Shop.

I will close with a few of the booksellers words quoted from the BTC website, "But we hope you'll relax, take some time, and rediscover what it is to actually browse in an antiquarian bookstore. You know that almost-extinct kind of place where you expected to get lost, because that was why you came. The kind of place where you never know what serendipitous discoveries you will make. The kind of place that makes collecting fun. So calm down, pull up a chair, breathe into a paper bag if necessary, and explore. If you ever need help, there's a site map and help link at the top of every page. They might be useless, but we put them there anyway." 


NEWS FROM ACROSS THE POND: Reported by Michael Garbett

Never The Twain Shall Meet (Or Will They?)

In spite of the emergence of EBay as a great place to look for bargains, book fairs remain a favourite haunt for collectors. Here one cannot only see and handle an actual book but be able to talk with people with a similar interest.

Historically the most prestigious, indeed the only, book fairs, have been those promoted by members of the International League of Antiquarian Booksellers. Some prime examples of these are California in February, New York and London Olympia both in April. The Paris Salle De Livre, Tokyo and Edinburgh all in March, Madrid in May, Frankfurt in October, London Chelsea and Boston both in November. These are all international 'high end' fairs.


Some forty years ago in England the Provincial Booksellers Fairs Association was formed whose sole aim was to promote numbers of book fairs throughout the U.K. The membership was not as rarefied as the established Antiquarian Booksellers Association; indeed, it was open to booksellers of all levels, even part timers. The makeup of the two associations was completely different so that even though some booksellers were members of both and had sometimes learned their trade in the PBFA before being accepted into the ABA, the gap between the two has remained wide. Now there is light at the end of the tunnel. Next July a jointly organized book fair will be held in Bristol in Brunel's historic Passenger Shed, right next to Temple Meads Railway Station and the promotional material states, 'Our aim is to make this a truly national fair and flagship for book selling in the South West.' There will be 120 stands set up by members of both associations. A David and Goliath fable of our times.

I will try to keep you up to speed with information about this and other book fairs in Europe this year. See you in Amsterdam. 

SUBSCRIPTION RENEWALS:

The Microbibliophile is printed bi-monthly. Subscriptions for 2015 are due before January of 2015. If you have not renewed for 2015, please do so now.

The Microbibliophile
PO Box 5453
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See the rear cover for the current rates. 

GET THE INK READY, START THE PRESSES:

Next issue, Volume XXXIV, Number 2, Issue 194, (publish date; March 1, 2015):

- ‘Famous Miniature Book Person’, Kalman L. Levitan
- The wonders of the Goddard Library at Clark University
- Another antiquarian book and maybe a scroll
- A review of *Tom Sawyer*, by Mark Twain, from Plum Park Press
- Pat Sweet promises a new miniature book as well
- Two miniature books from Greenchair Press; *Punctuation* and *Ampersand*
- Revisiting an older miniature book, your choice, please let me know your favorites...
- Hopefully, something special by you and the answer to Todd Sommerfeld’s word game

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. 📖



CATALOGUES RECEIVED:

Karen Nyman Miniature Books, Catalog Number 53, 103 items with color illustrations, organized by publisher within size, less than 1 1/4" tall and then up to 3", another great catalogue, including six reference items. Contact info: 702 Rosecrans Street, San Diego, CA 92106-3013; phone 619-226-4441; website: www.KarenNymanMiniatureBooks.com. E-mail: karennyman2@cox.net

Bromer Booksellers, E Catalogue Number 41, Twenty-one miniatures, each with their own illustration and in some cases the illustrations of supporting documents. A variety of publishers including David Bryce and Amistad Press. Contact information: telephone: 617-247-2818; website: www.bromer.com, E-mail: books@bromer.com

Oak Knoll Books, Special Catalogue 24, ‘Calligraphy’ 26 pages, 64 offerings, covering three centuries from the U.K., Europe, and the United States. A full sized color glossy catalogue. Special Catalogue 25, ‘The Limited Editions Club’, 36 pages, 73 offerings a small subset of the Oak Knoll inventory of the collecting genre. Rob and his father, Bob Fleck do an outstanding job with their shop and book selling. Contact information: telephone: 800-996-2556; website: www.oakknoll.com, E-mail: orders@oakknoll.com

These catalogues and the booksellers are wonderful friends and great resources. 📖

PUBLICATIONS RECEIVED:

Fine Books and Collections Magazine, Winter 2015, a large format, full color, glossy magazine devoted to fine books, collections, and printing. The current issue includes a cover feature about ‘Hemingway’s Havana’. Also a very informative article about ‘Bibliographies of Bibliographies’, by Joel Silver, plus a lot more interesting reading for the bibliophile. The BLOG that is associated with this magazine is a ‘five star production’ loaded with additional information for the bibliophile, like a new issue of the magazine each day. The ongoing features of ‘Bright Young Librarians’ and ‘Bright Young Collectors’ are of particular interest to me and will provide you with some special insights. One additional feature of interest is the BLOGROLL which a ‘section of the BLOG’ which provides you links to many additional book related blogs; booksellers, rare book libraries, ABA, schools, some U.S. based, some international.

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

Mix it up a bit with new subjects...diversity is the spice of life...add some ‘hot sauce’ to the chicken soup. Be careful, you may like it. 📖

SOME WINTER SUNSHINE, News from the Readers:

It is always a good thing to hear from our readers and especially when the news is about good health.

Al House, Owl House Press publisher, is recovering and hoping to get back to making more miniature books.

Muriel Underwood, Miscellaneous Graphics publisher, 91 years young, has a new MAC computer and is busy learning how to make the operating system sing to and help her make more miniature books. She has her new worktables all set up and is ready to go. The closing line from her Christmas card is, “I’m open for visits; almost always here, 773.267.7803.”

Dial her up she would love to hear from everyone, what a Marine! 📖



Big Magazine for Small Collectors

Fine Books & Collections covers the entire book collecting world. So even if your area of interest is miniature books, you'll find much to enjoy in every issue. Stay connected to the big picture, even if your collecting interests are quite a bit smaller.

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UPCOMING EVENTS:

Dreweatts & Bloomsbury Auctions, The Bibliophile Sale

January 13th -14th, Baverstock House, 93 High Street, Godalming, Surrey, United Kingdom

Additional Information: <http://www.dreweatts.com>

Boxborough Paper Town

January 24th, 2014, Holiday Inn, 242 Adams Place, Boxborough, MA

Additional Information: <http://www.flamingoeventz.com/show-calendar.html>

48th California International Antiquarian Book Fair,


February 06th – 08th, 2014, Oakland City Center, Oakland, CA

Additional Information: <http://sfbookfair.com/>

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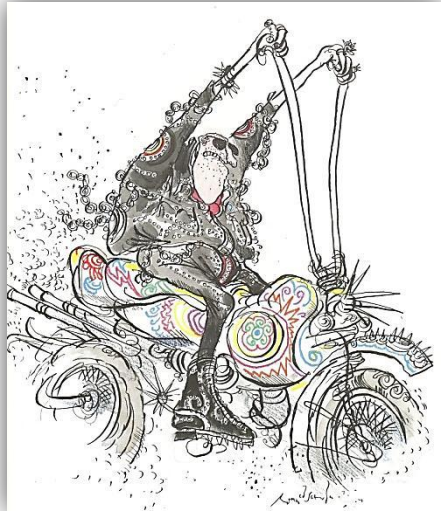
February 08th – 11th, Cranway Pavilio, Harbor Way South, Richmond, CA

Additional Information: <http://www.codexfoundation.org/>

Take a day off, see what is going on, say hello and talk about miniature books with someone you do not know and make a new friend. 

BOOK TERMS ?: 'Leather Labels and Intricate Decoration'

*Courtesy;
'Slightly Foxed – but still desirable' by
Ronald Searle
Souvenir Press*



THE BOOKLOVER'S CALENDAR, I Asked and You Provided:

The original idea for the miniature 'Book Lover's Calendar' was conceived and initiated by Frank J. Anderson, who was the proprietor of the Kitemaug Press.

My thanks to Caroline Brandt for supplying the answers to my questions as posted in earlier issues of *The Microbibliophile*. The actual 'Book Lover's Calendar' with that name ran from 1989 through to 2009. There were some earlier calendars issued by Frank Anderson beginning with:

Contemplative Calendar, 1987
Symbols of the Zodiac Calendar, 1988
Transportation Calendar, 1989
Printer's Calendar, 1989
Girlie Calendar, 1990
Kitemaug Press Calendar, 1992

The names of the annual calendar was 'finalized' with the name 'Book Lover's Calendar' in 1992, that is there does not appear to be any record of various different names after that date. If you can add anything to this short bibliography please let me know as it is always interesting to sort out and document these facts. My run begins with the 1988 calendar (**missing 1989**) and goes through from 1990 to the 2004 calendar, (**missing 2005**) and then I have 2006, 2007, and 2008, (**missing 2009**). Thank you Caroline. The 2015 Book Lover's Calendar, ready to be shipped now. 📖

THE MICROBIBLIOPHILE MARCH 2015 FRONTISPIECE: 'Write the Story for the March/April/February Issue'



image original created by Anton Pieck

Here is your opportunity to become an accomplished and published 'master of the pen'. The above image will be used as the frontispiece for the March 2015 issue of *The Microbibliophile*. There are no particular rules regarding the length of the story, the choice is yours. If you like, 'pass' on writing the story and maybe you have a favorite image that you would like to share for another issue, if so, please submit it.

When I look at the image, I see this as a continuation of the journey of a young microbibliophile, Sanne who we met in the January issue. From our current frontispiece we learned that she is a collector of miniature books and is excited that a Conclave that will be held in Amsterdam. Her favorite bookshop owner Mr. Bieijers, has promised to introduce her to some of the collectors and publishers. During this month's trip to town Sanne and her mother have to shop at the apothecary. Maybe for some special herbs. Mr. Ronde, a very large man, the shop owner is mixing something; maybe it is a special glue that Sanne can use to make a keepsake. What is behind the curtain? Are Sanne and her mother going to Mr. Bieijers shop next or maybe another book dealer or the book printer? What do you see? Gather your thoughts and weave the tale to share with the readers. Fact or fiction, your choice.

The deadline for submitting articles for the March issue will be February 15, electronic or paper submissions, either way, the choice is yours, Email: editor@microbibliophile77.com or *The Microbibliophile*, P. O. Box 5453 North Branch, NJ 08876. 📖

CLASSIFIED WISH LISTS,

Buy, Sell, or Trade:

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



Melinda Brown is seeking, Takebayashi, Tetsu and Zensaku Toyohara. Volumes 3 and 4 of the four volume set entitled Kitō Shōno. Osaka: Aoki Kozaburo, 1880. Contact information: E-mail: Minibks1@verizon.net

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: kbbakunas@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


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

Jim Brogan would like to find:

A volume from REM publications; *REM Miniatures, A Record and A Sampler, Part III*, a 'miniature scroll' with decorative wrapper and tie ribbon, 1¹⁵/₁₆" x 6"

Contact information: E-mail: jbrogan1@verizon.net

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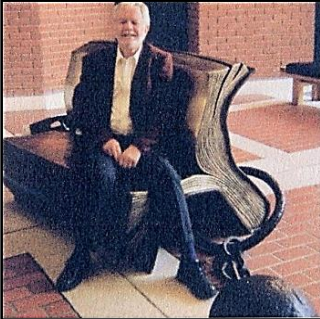


Karen Nyman
Miniature Books

702 Rosecrans Street
San Diego CA 92106-3013
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Email: editor@microbibliophile77.com

(Deadline for March 2015 issue is February 15, 2014)

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