



MINIATURE BOOK SOCIETY NEWSLETTER

NO. 86 - March 2011

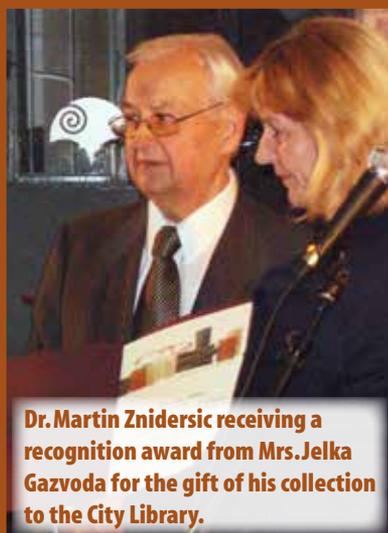
INCORPORATING THE MINIATURE BOOK NEWS

The Ljubljana Exhibit



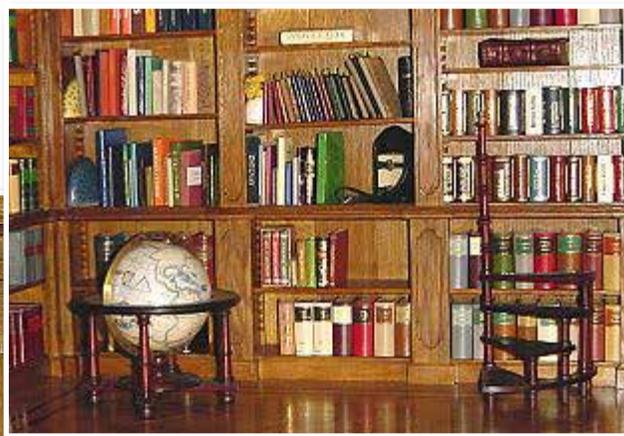
The Rose Garden of Omar Khayyam was produced by the Catherijne Press in 1994.

The specially designed cases constructed for the exhibit.

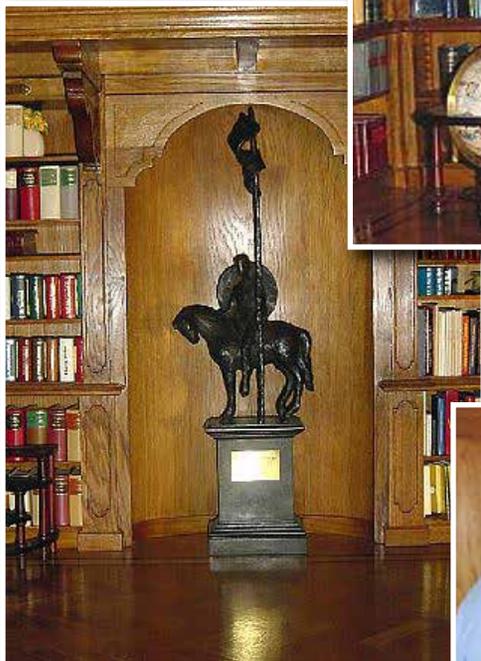


Dr. Martin Znidarsic receiving a recognition award from Mrs. Jelka Gazvoda for the gift of his collection to the City Library.

The Bibliotheca Thurkowiana Minor



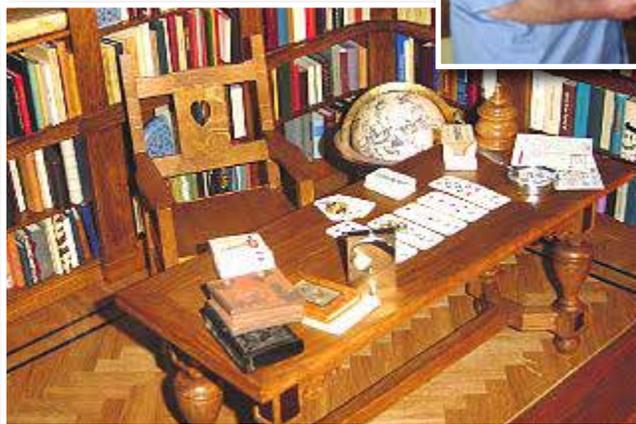
Mercator globe



Don Quixote de la Mancha



*Guus Thurkow
and Melinda Brown,
2002*



Librarian's Desk

Article on page 6.

President's Message



Mark Palkovic

There have been some new appointments for this year's committees. The 2011 Awards Committee consists of Mary Devenyi, chair, with members Janet King and Cherry Williams. I thank Angelika Jaeck, Frank Anderson and Tamela Camp for their service on this committee last year. The Nominating Committee for 2011 consists of Edward Hoyenski, chair, with Jeanne Goessling and Tony Firman. My thanks go to Karen Nyman, Jim Brogan, and Kimberly Molitor for serving on the 2010 committee. The Miniature Book Publishing Committee consists of me as chair, with members Jim Brogan and Christina Amato. I thank the 2010 members Melinda Brown and Philip Morrison.

As mentioned earlier, Joan Knoertzer has replaced Neale Albert as chair of the book competition/exhibition. Thanks to Neale for his many years of service in this capacity. The MBS Board has approved the following judges to serve the MBS competition this year:

Dr. Barry Neavill, Associate Professor of Library Science at Wayne State University and past president of the Book Club of Detroit .

Karen Hanmer, Chicago binder, book and installation artist.

Jon Buller, Master book binder and founder of Bessenberg Bindery.

Although it has taken somewhat longer than expected, the traveling display case has been repaired and will soon be making its way to various venues around the country. My thanks go to Jim Brogan for overseeing the repair of the case by Etherington Conservation Services, as well as handling details with the insurance company.

Stephen Byrne, the host for our 29th Grand Conclave, has arranged for a wonderful experience for us in Dublin, Ireland in July. Look for information about this elsewhere in this issue. I look forward to seeing all of you there!

Editor's Note

I want to add a rousing thank you to Mark's message. We have people who put in tremendous effort every year with very little recognition. Volunteers are the backbone of MBS and everyone does need to be aware of how much is done behind the scenes.

That said, let me encourage others to give some time if possible. We have many talented people in the organization and we would certainly welcome more volunteers.

Do try to make it to the Dublin Conclave. It is a wonderful opportunity even though prices can make you cringe. (I just checked air fares--ghastly!) This is the one time during the year that we can actually get together, chat, look at vendor's wares, and explore new territory. I'm looking forward to seeing everyone who can manage the trip and to wandering around Ireland and Scotland afterward.

2011 Competition Note to ALL MEMBERS

This is a reminder that the MBS Distinguished Book Awards Competition deadline is April 1, 2011. I would like to have as many quality entries as possible. When we put these on display in Dublin, Ireland, I want people around the world to see the talented individuals we have in this society. This is one of the highlights of the conclave each year. We also accept entries from those who are not members. Many of these entries are then put into the traveling exhibit and sent to many interested libraries/museums. Some then end up in our official archives at the Lilly Library, Indiana University. We are all very proud of your talents. So, please complete your entry form on the website and send in your book(s) as soon as possible. Thank you for your creativity and time. Joan Knoertzer, Chair, MBS Distinguished Book Awards 2011, librarybandb@gmail.com. 734-668-6815

Rules from our website (www.mbs.org)

To qualify for a Distinguished Book Award:

1. The book and its slipcase or portfolio box must measure no more than three inches in any direction.
2. There is a maximum of two entries per press and/or person.
3. The book must have been published and bound in a multiple edition of like copies.
4. The book must have been published within the past two years, 2009-2011.
5. The book must be submitted between January 1, 2011 and April 1, 2011.

One-off or Artist's Books

Again this year we will accept one-off (one-of-a-kind) or artist's books. They will not qualify for a Distinguished Book Award but will be included in the MBS Competition Exhibition Catalog in a separate section. Here is an opportunity for those who do not make multiple copies to show their work.

A Publicity Opportunity for MBS

George Singer, a member of the Grolier Club, coordinates the "Why I Collect" column for the FABS Newsletter. George is seeking contributors and this would be a wonderful opportunity to introduce new collectors to miniature books. His request follows:

Over the past two years the FABS Newsletter has published interesting articles from book club members in the "Why I Collect What I Collect" column. They have been well received by readers. Collecting subjects have ranged from drawing instruction books, to 18th century private presses, slide rule handbooks, book club histories, literary forgeries and private press bibliographies.

While he presently has a small backlog, the editor encourages additional entries, particularly from smaller clubs. Will you invite your members to participate? As Kay Kramer wrote in the last issue of the Newsletter, "This is a standing invitation open to all members of FABS 31 North American Book Clubs and 13 International Affiliates. The text should focus on the "why" and "what" of the column's title. This is an opportunity for your members to share their collector's vision. Strange but true stories of collecting mania make for fascinating reading. Entries should be between 800 and 1200 words and may include up to three images.

Entries can be sent directly to the column editor, George C. Singer, at ashleybkco@aol.com. George can also be reached at (802) 863-1026.

This is your chance to make collectors aware of the fact that there may be miniatures available on their favorite subjects and that miniature books and their bindings can be a whole new collecting field for them!

Conclave XXIX –29th July – 1st August 2011

Friday 29th July

- | | |
|------------------|--|
| 10:00 a.m. | Board meeting |
| 2:00 – 5:00 p.m. | Registration-with opportunity to take part in an origami workshop. |
| 6:00 p.m. | "Welcome to Dublin" Cash bar – meet up with old and new friends. |
| 7:00 p.m. | Buffet dinner followed by silent auction and book swap |

Saturday 30th July

- | | |
|--------------------|--|
| 9:00 – 10:30 a.m. | MBS Annual Membership Meeting |
| 11:00 a.m. – 12.00 | Talk / activities – to be decided. |
| 1:30 p.m. | Guided visit to Chester Beatty library, the Writer's Museum & coach tour of Dublin city. |
| | Dinner on your own |
| 8:00 – 10:00 p.m. | Dessert reception at the hotel during which the auction will take place. |

Sunday 31st July

- | | |
|--------------|--|
| 8:00 a.m. – | Set up for fair |
| 9:00 – 11:00 | Book Fair open to MBS members |
| 11:00 – 4:30 | Book Fair open to public |
| 6:00 – 7:00 | Cash bar cocktail hour |
| 7:00 – 9:30 | Awards Banquet with guest speaker Ian Macdonald. |

Monday 1st August

We normally arrange a visit on the Monday following Conclave, but this year members will be given a voucher for the hop-on-hop-off bus so that they can freely go round the city of Dublin and visit some of the many interesting places there. The ticket will be valid for two days following first use, so will also be able to be used on the Tuesday.

A special offer on the Dublin Pass, which allows entry to many sites, will be available to registrants. Details later. Tourist information will be in all the keepsake bags.

Booking your Conclave hotel in Dublin

This year there is a choice of three hotels, all in the same group, within a few yards of each other, but one being cheaper than the others. There are a limited number of rooms available in each hotel.

Conclave will be based at the Davenport Hotel, a converted church from the Victorian era. The others are the Alexander and the Mont Clare. They are part of the privately owned O'Callaghan Hotels group. More information about them can be found at ocallaghanhotels.com

We have rooms held until 27th June. If you book after that time different rates will apply, so do book early. Prices are per room with Irish breakfast.

A booking form can be found on our website. If you book by phone please tell them that you are with the MBS group, quoting the code 832009. **Please note that the prices are in Euros and taxes are included.**

Be sure to send your Conclave registration to Karen Nyman by July 14.

Members will be pleased to note that Conclave costs are lower this year.

(This form is on our website at mbs.org.)

Keepsakes should be sent to:

Ian Macdonald
'Benvoir'
Wigtown
Newton Stewart
DG8 9EE
Scotland

Silent Auction items to:
Karen Nyman
702 Rosecrans Street
San Diego
CA 92106-3013

Auction items to:
Jan Becker
1700 Dix Road
Middletown
OH 45042

BUT
Heavy or larger items to:
Stephen Byrne
14 Wigtown Road
Sorbie
Newton Stewart
DG8 8EL
Scotland

The Bibliotheca Thurkowiana Minor

In 2003 Trijnie Duut and Gerjan Heij took over The Catherijne Press which Guus and Luce Thurkow had started in 1984, building a reputation for exceptional work. Guus and Luce retired as antiquarian book dealers and as miniature book publishers to devote themselves to The Bibliotheca Thurkowiana Minor, their magnificent miniature library.

The Bibliotheca Thurkowiana Minor looks like an important library from the 17th or 18th century. It has wooden balusters, pilasters, flooring, and adjustable shelves, all created by specialists in cabinetery. But as is usual in the world of miniatures, looks are deceiving: when open it is eight feet long and four feet high.

Its 2400 miniature books are arranged under tiny engraved signs, e.g. Philosophi, similar to those seen in early representations of the library at Leiden University. Roughly 100 of these books are unique, created by the Thurkows especially for this collection. (They are able to add six per

year.) There are replicas of two 16th century Mercator globes, one of the earth and one of the heavens. A newspaper lies on the librarian's desk, while behind a slideout section of shelving is a collection of erotica.

Centrally placed on the ground floor is a bronze statue of Don Quixote de la Manche, patron of the library, who provided its motto: "They are giants!" (Ellos son gigantes!--Quixote's explanation of windmills is particularly apt in relation to the contents of these tiny books.)

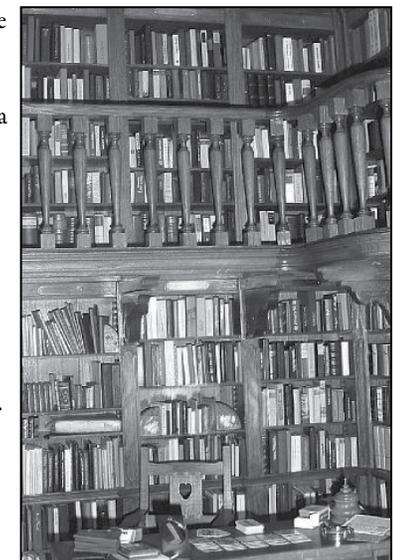


In 2009 that motto became the title of Koert Davids's short 13 minute documentary on the creation of a miniature book by Guss Thurkow. The film opens with a shot of the library and then a hand reaches in to adjust a row of books and totally alters the viewer's assumption that this is simply a classic library somewhere.

Guus tells the viewer that Don Quixote is the patron saint of libraries because, in the novel, the burning of his library sets him on his quest.

The film captures the passion Guus invests in his collecting and in his creations. It shows him putting together a miniature book that is one chapter of Don Quixote--the fight against windmills mistaken for giants. Because Guus is working in miniature any mistake stands out to its creator. The startling ending of the film shows Guus chopping his book in half because it did not meet his standards.

Guus has not been well and as of late 2010 was looking toward presenting the Bibliotheca Thurkowiana Minor to a national museum in the Netherlands.



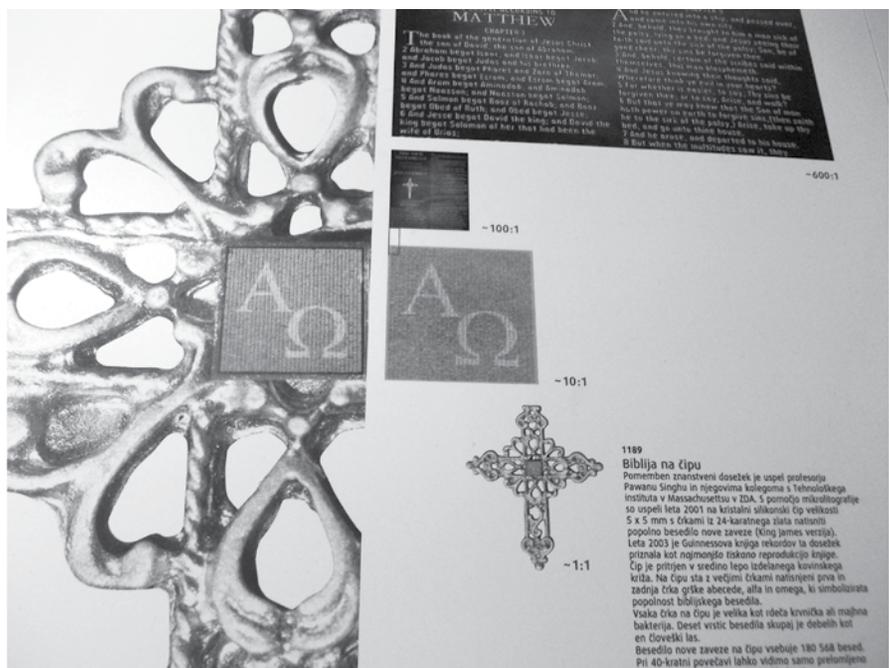
FROM THE SUMERIAN CLAY TABLET TO THE BIBLE ON A CHIP

From Stephen Byrne

This was the title of an exhibition of miniature books which opened on 15th October in the beautiful city of Ljubljana, Slovenia.

Ljubljana has been appointed World Capital City of Books by UNESCO from April 2010 to April 2011, and as part of the celebrations the city presented this wonderful exhibition of miniature books. The books are from the collection of Dr. Martin Znidarsic, who has been a member of MBS since the very start of the Society. Martin has now presented his collection to the City Library of Ljubljana, where sections of the collection will be on display on a rotating basis.

There were over 1,300 miniature books beautifully displayed in purpose built cases at the City Museum. Representing publishers from 55 countries, there was a very wide selection, from the smallest to the longest, the oldest to very



Display for the Bible on a chip.

modern books. There was a special display of material relating to Louis Bondy, and also a “Homage to Karoly Andrusko” whom Bondy named as “The greatest miniature book artist”. Andrusko published many miniature woodcuts and linocuts, as well as larger works of art. Words can not do justice to the quality of the exhibition. Martin and his wife had worked extremely hard to select and prepare the books, and the idea of presenting them grouped in their respective country of publication was quite enlightening, as it was possible to see the relative range of miniature book production across the world.

A fully illustrated colour catalogue of the exhibition has been published, which is available by contacting Martin.



The MBS was represented by four members (as well as Martin) at the opening ceremony, Angelika Jaeck, Arno Gschwendtner and Marian and myself. There was also a group of collectors from three of the German miniature book societies. I was given the privilege of making a short speech at the ceremony, where I explained the aims of MBS, and also gave a presentation at a ‘round table’ event the following day, where we met together and had the opportunity to discuss miniature books and also exchange or purchase additions to our collections.

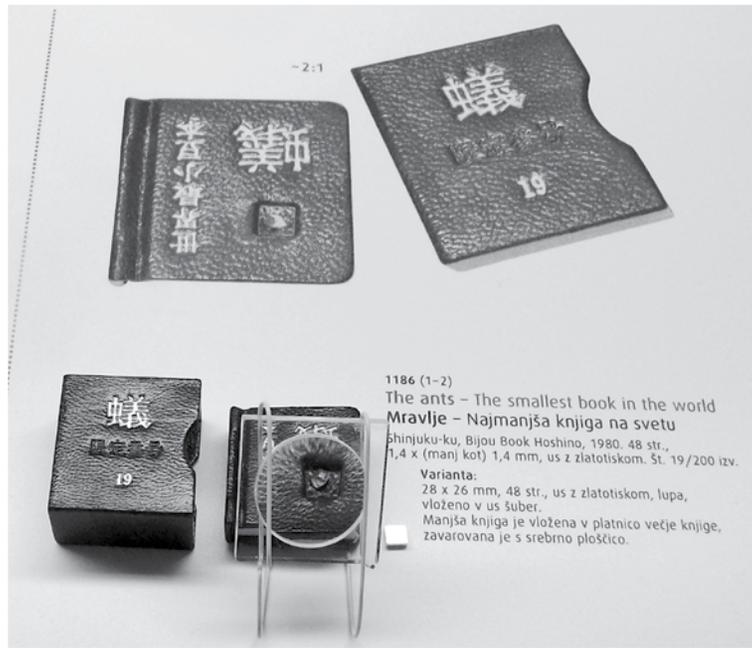
MINIATURE BOOK NEWS

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Stephen extolling the virtues of the *Miniature Book Society*.

Many thanks should go to Martin for his generous gift of time to enable the general public the opportunity to see into the wonderful world of miniature books.



The Japanese publication *The Ants* was the world's smallest book in 1980.

1186 (1-2)
The ants - The smallest book in the world
Mravlje - Najmanjša knjiga na svetu
Shinjuku-ku, Bijou Book Hoshino, 1980. 48 str.,
1,4 x (manj kot) 1,4 mm, us z zlatotiskom. Št. 19/200 izv.
Varianta:
28 x 26 mm, 48 str., us z zlatotiskom, lupa,
vloženo v us šuber.
Manjša knjiga je vložena v platnico večje knjige,
zavarovana je s srebrno ploščico.

James Reid-Cunningham on how the eye, hand, and tool work together

Bookbinding of miniature books has been getting a lot of attention lately. Prominent professional bookbinders Gabrielle Fox and Deborah Evetts have both been the subject of extensive illustrated articles in MBN 141 (July 2010).

At the MBS Conclave in Lexington, Kentucky last September, James Reid-Cunningham, another prominent conservator and binder addressed the group with a lecture and slides on the subject of how the eye, hand, and tool all work together in the "Collision of Art, Craft, and Conservation in Contemporary Book Art."

Here is Jim's bio:

James Reid-Cunningham studied bookbinding at the North Bennet Street School in Boston, and was the President of the Guild of Book Workers from 2006 to 2010. Formerly the Conservator of the Graduate School of Design, Harvard University, he is currently the Chief Conservator and Director of Digital Programs at the Boston Athenaeum. He is the adjunct lecturer in the book conservation at the graduate art conservation department of Buffalo State College. He is the creator of design bindings and book objects that explore traditional bookbinding structures in conjunction with modern materials. He has exhibited his books nationally and internationally. He is the proprietor of *Hematite Press*, a small press that publishes illustrated limited editions of modern texts, with each copy in an original design binding. His artwork can be seen at www.reid-cunningham.com.

And here is Jim's interesting talk to the Conclave, with images, and which he has edited for MBN:

Eye, Hand, Tool: The Collision of Art, Craft and Conservation in Contemporary Book Art

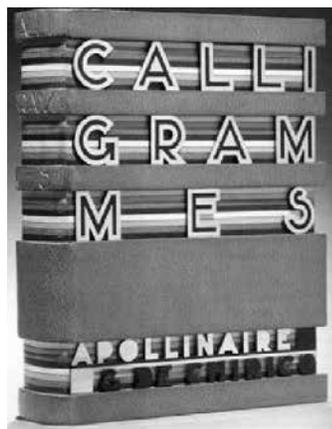
James Reid-Cunningham

A presentation given to the Miniature Book Society Conclave and the King Library Press on September 5, 2010 in Lexington, Kentucky.

I first became interested in bookbinding in the late 1970s through a desire to create artistic bindings. I have worked in conservation for twenty-five years, I print my own limited editions, I create fine bindings, book art and sculptural books, and I really

don't see these activities as different spheres. When I was invited to speak to you this evening, I thought it would be an opportunity for me to explore just why I find creating and conserving books so alluring, and why books continue to be utilized as a vehicle of artistic expression in the early 21st century. I use the word collision in the title because over the last four decades, modern art movements, craft traditions and conservation innovations have spilled over into one another, and contemporary book art is the richer for it. Again and again, art, craft and conservation interact, collide, or overlap, and the field suddenly is jolted into a new direction.

Contemporary book art developed from the confluence of five trends. First, the luxurious *livre d'artistes*, created in France in the early twentieth century, these books were printed letterpress on handmade papers with illustrations by prominent contemporary painters. *Livre d'artiste* were published in folded sections, sometimes loose or in a portfolio. They were frequently bound by master bookbinders in unique artistic bindings referred to as design bindings, in which the text or illustrations were a catalyst for the binder's design. These French binders were the first to integrate modern art styles, such as cubism, surrealism, and constructivism, into bookbinding. Often, a design binding was designed by a single person, but the actual execution was done by a team of specialists.

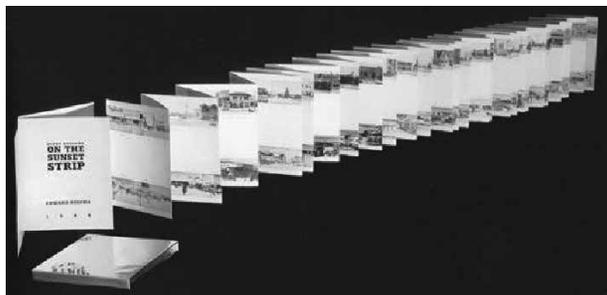


Apollinaire's *Calligrammes* from 1930 was illustrated by Giorgio de Chirico, and features innovative typography and layout, and the illustrations just seem to explode off the page. Paul Bonet's interpretive binding *Calligrammes* is a marvelous union of punctured leather boards and metal letters. It's so massive, it's almost a piece of furniture. These art deco design books are mindlessly luxurious, gorgeous beyond belief.

The second influence on contemporary bookmaking began in the 1960s and 1970s, when letterpress printing, papermaking, marbling, bookbinding and other arts of the book all experienced revivals, as a new generation turned to craftwork as both a career and a calling. It is one of the curious ironies of the book arts that just when computers permeated every aspect of life, there has been a renaissance in most of the book trades.

A third factor in contemporary book art also appeared in the 1960s and 1970s, as photographers, printmakers, and painters began to experiment with the book as a format for artistic explorations. The interaction of contemporary art styles and traditional book structures resulted in

the development of artist's books. Los Angeles painter Ed Ruscha's *Every Building on the Sunset Strip* is a photographic accordion book done in the sixties. The book is 25 feet long when extended entirely, featuring sequential photos



taken using a camera mounted on a truck driving down the Sunset Strip in Los Angeles. In this case the artist created the content, but the book was commercially printed.

Because the term "artist's book" can be confused with the literal translation of the French term *livre d'artiste*, I prefer to use the term book art. Hedi Kyles' *April Diary* is one of the most influential examples of book art; it is called a flag book because of its innovative structure.



A book like *April Diary* reveals an expressive action over time as one pages through the volume. This experience is radically different from one's static progress through an illustrated codex. In book art, there is an interpenetration of text and image; they aren't separate as in a *livre d'artiste*. A central innovation of book art was that a single artist created both the content and the object.

The fourth influence on contemporary book art appeared during the 1970s and 1980s, when conservation replaced restoration among those charged with the job of preserving cultural materials, whether they are paintings or buildings or books. Restorers repair an object in such a way that it is reconstituted, or rebuilt in its original manner or appearance. Conservators seek to preserve whatever is left of an original artifact, often just consolidating the remaining parts and providing a sound enclosure to protect the book. The last forty years has seen an avalanche of new publications about historical structures of books, and also about non-western and non-codex structures. We now have a greater awareness of the wide range of structures and materials used to create books throughout history. This led to experimentation by book artists with historic structures that had largely died out before the 19th century. Part of this revival had to do with the difficulty of learning the craft of traditional western bookbinding with leather covers and stiff boards and gold tooling. Artists in a hurry embraced apparently simpler, easier structures, especially those from non-western sources, because they seem deceptively easy to do.

The final influence on contemporary book art is the emergence of digital media and desktop publishing in the 1990s, which created new options for printers and artists, and resulted in an explosion of innovative and evocative books in recent years.

Contemporary handmade bookmaking is a confluence of these five developments: *livre d'artistes*; book art; a countercultural imperative to work with your hands; the expansion of knowledge of book structures and materials derived from book conservation; and desktop publishing. I have long thought that my career parallels these developments in the arts of the book during the last few decades.

I have to admit that I never intended to be a conservator. My first love was design binding, creating an artistic binding in response to the text or illustrations of a book. I was especially enamored of French prototypes from the



1920s and 1930s. Of course I had to go into conservation because it is impossible to earn a living doing design bindings. *A Certain Lucas* has boards fabricated from five layers to create a sculptural surface. This binding is almost topographical, with boards covered in dark green leather with blind tooling to accentuate the raised forms. The all-over geometric layering of the boards feels wonderful in your hands. This book is a sensual object. A book should appeal to all the senses. The attraction of leather, gold, papyrus and parchment is that they look good, and they feel good. Binders share a secret: it's the intoxicating physical pleasure of books.

Design binding is an opportunity to collaborate with an author or illustrator. But it is kind of a one-way collaboration. I'm collaborating with him, but he isn't really collaborating with me. What I like most about design binding is that I can work with any artist or writer I chose. They don't have a choice, because they're usually dead. My best collaborations are with the dead.

During the 1990s, I became interested in incorporating modern materials into traditional book structures. *Twelve Centuries of Bookbindings* (illustrated inside the back cover) is a catalog from the Morgan library of an exhibition on the history of bookbinding. I chose as a model a pigskin binding with exposed wooden boards, a binding common in the 15th-16th centuries. Its heavy, chunky appearance is a direct result of the structure of the book.



Instead of wood I chose to line the boards with formica, which is a thin plastic laminate used for kitchen counters. It comes in hundreds of colors and patterns. It was particularly popular in the 1950s and 60s. When I was a child, my parents had a kitchen table that looked just like this binding.

Every day in the conservation lab, I see something I haven't seen before. A new structure, a new decorative effect, a material used in an innovative way, or a stupid way. Slowly, and despite my best efforts, conservation has come to dominate my artistic work. I've become interested in a 17th century decorative technique called pierced vellum binding (illustrated inside the back cover). To create this type of binding, the vellum was first tooled in gold, then openings were punched into the skin, the boards of the book were lined with red silk, and then the book was covered with the vellum. This gorgeous and hypnotic design is astonishingly difficult to execute.

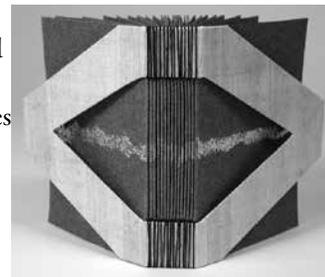
Another inspiration is a limp vellum binding with astounding yapp edges. When I first saw it I thought that if you extended the yapps anymore, they would form a box around the book. Serendipitous discoveries, such as these two types of historical bindings, inevitably lead to me imagining ways of incorporating



traditional techniques into my design work. I created a hybrid binding uniting characteristics of these two books, with a modern geometric design: a pierced vellum box binding.

The desire to create integrated artistic books led me over the years to move away from design binding and toward creating both content and binding. In the process, my books became more abstruse. *Gestures* (illustrated inside the back cover) is modeled on the shape of a Javanese book I saw at the Chester Beatty Library in Dublin that had a cubical format that I found appealing. This is another book that feels good in your hands. This book contains my pen and ink drawings of tooling patterns. There is no text but for a title page. It's a small book, with thick black goatskin boards with gold tooling and inlaid panels of abalone shell. With this book, I began creating what I refer to as abstract books, books without text or realistic images, books that have no clear meaning.

Zakka II was created with handmade paper and punctured boards covered with papyrus, and decorated only with gold leaf. Papyrus is a wonderful material for bookmaking, but it has become difficult to find good papyrus. Modern papyrus is often too thick, and too stiff. Although there has been a renaissance in recent decades in many book trades, there has been a troubling decline of ancillary trades such as leather tanning, parchment making and tool cutting. This trend will only get worse, and we face a future in which it will be more and more difficult to



acquire the tools and materials we require.

I have a secret vice: miniature books. I try not to talk about it to people who aren't aficionados, because to normal people, miniature books sometimes seem so silly, just something for children.

London was my first miniature binding, done as a gift for my wife, with a simple and crisp and clear design, which is essential for such a tiny book. Miniatures pose extraordinary structural challenges, which is I suppose why I find them so enjoyable. The small format draws the viewer in, and causes one to focus in a way that simply doesn't occur with a larger book.

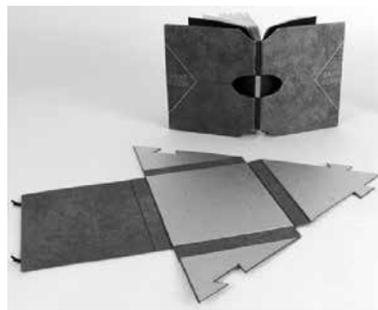


(*Gray's Elegy* illustrated inside the back cover)

In 2001 I began publishing limited editions largely to supply myself with texts that inspire me and are printed on good quality paper. I publish one book every few years, printed with pigment inks using an inkjet printer on photographic or kozo paper. The editions are small, and I do a series of unique bindings on each text. *Dead Doors* (illustrated inside the back cover) was my first limited edition, with loose photographic prints in a matchbox enclosure.

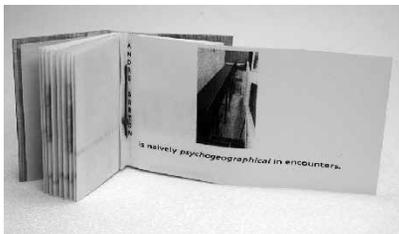
I visited Dublin in 2000, and took a series of photographs of doors on an abandoned

brick warehouse on the waterfront. The complex of buildings had been built up over a hundred years, and was slowly abandoned in the postwar period. Because the building had been built over such a long period of time, the doors were all constructed differently, and as it was slowly abandoned over the years, each door was boarded up in a different way. Each door had become an abstract image, like a found collage. The first design binding for *Dead Doors* is a long stitch binding, a structure that disappeared by the 17th century but has been revived by contemporary book artists. The binding features punctured boards covered in alum tawed goatskin colored the skin with brazilwood, one of the traditional medieval colorants for alum tawed skins.



Desktop publishing has turned everyone into a publisher, but the freedom to work in new media brings with it the necessity to master more skills: page layout software, digital photography, photo-retouching. One has to wonder how possible it is, in a craft sense, to endlessly add more and more techniques without losing the ability to perfect any one technique through continual refinement. There is a very real risk of becoming a jack of all trades, and master of none.

Guy Debord's *Exercises in Psychogeography* was composed with each page folded twice, forcing the reader to unfold and refold every single leaf during reading. It is very difficult to exhibit this volume. It really has to be handled, but the format lends itself to a sculptural approach to the binding. There has been a trend in bookmaking in the last few decades in which the book is displayed standing, viewed in three dimensions, as though it is a sculpture.



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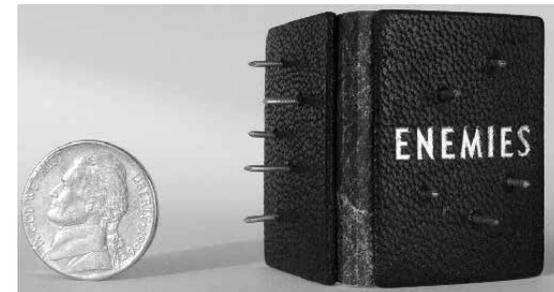
is a sculpture.

My smallest limited edition is *Ralentir Travaux* (illustrated inside the back cover), a text by the French surrealist poet Paul Eluard. In 1931 Eluard, Andre Breton and Rene Char collaborated in composing a series of poems. The poems were published with short prose introductions by each of the three authors; this text is Eluard's introduction, and explores the role of the artist in modern times. The translation was done using BabelFish, the online translation tool, which always seems to translate any text into something oddly fractured. Although the

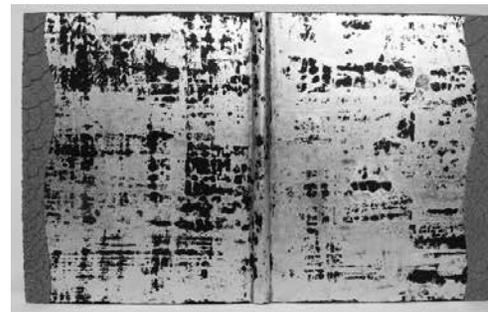


translation sounds disjointed, it is entirely suitable for a Surrealist text. The book is a one half inch tall accordion, inkjet printed in 3 point type. Because I've reached a certain age, I need a magnifying glass to read it.

My most recent miniature limited edition is a selection from a book by William Blades called *The Enemies of Books*, first published in 1880, in which Blades describes all the dangers facing books: floods, fires, insects, collectors. I re-published the section in which he excoriates bookbinders for their crimes against books. The boards are aircraft plywood, bound in goatskin pierced with galvanized steel nails.



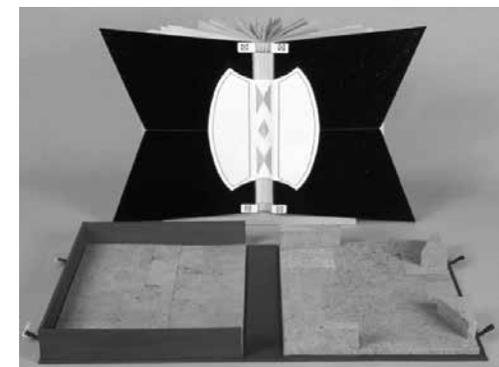
I've long been interested in decorating large areas of leather binding with metal leaf, even the entire binding. In 2005 I was given a month's leave by the Athenaeum to research methods of surface gilding. I spent two weeks examining historical exemplars in collections in England, followed by a few weeks in my bindery at home attempting to recreate the effect of painting with gold leaf on leather.



(*House South of North* is illustrated inside the back cover.)

(*House South of North* is illustrated inside the back cover.)

Da Vinci contains all of the five influences in modern book art. It is a non-adhesive binding with a limp alum tawed leather spine, and the spine and the end-of-spine bands are lashed onto boards made from rubber floor tile. When initially thinking about a book, I see an instant visual image of how the final book will appear, and even though I often do dozens of drawings during the design process for each book, I somehow always circle back to the original design. I also often have an initial idea of a structure or historical model for any given book. Once I have that structure in mind, I am almost unable to alter it.



It was tempting to call this lecture "Many bindings, many problems, hardly any solutions." I may not agree with the French poet Henri Michaux when he wrote "As for books, they harass me more than anything," but I don't seem to be able to not create books. I don't really know why I create these objects. For me, making books is an automatic activity, it is unconscious really. It is less an occupation than a way of life.

Exhibition Catalog Competition

The Rare Books and Manuscripts Section (RBMS) of the Association of College & Research Libraries (ACRL) is pleased to celebrate and recognize 2011 as the 25th Anniversary Year of the Katharine Kyes Leab and Daniel J. Leab *American Book Prices Current* Exhibition Awards. The awards, funded by an endowment established by the editors of *American Book Prices Current*, recognize outstanding exhibition catalogues issued by American or Canadian institutions in conjunction with library exhibitions as well as electronic exhibition catalogues of outstanding merit issued within the digital/Web environment.

The Leab Awards are unique in recognizing the special challenges involved in the exhibition of books, manuscripts and other artifacts that are not part of the traditional visual vocabulary of museum exhibition catalogs. Five categories—expensive catalogs, moderately priced catalogs, inexpensive catalogs, brochures, and electronic exhibitions—enable the committee to recognize extraordinary projects submitted by a wide variety of institutions working within budgets of all sizes. The committee encourages submissions from all institutions; all submitted catalogs and brochures become part of depository collections, available for public consultation, at the Grolier Club (New York City), the University of Texas, Austin, and the University of California, Berkeley. Information about the award, including submission guidelines, may be found at this link: http://www.rbms.info/committees/exhibition_awards/index.shtml. Certificates are presented to each winner at the RBMS Annual Membership Meeting and Information Exchange during the ALA Annual Meeting which will be held this year in New Orleans.

The Rare Books and Manuscripts Section (RBMS) of the Association of College & Research Libraries (ACRL) plays a leading role in the local, national, and international special collections communities. It strives to represent and promote the interests of librarians, curators, and other specialists concerned with the acquisition, organization, security, preservation, administration, and use of special collections, including rare printed books, manuscripts, archives, graphics, music, and ephemera. Visit us at our Website at: <http://www.rbms.info/> for more information.

Brief Notes

Catalogues received:

Miniature Books, Catalogue 28, November 2010 and **Miniature Books, Catalogue 29**, January 2011. Karen Nyman, San Diego, CA (Online)

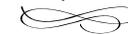
Miniature Books Catalogue 55, December 2010. Tracy Bradbury, Brooklyn, NY

New Acquisitions, Catalogue 135. Bromer Booksellers, Boston, MA

A Catalogue of Miniature Books 32, February 2011. Michael Garbett, Almondsbury, South Gloucestershire

Of Note:

Miniature Collector magazine recently featured a brief article on Barbara Raheb by Barbara J. Aardema with photos by Pat Pistner. Since her books were usually less than 1 1/16 inch high and quite creative—some actually hand colored-- they are much loved and sought after by collectors.



Our Wandering Book Artists, Peter and Donna Thomas, and their Gypsy Wagon will be at the John C. Campbell Folk School. Brasstown NC, March 27 - April 2, 2011 to teach a class titled Small-format Artist Books - Structure and Content. The next week will be devoted to teaching a class on the ukulele! Check out their nifty blog and calendar at <http://wanderingbookartists.blogspot.com/>



University of Iowa Center for the Book is offering an MFA degree in the book arts, beginning Fall 2011. Iowa City, Iowa, is a UNESCO City of Literature.



Arno Gschwendtner, our man in Austria, frequently sends out links to items on miniature books that appear on the internet. Some really interesting video links that he has uncovered recently: two old newsreels from British Pathe, both narrated rather than using interviews.

In the older one from 1937, a man named Charles Gunner demonstrates his “microscopic writing.” Using pen and ink he writes and illustrates a history of Windsor Castle. The finished bound book is 3/8” x 3/10” . You can find this very brief video at <http://www.britishpathe.com/record.php?id=36686>

(For a look at his tiny paintings use the same address, but with an id of 28698.) The more recent newsreel (1952) shows Louis Bondy with his miniature book collection—some 1500 items at that point. For this you can use the same address, but with an id of 47323. If you don't want to type all that in, you can Google the names and the topics.



Neale M. Albert reports on a delightful new purchase from the Lyceum Press--”Oh, These Vanities: Some Thoughts on the Subject of Hats” by Carmen Voss. Check <http://www.bcsocal.org/hats/> to view this clever creation: two volumes of text and plates, a portfolio of ten original paintings, and a tiny hatbox complete with miniature hat, all housed in a dropfront box.



Eileen Cummings noted the appearance of a Bryce mini book that hid a code inside its pages on the CBS series NCIS: Los Angeles. The book was kept in a letter opener with a magnifier and box at its tip. If you missed this brief scene you can probably find it on line or in a season repeat of the episode called “Absolution” that was run on November 17, 2010.



MARCH 2011 CHANGEABOUTS

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212 644-9094 (o)
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Laurence Fayard
<http://collectorsbooks.blogspot.com>

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Library Conservator, Book & Paper Conservator
www.library.uiuc.edu

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<http://web.me.com/jeanbookbinder>

*Four Evangelists page
in the Book of Kells*



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Karen Nyman
702 Rosecrans Street
San Diego, CA 92106-3013

Miniature Book Society Newsletter

A publication of the Miniature Book Society Inc. Number 86

Issued in March, July, November. Items for publication, including advertising material should be sent to the Editor. Publication deadlines are: February 1, June 1, October 1. Payment for advertising should be made to Miniature Book Society Inc. and sent to the Treasurer.

The Miniature Book Society is an international nonprofit organization founded in 1983 and chartered by the state of Ohio, USA. Its purposes are to sustain interest in all aspects of miniature books; to provide a forum for the exchange of ideas; to serve as a clearinghouse for information about miniature books.

Website: www.mbs.org

Toll-free phone (USA & Canada):
1-877-MBS-1983

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Membership in the Society is open to all interested individuals, organizations and institutions. Membership dues in United States dollars: \$40.00 individual/couple for USA members, \$45.00 individual/couple for Canadian members; \$55.00 individual/couple outside North America. Corporate membership: \$50.00 (USA), \$55.00 (Canada), \$65.00 (outside North America).

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Manuscripts, letters and news items are welcomed and are subject to editing due to space and style limitations. Preferably submissions should be made electronically, by e-mail or disk. Attachments on Microsoft Word would be preferred. Articles in the Newsletter do not necessarily express the views of the Board or of the Editor.

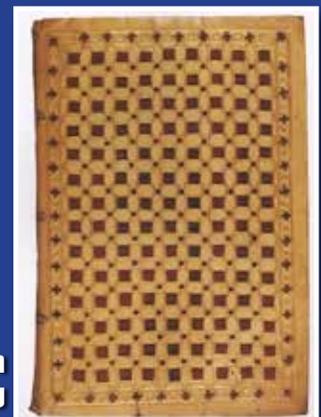
Deadline for the next issue: June 1, 2011

Printed by Alliance Printing & Mailing Services
Middletown, OH

More Photos from James Reid-Cunningham presentation:



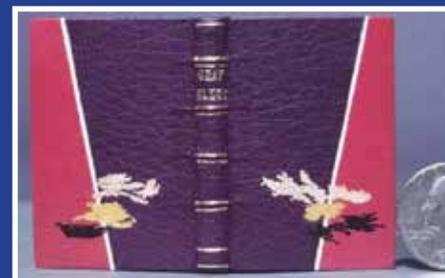
Twelve Centuries
of Bookbindings



Pierced Vellum
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Gestures



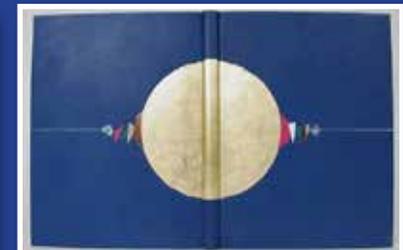
Gray's Elegy



Dead Doors



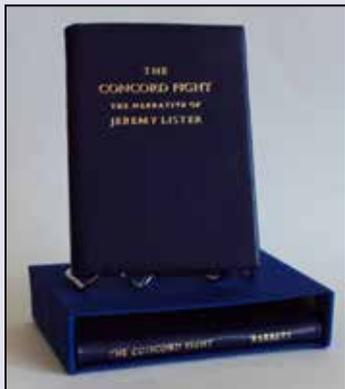
Ralenti Travaux



House South of North

THE CONCORD FIGHT

The Concord Fight by historian Robert Naiva for the 1975 Bicentennial. A 2 volume set, the books are 2 7/8" x 2" covered in blue leatherette; title and all edges gilt; contained in a blue cloth slipcase. These are new sets (part of the original printing of 2000). Available for \$25.00 plus \$3.00 for postage/handling.



Checks should be made out to Friends/ Concord Public Library and sent to Polly Eaton
18 Boxwood Circle
Yarmouth Port, MA 02645
phone: 508/362-8520

Email: pceaton@verizon.net

Research was done at the Concord Library and the books contain letters to their families from participants in the battle: Minute Man Amos Barrett wrote an account of his experiences 50 years after the battle while British Ensign Jeremy Lister's narrative was a contemporary account.

Note from Polly: Robert Naiva came into the Concord Library when we were setting up the MBS's Traveling Exhibit. He had no idea that anything like the collection existed. He went home and returned with a box of The Concord Fight and gave them to the Friends to sell. All profits help pay for the Friends' many programs throughout the year.

5200 MINIATURE BOOKS TO BE SOLD

After 45 years of collecting, I will sadly, sell my collection. Please send an email to inkydew@aol.com In the subject line, please write "MINIATURE BOOK INVENTORY". It will be in an EXCEL file spreadsheet.

Shipping is extra. Paypal is extra (3.9% plus \$.30 as per Paypal fees). I do accept checks. All money to be in US DOLLARS.

I have established a website:

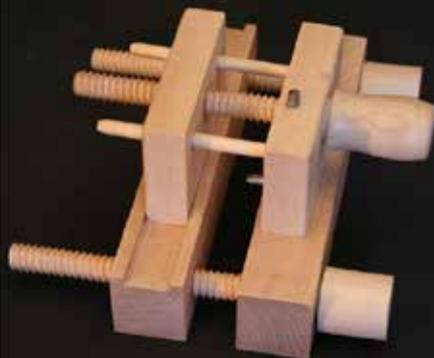
www.myminiaturebooksforsale.com

Photos are updated on site every few weeks.

I reserve the right to refuse to sell anything to anyone. Allow one week to find, pack & ship. I have MANY full size reference books and if you're looking for a rare one, I might have it. All reference material for sale.

If you're considering the purchase of certain Presses, I will consider a "lot" price.
Eileen Cummings

Miniature bookbinding equipment



*Cutting press and plough (shown)
Finishing press
Nipping press, pressboards, & tins
Sewing frame
Textbook*

www.TonyFirmanBookbinding.com