

BROMER BOOKSELLERS

Miniature Books

Including Anne's Memoir

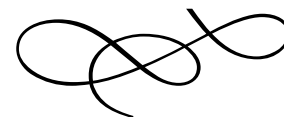
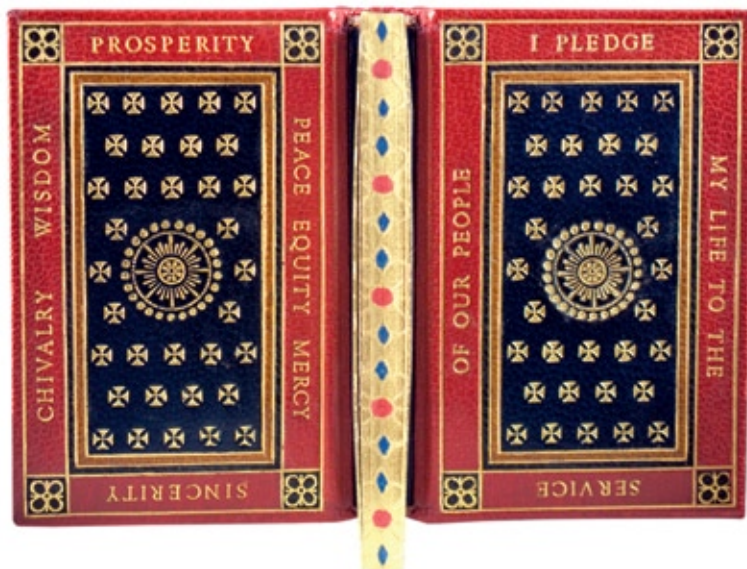


BROMER BOOKSELLERS

Catalogue 142:
MINIATURE BOOKS



Item 1



Featuring
a complete collection of
miniature books published by
ACHILLE J. ST. ONGE

KEYWORDS

American History: 12-14, 68-69, 72, 81, 101
Bookmaking: 4, 15, 67, 70, 104
Calligraphy: 9, 12, 71, 80
Christmas: 16, 52, 80, 89, 91, 98-100
Food & Drink: 18, 28, 44, 111
Designer Bindings: 1, 35-48
Etiquette: 51, 110
Fairy Tales, Folklore, & Fables: 19, 21, 53, 55, 61-63, 73-75, 89-91
Lewis Carroll: 3, 78-79
Literature: 3, 24-25, 29, 33-35, 38-39, 41, 46, 48, 52, 59, 64, 66-67, 77, 78-79, 88, 96-97, 108, 112-113
Microminiatures: 3, 16-23, 68-70, 76, 81-82, 89-91, 107
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Pre-Twentieth Century: 29-30, 32, 51, 94, 108-109
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Religion: 22, 35, 37, 95
Typography: 2, 5, 8

All images actual size, unless stated otherwise.

Cover image: endpapers of A. C. Swinburne's "Shelley" (Achille J. St. Onge, 1973), and logo adapted from St. Onge sales brochures

TERMS OF SALE

All books are guaranteed as described and may be returned, with prior notice, within ten days.

All bills are payable within thirty days from the date of the invoice. We accept Visa, Mastercard, Discover, and American Express.

Shipping and insurance are additional. Overseas shipments will be sent by air mail unless otherwise instructed.

Announcing publication of



by Anne C. Bromer

*A descriptive bibliography of the miniature books
published by Anne & David Bromer, 1977-1989*

Set in 8-point Centaur and Arrighi types, the miniature book comprises 72 pages and measures 2 3/4 by 2 1/4 inches. Both editions were designed and printed at Heavenly Monkey and bound by Sarah Creighton. The decorations and vine patterns were designed by Francesca Lohmann.



The regular edition of 85 copies (I-85) is printed on Somerset Book paper and bound in a printed vine-patterned paper over boards. Seventy of these copies are available from Bromer Booksellers priced at \$150.

The deluxe edition of 35 copies (I-XXXV) is printed on F.J. Head handmade paper. Each copy includes sample leaves from four Bromer miniatures. Original calligraphy on the title page and colophon by Francesca Lohmann. Bound in full leather with the vine pattern stamped in gilt. Issued in a folding box. Eighteen of these copies are available from Bromer Booksellers priced at \$950.



Jointly published by Heavenly Monkey, Rollin Milroy's printing studio in Vancouver, Canada, and Bromer Booksellers of Boston, Massachusetts, the book will be available for pre-order in Autumn 2015.

Sangorski & Sutcliffe produced a number of “jewel-like” bindings for miniature books. In particular, their very fine gilt pointille work appears on a few significant miniature calligraphic manuscripts; and, of course, the firm figured quite prominently in the books published by Achille St. Onge, as we will see throughout this catalogue. However, even at the height of their powers, they apparently never executed a miniature jeweled binding. This is why the binding we present here by Samuel Feinstein is important: he has managed to replicate the presence of a full-size S&S jeweled binding in miniature scale. As can be seen in the attention to detail between elements of the binding and the subject of the book, and in the overall craftsmanship used to produce this work, Feinstein has imbued this binding with the “subtle opulence” that made its full-size forebearers objects of desire among discerning collectors.

1. *The Form and Order of the Service that is to be Performed and the Ceremonies that are to be Observed in the Coronation of Her Majesty Queen Elizabeth II in the Abbey Church of St. Peter Westminster on Tuesday the Second Day of June 1953.* Worcester, MA, 1953. 77pp. One of 2,000 copies. Printed at the Chiswick Press in red and black type. With a black & white frontispiece portrait of the Queen. In an understated yet opulent jeweled designer binding by Samuel Feinstein, studded with pearls, garnets, and sapphires. The design was inspired by the jeweled bindings of Sangorski & Sutcliffe, who bound the regular edition of this miniature. The stones were chosen to reflect the colors of the rubies, diamonds, and sapphires of the “Wedding Ring of England.” The book is bound in full red goatskin, with navy leather onlays and 23.5K gold leaf. A device is gilt-stamped in the center of each cover, surrounded by sapphires: a crown to the front, as on the original Sangorski & Sutcliffe binding, and a dove to the back, as a symbol of rebirth and peace, and to reference the “Sceptre with the Dove” bestowed upon the Queen during the Coronation. Behind the central device is a diamond pattern inspired by the Queen’s Coronation gown. In each corner, a garnet rises as a red flower, bright against a gold background. Floral sprays, alluding to wheat

and olive branches for prosperity and peace, climb across blue leather panels scattered with red leather Tudor rose onlays adorned with pearls at their centers. The Tudor rose motif is repeated on the spine between the raised bands.

The elegance of the binding is continued in the interior. Blue leather doublures with red turn-ins are decorated with gilt ruling and onlays. In the corners are barbed quatrefoils, the pattern used for the original endpapers. A gilt-stamped starburst radiates from the center of the doublure amidst a pattern of Maltese crosses to represent religion. Gold text in the surrounding frames of the doublures reads “Prosperity, Peace, Equity, Mercy, Sincerity, Chivalry, Wisdom,” for the themes of the Coronation and the properties represented by the Crown Jewels. The rear doublure reads “I pledge my life to the service of our people.” The front flyleaf has a gilt-stamped quote from a speech made by Queen Elizabeth II later that day:

“This, my Coronation, is not the symbol of a power and a splendour that are gone but of a declaration of our hopes for the future, and for the years I may, by God’s grace and mercy, be given to reign and serve you as your Queen.”

All edges were re-gilt, and gauffered and painted with a floral design. Housed in a rounded-spine clamshell box of navy leather. The original binding, protected by a four-flap chemise, is held in a compartment underneath the new binding.

Every element of this resplendent binding was thoughtfully designed and artfully crafted. Feinstein, a Chicago-based designer bookbinder, studied with Jeff Altepeter and Monique Lallier during his time at the North Bennet Street School. His work was featured at the 2012 DeGolyer Triennial Exhibition and Competition for American Bookbinding, and at the annual juried competition of the Guild of Book Workers. An exquisite binding on one of St. Onge’s finest productions. (Massmann 10; Bradbury, p. 252). (2 7/8 by 2; 72x53mm). (*See illustrations on inside front cover*). \$17,500

2. [ALEMBIC PRESS]. *A Little Black Book*. Marcham, Oxfordshire, 1995. (64)pp. One of 100 copies. This copy bears an inscription by the printer, Claire Bolton. A type specimen book focused on the range of blackletter typefaces that were cast primarily during the Victorian era. Contains an introduction by Bolton and a brief history of each typeface represented. Very fine in stab-sewn papier-mâché boards. (2 7/8 by 2 3/8; 72x59mm). \$275



3. [AMISTAD PRESS]. Carroll, Lewis. *Alice in Wonderland and Through the Looking Glass*. (Austin, TX, 1978;1979). Two miniature volumes. (38); (38) pp. Each volume is one of approximately 300 copies signed and numbered by Yolanda Carter, the publisher, binder, and illustrator. Condensed versions of Lewis Carroll's most famous tales, illustrated throughout in black & white. This is the smaller-sized variant of *Through the Looking Glass*, as noted by Bradbury. *Alice in Wonderland* is the same size, smaller than the dimensions that Bradbury recorded for that title. Hand-bound, respectively, in sky-blue and terra cotta cloth boards, gilt-stamped, with marbled endpapers. Extremely fine. (Bradbury, p. 4). (1 by 3/4; 25x20mm). \$450

4. [AMISTAD PRESS]. *Telephone Directory*. (Austin, 1977). (64)pp. First edition. Illustrated by Yolanda Carter. Done in the style of a phonebook, with "white pages" in the front and "yellow pages" in the rear. Contains legitimate names, addresses, and phone numbers of 95 miniature book enthusiasts in the U.S. and Canada. Fine in white wrappers, with a printed paper label to the front cover. (Bradbury, p. 4). (1 3/8 by 1; 35x25mm). \$150

5. [ARM & HAMMER PRESS]. *Ampersand*. (Sugar Land, TX), 2005. One of forty copies. This typographical tribute opens with the poem "Ode to the Ampersand," by Barbara Dolliver, and explores the origins, history, and significance of this common symbol. Illustrated with abundant examples of ampersands throughout, letterpress-printed in various types and colors. Very fine in paper-covered boards patterned in black and red. (2 1/4 by 3; 59x75mm). \$250

6. [ASCENSUS PRESS]. *Mrs. Doheny's Bookplate*. South Freeport, ME, 2009. 19pp. One of fifty copies, signed by the author, James Lewis, in pencil. The story of the bookplate used by the distinguished collector Estelle Doheney. Tipped in is an example of Mrs. Doheney's bookplate, designed by Rivière & Sons: an elaborately gilt-decorated oval of thin black leather. Bound by Gray Parrot in off-white buckram, with a paper label printed in black and red. Extremely fine. (3 by 2 1/8; 78x55mm). \$250

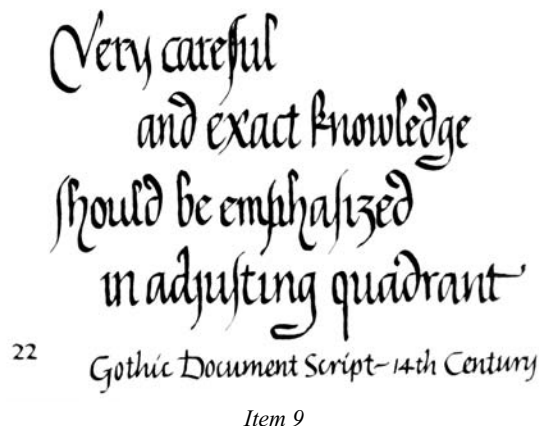
7. — Another copy, containing two additional bookplates of the same design: one on red, and a larger version on green. Extra bookplates are laid in. Extremely fine. \$275

UNCOMMON NEW ENGLAND PRESS MINIATURE

8. [BISCUIT CITY PRESS]. *A Show of Ands*. (Kingston, RI, 1977). (16)pp. One of twenty-four copies. Features twelve "battered logotypes found in an old type case," each reading "and," printed on sage green paper. Press founder Robert Gutchen, a professor of English History at the University of Rhode Island, purchased an 1870 Harrild & Sons Albion press in 1971, which became the principal hand press for Biscuit City Press's ephemera and books. Gutchen also founded the New Leaves Press in 1976 in partnership with Professor David Maslyn, who co-taught a library graduate credit course in fine printing with Gutchen. Very fine, in marbled paper over card. (2 3/4 by 2 3/4; 70x70mm). \$150

9. [BLACK CAT PRESS]. *Alphabet Sentences. Scribal Art Through Sixteen Centuries*. Skokie, IL, (1978). xv, 30pp. According to Bradbury, this

is one of 249 copies. Twenty-six examples of calligraphy of Carolingian, Roman, Visigothic, and Humanistic influence (just to name a few), with a foreword and two tables of script styles, one of them folding. Bound by Bela Blau in blue-grey leatherette with gilt calligraphic titling. Very fine. (Bradbury, p. 23). (2 3/16 by 2 13/16; 55x72mm). \$75



10. [BLACK CAT PRESS]. *Daffy-nitions*. Skokie, IL, (1977). (45)pp. From an edition of 249 copies, this is one of ten specially bound in leather by J. Diez. A collection of comical definitions, printed in G. Harvey Petty's calligraphic hand on pale green paper. For example, "Tact" is described as "The art of getting your point across without stabbing someone with it." Very fine. (Bradbury, p. 23). (2 5/8 by 2; 66x50mm). \$80

ONLY A FEW BOUND IN LEATHER

11. [BLACK CAT PRESS]. *The Homecoming of the Lost Book*. Chicago, (1961). 23, (3)pp., frenchfold. From an edition of 300, this is one of a few bound in full leather by the Monastery Hill Bindery in Chicago. An entertaining reflection on lending (and losing) books to one's friends. Translated from German by Albert Henry Allen. A very fine copy of the second book of the Press, in gilt-stamped navy blue leather. (Bradbury, p. 20). (2 3/8 by 1 3/4; 60x45mm). \$250

12. [BLACK CAT PRESS]. Lincoln, Abraham. *The Bear Hunt*. Skokie, IL, 1982. xix, 22pp. One of 249 copies. A poem by Lincoln, elegantly calligraphed and accompanied by a frontispiece portrait of the author. Opens with an Introduction exploring Lincoln's love for poetry. Fine in gilt-titled tan leather. (Bradbury, p. 25). (2 11/16 by 2 1/8; 67x54mm). \$150

13. [BLACK CAT PRESS]. *The Mad 2265 Mile Dash of the Scott Special*. Skokie, IL, (1980). (68)pp. One of 249 copies. The story of a 1905 train trip from Los Angeles to Chicago made in what was then a record time of forty-four hours and fifty-four minutes. Illustrated with a map of the route, and also with a frontispiece engraving of a steam train. Small spot to rear cover, else fine in a gilt-stamped maroon leatherette binding by Bela Blau. (Bradbury, p. 24). (1 3/4 by 1 3/8; 45x35mm). \$80

14. [BLAU, BELA]. *The Gettysburg Address of Abraham Lincoln; The Inaugural Address of John Fitzgerald Kennedy*. (Los Angeles, Bela Blau, 1963; 1965). Two volumes. 21pp; 48pp. Each volume is one of 1000 copies handset, printed, and bound by Bela Blau. *The Gettysburg Address* is the numbered Centennial edition. Both books have gold borders on every printed page. With frontispiece portraits of Lincoln and Kennedy, respectively. Extremely fine in gilt-stamped full red and navy leather. Housed in publisher's slipcase. (Bradbury, p. 27). (1 5/8 by 1 5/16; 42x34mm). \$150

15. [BO PRESS]. *Title-Page (The Book Book)*. (Riverside, CA, c. 2010). xxv, 29pp. Cleverly demonstrates all of the parts of a book, both of its text and physical construction, as well as the extraneous matter commonly found with them. These include labeled examples of a plate (depicting a porcelain dinner-plate, naturally), endpapers, boards, a binder's ticket, errata slip, and colophon. The backstrip of the text is not adhered to the covers, so that the reader can view all of the parts of



the binding. Bound in white paper-covered boards. Complete with a dust jacket, and housed in a slipcase with a translucent, wrap-around belly band. Very fine. (2 1/8 by 2 3/4; 53x44mm). \$150

EIGHT MINIATURES FROM THE BORROWER'S PRESS

16. [BORROWER'S PRESS]. *Christmas Songs*. Winterport, ME, 1979. 93pp. One of 300 copies signed by the proprietor of the Press, Jane Bernier. A collection of well known Christmas carols, illustrated with a hand-colored frontispiece depicting carolers in the snow. Fine in gilt-stamped red leather. (Bradbury, p. 33). (3/4 by 9/16; 20x15mm). \$100

17. [BORROWER'S PRESS]. Harte, Bret. *High Water Mark*. Winterport, ME, 1981. 48pp. One of 300 copies signed by Jane Bernier. With hand-colored illustrations. Fine in leather-backed marbled boards. (Bradbury, p. 34). (3/4 by 5/8; 20x15mm). \$60

18. [BORROWER'S PRESS]. *Herb Cookery*. Winterport, ME, 1975. 28pp. One of 200, numbered and signed by Jane Bernier. Miniature guide to herbs and their uses. Bound in red leather, gilt-stamped to spine. A very fine copy of the second book of the Press. (Bradbury, p. 31). (1 by 7/8; 24 x 22mm). \$150

19. [BORROWER'S PRESS]. *Little Red Ridinghood*. Winterport, ME, 1976. 22pp. One of 300 copies signed by Jane Bernier. Illustrated with a hand-colored frontispiece. Fine in leather-backed red and white patterned paper-covered boards. (Bradbury, p. 32). (3/4 by 11/16; 20x17mm). \$125

20. [BORROWER'S PRESS]. *Puppet Theatre*. The Art. By Coad Canada Puppets. Winterport, ME, 1980. 79pp. One of 300 copies signed by authors Arlyn and Luman Coad, and signed and numbered by printer Jane Bernier. With hand-colored frontispiece and ten black & white illustrations. Very fine in brown cloth with printed paper label. (Bradbury, p. 33). (3/4 by 5/8; 20x15mm). \$75

21. [BORROWER'S PRESS]. *Snow White*. Winterport, ME, 1979. 60pp. One of 300 copies signed by Jane Bernier. With hand-colored illustrations depicting Snow White and the Witch with her poisoned apple. Fine in tan leather gilt-stamped, with the title to the spine and oval designs to the covers. (Bradbury, p. 32). (3/4 by 5/8; 20x15mm). \$95

22. [BORROWER'S PRESS]. *The Story of Noah From the Holy Scriptures*. Cleveland Heights, OH, 1982. 52pp. One of 300 copies signed and numbered by Jane Bernier. With hand-colored illustrations. Light rubbing to covers, else near fine in gilt-decorated black leather, which features the Star of David to the front cover. (Bradbury, p. 34). (3/4 by 5/8; 20x15mm). \$60

23. [BORROWER'S PRESS]. *Wildflowers, Volume II*. Winterport, ME, 1981. (40)pp. One of 350 copies signed by the publisher, Jane Bernier, and by the illustrator, Jane Conneen. A guide to flowering plants, with eighteen hand-colored illustrations by the artist. Very fine in gilt-stamped green leather. (Bradbury, p. 33). (13/16 by 9/16; 20x15mm). \$100

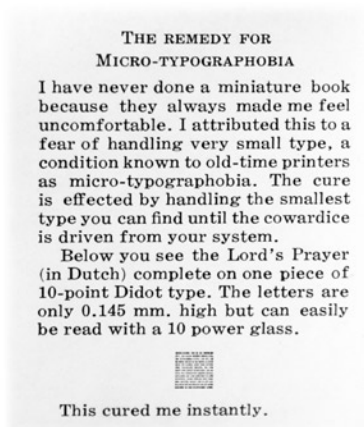
24. [BROMER, ANNE & DAVID]. Clemens, Samuel. *Mark Twain Compliments The President's Wife*. Boston, 1984. 14pp. One of 200 copies printed and signed by Rez' Lingen at the Poote Press. This is copy number three, pulled from the archive of the publisher. First edition of Clemens's humorous contribution to an autograph book presented to Mrs. Grover Cleveland in 1889 in appreciation of her support for an international copyright law. Mint in brown cloth with recessed paper label. (Bradbury, p. 38). (2 5/16 by 1 13/16; 59x45mm). \$150

25. [BROMER, ANNE & DAVID]. Dickinson, Emily. *Poems of Life*. Wattertown, MA, 1977. 35pp. One of 125 copies signed by the printers, William and Raquel Ferguson. Handsomely printed on handmade Hayle paper in Bruce Rogers' Arrighi and Centaur types. A red initial begins each of the nine selections. The second miniature book to be published by the Bromers, this volume has become quite scarce. Bound by Gray Parrot in vellum-backed red Fabriano paper over boards. Extremely fine. (Bradbury, p. 38). (2 3/8 by 1 5/8; 60x41mm). \$250

WITH CHARACTERISTIC INSCRIPTION BY MORRIS

26. [BROMER, ANNE & DAVID]. Morris, Henry. *No. V-109: The Biography of a Printing Press*. Watertown, MA, 1978. 30pp. From an edition of 150 copies, this is a publisher's copy, inscribed by Henry Morris. In the inscription, Morris writes, "John Fowles got \$2 each for signing his books, but i do it for nothing — is that fair??" This was the first — and last — miniature to be printed at the Bird & Bull Press, and the first Bird & Bull checklist to appear in print. Very fine in morocco-backed purple paste-paper boards by Gray Parrot. (2 3/8 by 1 7/8; 60x47mm). \$1,000

27. — Another copy. From an edition of thirty-five deluxe copies printed at the Bird & Bull Press and signed by Henry Morris, this is a publisher's copy. The deluxe copies include an extra leaf tipped in titled "The Remedy for Micro-Typographia," which includes a version of the Lord's Prayer in Dutch printed from a single piece of engraved, 10-point Didot type. Each letter of the Prayer is a mere 0.145mm high. Very fine in a deluxe binding by Gray Parrot, of gilt-stamped black morocco with an onlaid "V" in gray. The endpapers are purple paste-paper made by Henry Morris. (Bromer/Edison, p. 49). (2 3/8 by 1 7/8; 60x47mm). \$1,000



28. [BRONTE PRESS]. *The Sun King Visits Chantilly*. (Bourbonnais, IL, 2002). One of 60 copies, signed by author and artist, Suzanne Smith Pruchnicki. An account of Louis XIV's visit to the Grand Condé on April 23, 1671, with hand-colored illustrations throughout. Laid in is a hand-colored map of Chateau Chantilly and a two-page booklet with recipes. Covers slightly bowed, else fine in gilt-titled blue cloth with a ribbon bookmark. (2 3/4 by 2 1/4; 71x55mm). \$175

29. [BRYCE, DAVID]. Burns, Robert. *Poems Chiefly in the Scottish Dialect*. Glasgow, (c. 1896). 240pp. Reduced facsimile of the first edition, which had been printed in Kilmarnock by John Wilson in 1786. Fine in green leather. (Spielmann 69). (1 3/16 by 7/8; 30x20mm). \$275

30. [BRYCE, DAVID]. *Witty, Humorous and Merry Thoughts*. Glasgow, (c. 1898). 128pp. These snippets of comic wisdom reveal the lighter side of a publisher primarily known for literary and religious works. As the title-page proclaims, "A little nonsense now and then/ Is relished by the wisest men." Cover and spine gilt-stamped with the title. Contemporary ownership inscription to front endleaf, else fine in red roan. Housed in a brass locket with an inset magnifier, which shows some tarnishing. (Bondy, p. 113; Welsh 4862). (1 1/16 by 3/4; 27x20mm). \$350

FORTUNATELY UNUSED

31. [CHENEY, WILLIAM]. Dawson, Glen. *Paper Samples*. (Los Angeles), 1966. iv, 53pp. One of approximately 150 copies. A collection of twenty-six half-inch by half-inch paper samples collected by Glen Dawson on a European tour in 1966. Although not explicitly stated, the samples are of toilet paper. Samples are tipped-in on the rectos, with information on their source locations on the opposite page. Locations range from the Flughafen Hotel, Berlin, to a cricket field in Elsted, England, and include bookstores, museums, restaurants, and the better sort of shops. Fine in gilt-stamped black leatherette by Bela Blau. (Bradbury, p. 62). (1 3/8 by 1 3/16; 35x31mm). \$275

EARLIEST MINIATURE BOOKS

32. CUNEIFORM TABLET. (Mesopotamia, c. 2000 BCE). A fine example of what is considered to be one of the earliest forms of writing, and also the earliest miniature books. In ancient Mesopotamia (current-day Iraq), baked clay tablets incised with tiny cuneiform script, which was based on picture-symbols, were used in the writing of several languages, most notably Sumerian, Babylo-



(Image not to scale)

nian, and Akkadian. Although examples have been discovered bearing portions of literary texts, such as the epic of Gilgamesh, most of these tablets were essentially the equivalent of administrative documents, detailing the receipt of goods and lists of commodities or services exchanged or sold. This particular tablet is read across from left to right and then turned on the horizontal axis to read the text on the reverse. Very fine. (See Bromer/Edison, pp. 11-12). (1 by 7/8; 25x23mm). \$2,250

33. [CYCLONE BOOKS]. *Huck Finn's Greatest Adventure*. Richmond, VA, 2013. One of 75 copies signed by the author, William H. Loos, and the publisher, Caroline Y. Brandt. An account of the Young Men's Association Library in Buffalo, NY, which asked Mark Twain to donate material for the library's new collection of literary manuscripts. A fold-out timeline at the end of the book charts the acquisition of Twain's manuscript for *Huckleberry Finn*, in at least three parts, between 1885 and 1887. Very fine in gray buckram with a printed label. (3 by 2 1/2; 76x64mm). \$150

D'AMBROSIO'S FIRST MINIATURE BOOK

34. [D'AMBROSIO, JOSEPH]. *Emily and Oscar*. Portage, IA, The Compulsive Printer, (1980). 34pp. One of 75 copies signed by the author/artist, Joseph D'Ambrosio, and by E. Mundell, the printer. D'Ambrosio's first miniature book, in which he illustrates his narrative poem about the hopeless love between an oak and an elm leaf. Line drawings throughout in green. In an innovative binding of barkfiber boards, with a fold-over to protect a lacquered collage of baby fig leaves. Fine. With the bookplate of noted miniature book collector Kathryn Rickard. (Bradbury, p. 53). (2 7/8 by 2 9/16; 74x65mm). \$425

A SUITE OF MINIATURE DESIGNER BINDINGS

All designer bindings are pictured on pages 29-36

35. (Designer Binding). [BROCKMAN, JAMES]. *Elegy Written in a Country Churchyard*. Worcester, MA, Achille J. St. Onge, 1960. 45pp. The text of the book is accompanied by several full-page illustrations printed in green, along with a frontispiece portrait of the author. Featuring a designer binding by the renowned English binder James Brockman. A church steeple, represented with an onlay of bright red morocco, is depicted on the spine of the book and serves as a lettering piece for the title. The steeple rises above a churchyard comprised of onlays of moss-green morocco, with the silhouettes of graves and crosses stamped in dark gray. The decoration is set against a background of deep violet morocco. Four rows of rose-shaped tooling, in various shades of gold leaf and palladium, suggest lines of poetry. Brockman's work is in major public and private collections in England and the United States, including the Victoria and Albert Museum. He first apprenticed as a gold finisher, ascending to Sydney Cockerell's assistant for five years and later working with another master binder, Ivor Robinson. Brockman is a leader in innovative binding design and former president of the Designer Bookbinders. Housed in a violet buckram box lined with purple velvet, gilt-titled to spine. A.e.g. (2 3/8 by 1 5/8; 61x42mm). \$2,750

36. (Designer Binding). [BROCKMAN, STUART]. *Claude Monet*. Newton, IA, Tamazunchale Press, 1986. 61pp. A colorful and striking binding by Stuart Brockman, painted with the design of a waterlily in watercolor across both covers. Monet's famous subject of the water lily is set against a background of painted green and black stripes and covered with transparent vellum. Brockman applied onlays of gilt-tooled black calf to the vellum, one of which is stamped with the title "Monet" in gilt. Brockman writes that the green stripes were inspired by the taffeta skirt depicted in Monet's 1866 painting "Woman in a Green Dress." The endpapers are dyed bright pink to complete the binding. A biography of Monet, with chapters on his gardens and a commemorative French postage stamp tipped in as the frontispiece. Housed in a black buckram box lined with dark green velvet and lettered in gilt to the spine. Brockman was named a Fellow of Designer

Bookbinders in 2004, after winning first prize in its 2000 competition and being named overall winner at the 2004 National Library of Scotland Bookbinding Competition. A.e.g. (2 3/4 by 2 1/4; 69x57mm). \$3,500

37. (Designer Binding). [CONWAY, STEPHEN]. *The Sermon on the Mount from the Gospel of St. Matthew, Chapters 5, 6, 7*. Worcester, MA, Achille J. St. Onge, 1973. 55pp. Printed with large ornamental initials in red. In a striking designer binding by Stephen Conway, evoking ancient wood and stone. Conway writes that his bindings “have a tactile quality, in keeping with the three dimensional qualities of the book,” and “a sort of earthy, minimalist look, hinting at the content.” The central panel of the covers is comprised of a plinth with three steps, covered in parchment stained with tones of copper and bronze. In the center is a cross cut from vellum. The four surrounding panels are covered with hand-painted paste-paper patterned with wood grain and sealed with a matte wax finish. Conway also painted the endpapers with textural shades of brown and black, giving them the appearance of wood and bark. The spine is gilt-titled mahogany morocco. Following his belief that the box in which a book is housed is part of the overall work and serves to enhance the viewer’s experience, the book sits in a compartment between the steps of a three-level plinth covered in hand-painted parchment. Conway was named a Fellow of Designer Bookbinders in 2000, and his work is held in collections worldwide, including the National Library of Scotland and the British Library. He is the current President of Designer Bookbinders. Extremely fine. (2 1/2 by 1 3/4; 64x43mm). \$2,350

38. (Designer Binding). [DELRUE, PAUL C.]. *La Belle Dame Sans Merci*. (Shaker Heights, OH), Wind and Harlot Press, 1986. 12pp. One of twenty-three copies. Keats’s ballad of a knight wooed by a beautiful and wild “faery’s child” and then abandoned by her, haggard and pale, on the cold hillside. In a designer binding by Paul Delrue depicting the setting at the poem’s beginning and end: the countryside after harvest has ended, a barren and empty landscape with a sloping hill and the silhouettes of birds overhead. A rustic fence borders the pale green, tan, and brown fields, all created using Delrue’s signature “Lacunose artwork.” In this technique, Delrue covered the boards first with tan goatskin. In this tech-

nique, Delrue covered the boards first with tan goatskin, and then many layers of leather in autumnal hues, some puckered and others flat, were overlapped and alternately sanded down smooth and varnished with PVA to create various effects. The Lacunose panels are set onto the goatskin background intentionally askew, echoing the knight’s disorientation, and bordered by blind-stamped circles. With grey and violet endpapers handmade by the artist with flecks of gold and silver. In a handmade-paper chemise, and a cloth and handmade paper-covered box with a gusseted pocket for the book. Extremely fine. (3 by 2 1/8; 77x53mm). \$2,250

QUIETLY BEAUTIFUL REFLECTION OF THE POET’S LIFE

39. (Designer Binding). [FUKUDA, SAYAKA]. *Poems of Life*. Watertown, MA, Anne and David Bromer, 1977. 35pp. This publisher’s copy of the regular edition was bound by Sayaka Fukuda in a quietly beautiful binding that reflects Emily Dickinson’s life. The binding is contained within a folding box covered with floral-patterned cloth, referencing the poet’s passion for plants and gardening and the influence of nature in her work. The surface of the cloth is covered with a very fine tinted Japanese Tengu paper, toning down brightness and alluding to the theme of death that was ever-present in Dickinson’s life and poetry. According to Fukuda, the subtlety of the design reflects the poet’s reclusiveness. Still, “Emily Dickinson’s literary talent inevitably shines through, which is expressed by quiet but assertive gold tooling and paper onlay.” Gold tooling continues, in dotted tendrils, from the box surrounding the book onto the binding, inviting the reader to Dickinson’s poems. The binding features layers of pale, rippling Suminigashi, Japanese ink-marbled paper, and shining gold leaf. Fukuda writes that these elements represent Dickinson’s “multiplying influence and recognition in the outer world. Despite her withdrawn life, her words traveled...as if a drop in the water caused a ripple to travel endlessly.” The binder also notes that she chose to keep the page edges white, in homage to Dickinson’s fondness for dressing in white. The color palette Fukuda chose for the binding derives from the final poem in the book, “I’ll tell you how the sun rose —”, which describes shades of amethyst, purple, yellow, and gray at dawn and dusk. The book itself is handsomely printed on handmade Hayle paper in Bruce Rogers Arrighi and Centaur types. A red initial

begins each of the nine poems included. This was the second miniature book to be published by the Bromers. Sayaka Fukuda was born in Tokyo and studied book arts and conservation in London. Named a Licentiate of Designer Bookbinders, Fukuda was awarded “Highly Commended” in the organization’s 2006 competition. Extremely fine. (2 5/16 by 1 9/16; 59x41mm). \$3,000

40. (Designer Binding). [HOLLAND, KATE]. *Mistletoe. Legends, Myths, & Folk Lore*. (Berkeley), Poole Press, 1984. 17pp. An exploration of the history and symbolism of the mistletoe plant, letterpress-printed with linoleum block illustrations in red, green, blue, and yellow. This copy has been specially bound by Kate Holland in slate grey morocco with an onlaid design of mistletoe branches in two shades of green. The mistletoe berries are represented by seed pearls embroidered onto the binding with gold wire. The artist drew inspiration for her design from views of mistletoe growing in the wild, as well as the use of mistletoe in Art Nouveau decorative items, especially metalwork. Her color palette derives from the bright acid-green catkins of the oak trees on which the mistletoe grows and the grey winter skies over Corsley, England. Housed in a padded grey leather chemise, gilt-titled to spine, and a slipcase covered in paper printed with a line-drawing of mistletoe branches. Holland was elected a Licentiate of Designer Bookbinders in 2007 and has won several top awards, including the Mansfield Medal for Best Book in their annual competition. (2 1/2 by 2; 65x50mm). \$2,500

41. (Designer Binding). [HOOD, DEREK]. *A Hollander Garland*. Newton, IA, Tamazunchale Press, 1985. 34pp. This collection of eight shaped poems is specially bound by Derek Hood in midnight blue morocco with multiple onlays of various colored leathers forming abstract, geometric patterns outlined in silver tooling. Hood’s inspiration for the binding came directly from the textual shapes of the poems. Each is represented on the covers “in whole or part, using lines and simple forms.” Some of the shapes are easier to discern than others. Hood writes, “I wanted to create an image from fragments of the poems as not to instantly give away their identity.” The midnight blue leather echoes Hollander’s imagery of shapes illuminated within darkness. In the top right corner, a moon looks on, “helping to illuminate the image by adding hints of colour to the forms.” Hood’s

onlay design is repeated in inverse on the rear cover, and on both covers the artwork is bordered within a crooked box as a subtle reference to lines in Hollander’s poem “Idea: Old Mazda Lamp, 50-100-150W.” Inside the covers, the title of the book is silver-tooled in a circular design. The doublures are tan suede, as is the lining of the metal box in which the book is housed. One of the United Kingdom’s most acclaimed contemporary fine bookbinders, Derek Hood was named a Fellow of Designer Bookbinders and won awards in the organization’s 2004 and 2005 annual competitions. Hood honed his craft working for Shepherds, Sangorski & Sutcliffe, and Bayntun-Rivière before beginning his own bindery. His works are notable for their creative combination of traditional techniques and modern design. Extremely fine. T.e.g. (2 9/16 by 2 3/8; 65x60mm). \$3,500

“POSSIBLY NEARING EXTINCTION AS A PHYSICAL OBJECT”

42. (Designer Binding). [KATER-CRAFTS]. *Instead of a Book*. (Lunenburg, VT), Stinehour Press, 2000. (16)pp. This short text describes things a book can be, starting with the practical (“a general term given to a variegated species whose individual members share the trait of being composed of several sheets of paper of like size...”) and becoming increasingly more fanciful (“Books can serve as... contents for dummy suitcases left behind in cheap hotels when sneaking out on the bill...”). In a striking designer binding by Kater-Crafts of black leather with brown, grey, and gold snakeskin and leather insets. Against the black background, the variety of textures and colors in the insets fanning across the boards draw the eye. Gilt title to spine. Housed in a black cloth clamshell box. Very fine. (2 15/16 by 2 5/16; 75x58mm). \$750

43. (Designer Binding). [KUNIKATA-COCKRAM, MIDORI]. *The Butterfly’s Ball and the Grasshopper’s Feast*. (Watertown, MA), Anne and David Bromer, 1977. (24)pp. The text is printed on Japanese paper with ornamentation in green. Wood engravings by Sarah Chamberlain, as her first miniature book commission. This is the first miniature book published by the Bromers. Midori Kunikata-Cockram captures the whimsical nature of the text, which was the first English poem for children intended for sheer amusement. The front and rear

boards are covered with parchment, on which the artist has hand-drawn the insects and small animals attending the feast amongst a pattern of vines and flowers in crimson ink. Delicate onlays of black morocco create the silhouette of a vine climbing up the book's burgundy morocco spine. Inside, endpapers printed with oak leaves and cut-out leaves with hand-drawn shading in pastel reference the oak tree in the poem, beneath which the revels were held. Housed in a suede-lined box, the exterior of which is covered with paper hand-tooled in a foliate pattern and gilt-titled to the morocco spine. A parchment tab painted with a butterfly on one side and a grasshopper on the reverse, lifts the book out of the box. With the binder's blind-stamped mark to the penultimate endleaf and signed by Chamberlain to the colophon. Kunikata-Cockram is the proprietor of Jade Bookbinding Studio in London and was elected a Fellow of Designer Bookbinders in 2007. Her bindings are held at the British Library and in private collections worldwide. Extremely fine. (2 1/2 by 2 1/8; 63x53mm). \$2,850

44. (Designer Binding). [KUNIKATA-COCKRAM, MIDORI]. *Wine from My Garden*. (Fullerton, CA), Lorson's Books & Prints, (2000). (16)ff. Signed by the author/artist, Miriam Macgregor. The book contains fifteen hand-colored wood engravings of winemaking and the various fruits, flowers, and vegetables that the author used in her wines. Printed at the Whittington Press. Drawing on the theme of winemaking, Midori Kunikata-Cockram has decorated the bright green morocco binding with grapevines and fruit composed of leather onlays in shades of green. The endpapers depict the leaves of all twelve plants mentioned in the book. Housed in a clamshell box covered with dark green embossed goatskin and an illustrated label. Inside, the box is lined in raw silk hand-painted with a design of grapevines and fruit; the book's cover becomes part of the design. A painted leather tab in the shape of a grape leaf lifts the book from the box. Extremely fine. (2 7/16 by 1 3/4; 57x39mm). \$2,850

A THOUGHTFUL ACCOMPANIMENT

45. (Designer Binding). [LALLIER, MONIQUE]. *The Art of Practicing the Cello*. Toronto, (Little Gem Press), 2002. (25)ff. One of 300 copies. A collection of

musical advice compiled, illustrated, and printed by Robert Wu, with recommendations drawn from his personal experience. Illustrated with a frontispiece portrait of the British cellist Jacqueline du Pré and humorous full-page black & white line drawings throughout. This out-of-series copy features a designer binding by Monique Lallier. Wu studied under Lallier for two years at the American Academy of Bookbinding in Telluride, Colorado. Bound in green leather in an homage to Japanese style, with a darker green spine covering and green-tinted sheet music for the endpapers. The signature accent of the binding is a leather composition made of various onlays of orange, green, and brown leather sanded to form one smooth, variegated material. A cello silhouette slants across the cover, with a deep scored line forming the neck, strings, and endpin in one elegant stroke. The left half of the cello is a raised under the green leather, while the right half is onlaid in the variegated leather. Housed in a Japanese-style wraparound box of brown leather, lined in orange-tinted sheet music. The design echoes the book cover, with the curving right half of the cello, also in the variegated leather, extending to form the upper flap. The same accent material is used for the gilt-stamped spine label and the button of the closure. Thoughtfully designed, and a fitting accompaniment to the text of the book. Very fine. (1 9/16 by 1 7/16; 39x37mm). \$850

46. (Designer Binding). [MCEWAN, TOM]. *The White Rose*. Newton, IA, Tamazunchale Press, 1987. 31pp. Truman Capote's essay describes his first meeting with French author Colette, during which she gave him a crystal paperweight and inspired him to start collecting the objects for himself. The book has been specially bound by Tom McEwan to reflect the world in miniature found in paperweights. In his artist's statement, McEwan explained that his intention was to create "a contemplative, enigmatic design, something which invites the viewer to interpret, examine and explore." Using goatskin, hand-dyed to evoke the "dazzling patterns frozen forever" in crystal, McEwan created swirls of blue, green, pink, and yellow that are transected by shafts of rippling gilt tooling, much as light shines through a paperweight. The design continues onto the doublures, and the flyleaves are hand-colored with acrylic ink to match. Images of statues emerge from within the patterns on the flyleaves, their forms highlighted by more shafts of light in the form of gilt tooling. The technique of incorporating image transfer into

the binding is a signature of McEwan's design style. The page edges have been decorated with acrylic ink and rippling gold. The motif continues onto the buckram box, which is decorated with more hand-dyed goatskin arranged in an abstract pattern and surrounded by gilt-tooled rippling lines. Tom McEwan was elected a Fellow of Designer Bookbinders in 2014 and in 2013 won first in three of the major categories in the Designer Bookbinders Annual Competition, including the Mansfield Medal for the Best Book. He studied fine bookbinding at Glasgow Metropolitan College under Jim Vallance and was the winner of National Library of Scotland's competition in 2008. (2 1/2 by 1 3/4; 63x44mm). \$2,250

47. (Designer Binding). [WU, ROBERT]. *The Art of Practicing the Cello*. Toronto, (Little Gem Press), 2002. (25)ff. One of 300 copies. A collection of musical advice compiled, illustrated, and printed by Robert Wu, with recommendations drawn from his personal experience. With a frontispiece portrait of the British cellist Jacqueline du Pré and humorous full-page black & white line drawings throughout. This out-of-series copy features a designer binding by Wu, depicting peacocks on each of the covers. The majestic birds are comprised of blue and green onlays and detailed gilt decoration on a background of scarlet morocco, accented with scattered violet foil and gilt tooling. With marbled endpapers by the artist, and housed in a small black velvet pouch. Toronto-based, Wu studied under both Tini Miura and Monique Lallier, and is a member of Designer Binders of America. Robert Wu is known both for his imaginative bindings and his paper-marbling. He describes miniature books as "wonders that provoke my imagination and curiosity." Very fine. (1 5/8 by 1 1/4; 41x34mm). \$850

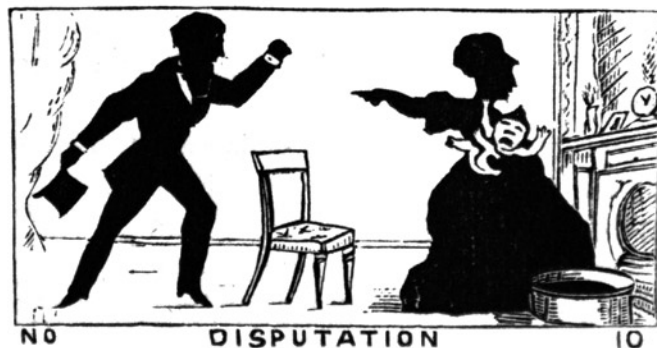
CURIOSITY KILLED...

48. (Designer Binding). [WU, ROBERT]. *On a Favourite Cat*. (Shaker Heights, OH), Wind & Harlot Press, (1991). (24)pp. Hand-colored illustrations by Bonnie Baris show the cat beguiled by the fish that ultimately leads to her doom. This copy features a striking and colorful binding by Robert Wu. The covers depict the "Favourite Cat" lurking behind the fishbowl, her emerald eyes narrowed as she stalks the dazzling fan-tailed beta fish within. Wu writes in his art-

ist's statement that the overlaying effect also alludes to the cat's impending demise by drowning. Bound in blue French morocco and various brightly-colored onlays of violet, fuchsia, crimson, yellow, black, and white morocco. Gilt lines in eighteen-karat lemon gold create a sense of startled motion as the fish react to their predator. The cat's features are outlined in black blind-tooled lines, and hand-tooled bubbles of colored foils rise up through the water. Wu's own handmade marbled papers in turquoise, violet, and gold are used for the endpapers. Enclosed in a pull-off case in gilt-titled green morocco. The sides are covered with blue and gold marbled paper by Wu, and the case is lined with red velvet and edged with yellow leather. Very fine. (2 5/8 by 2; 67x50mm). \$2,250

49. [DORNY, BERTRAND]. *Bonne Annee 1998*. (1998). 6pp., accordion-fold. Personalized miniature book sent as a New Year's greeting to Anne and David Bromer. French artist Bertrand Dorny, who makes extensive use of color, texture, and collage in his designs, and his wife, Anne Walker, a fellow book artist who grew up in Newton, MA, share a studio in Paris. Inscribed "Dear Anne + David, I send you my latest book to wish you a Happy New Year. Amitie, Bertrand and Anne." Dorny and Walker and the Bromers were acquaintances for many years, bonding over their shared love of the art of miniature books. Characteristic of Dorny's mixed-media style, this miniature artist's book and the matching pull-out tray case are decorated with a collage of bold colors and designs to reflect the glittering parties and celebrations of the New Year. The design on the top of the case is red text on yellow, reading "Bonne Annee 1998." A unique item in fine condition. (2 1/4 by 1 5/8; 57x42mm). \$500

50. [DORNY, BERTRAND]. (Miniature artist's book). (c. 1998). 7pp., accordion-fold. Personalized miniature artist's book and the pull-out tray case sent to Anne and David Bromer by Bertrand Dorny. A handwritten message in ink bids them visit Paris soon, and is signed "A bientôt amitie, Bertrand." The binding is made from a museum advertisement, showing a painting of a woman with a red umbrella and a white dog. The case is a re-purposed matchbox, covered in a collage of textures and colors including silver papers, black fabric, and a toucan sticker. A unique item in fine condition. (3 1/8 by 1 7/8; 80x47mm). \$550



RARE GUIDE TO THE SUBTLE ART OF FLIRTATION

51. FISHER, A. J. *The Little Flirt; Containing Handkerchief, Globe, Fan and Parasol Flirtation; With the Floral Language of Love*. (NY, Fisher & Denison, 1871). (30)pp. The young woman's complete guide to flirting, using various accessories. This informative list details how to execute and decode a lady's hidden messages to her suitor, relayed via glove, fan, parasol, and flowers. This was apparently a very subtle art: folding up gloves carefully, for instance, signified "get rid of your company," while turning them inside out meant "I hate you." The text and illustrations are printed within red borders, with illustrations facing each page of text. The images, rendered using silhouettes, depict a rather cynical view of the progression of courtship. While there are a few romantic highlights such as "Flirtation" and "Celebration," a large number of the illustrations depict such scenes as "Agitation," "Altercation," and even "Separation." It ends, however, on a high note: "Reconciliation," with the lovers reuniting in a passionate kiss, their daughter beside them. In publisher's lavender gilt-stamped cloth. Light fading to photosensitive color, small piece of rear endpaper adhered to final advertisement leaf, otherwise about fine. A charming, scarce book, and the basis for *Flirtations*, published by the Rebecca Press in 1984. (See Bromer/Edison, p. 176; Welsh 4446). (2 1/4 by 3; 57x77mm). \$450

52. [FROWDE, HENRY]. Dickens, Charles. *The Christmas Books: A Christmas Carol, The Haunted Man, The Battle of Life, The Cricket on the Hearth, The Chimes*. London, 1904. Five miniature volumes. 350; 410; 368; 390; 368pp. With two illustrated frontispieces in each volume and three of the volumes with one illustrated page immediately following the text. Oxford India Paper Edition of Dickens's beloved Christmas books. Each volume is bound in tan suede with yapp edges, titles stamped in gilt to spines and in brown to the covers. Housed in the original dark green cloth-covered box. The books are as published in a set of five, seldom found complete. Very fine. A.e.g. (Bondy, p. 118; AAS 86; Welsh 2358). (All volumes 2 1/4 by 1 1/2; 57x38mm). \$575

53. [GARDEN VIEW PRESS]. Hearn, Lafcadio. *Kwaidan: Jikininki, Yuki-Onna. Two Japanese Fairy Tales*. Tustin, CA, (1969). 57pp., frenchfold One of 200 copies with color illustrations by Warren Batchelder. "Kwaidan," in Japanese, means "weird, haunting tales," and the two stories included tell the tales of a ghostly, shape-shifting priest and a mysterious woman, dressed in white, encountered in a snowstorm. Stab-sewn and bound in embroidered silk at the Dragon Bindery. Prospectus laid-in. In a folding blue cloth case with clasp. Small label inside cover, else very fine. (Bradbury, p. 83). (2 1/4 by 2; 58x51mm). \$275

54. [HILLSIDE PRESS]. *The Astrologer's Niece*. Tilton, NH, 1973. 48pp. One of 250 copies. With six hand-colored illustrations. Extremely fine in salmon cloth printed with an illustration in black. (Bradbury, p. 95). (2 3/8 by 1 15/16; 60x50mm). \$65

55. [HILLSIDE PRESS]. *Bewick's Select Fables*. Franklin, NH, 1965. xvi, 50pp. One of 375 copies. A collection of Aesop's fables with engraved illustrations of the original woodcuts by Thomas Bewick. An extremely fine copy in blue cloth with a yellow illustrated dust wrapper. (Bradbury, p. 94). (2 1/4 by 2; 59x51mm). \$65

56. [HILLSIDE PRESS]. *History of Playing Cards*. Buffalo, 1977. 48pp. One of 250 copies. With eight hand-colored illustrations. A fascinat-

ing study of card games from around the world. Very fine in orange pictorial cloth, stamped in black with a playing card illustration. (Bradbury, p. 96). (2 5/16 by 1 15/16; 59x49mm). \$85

57. [HILLSIDE PRESS]. *The Miser Elf*. Tilton, NH, 1972. x, 38pp. One of 250 copies. With nine charming, hand-colored illustrations. Fine in peach cloth boards with an illustration of the elf beneath a mushroom. (Bradbury, p. 95). (2 3/8 by 2; 60x50mm). \$65

58. [HILLSIDE PRESS]. *The Sky Traveler*. Tilton, NH, 1977. 46pp. One of 200 copies. With seven hand-colored illustrations by Albertine Weelan depicting butterflies, fireflies, and other winged creatures. Printed on Maidstone handmade paper and bound in publisher's blue cloth, with black lettering to the front cover and spine. A fine copy. (Bradbury, p. 95). (2 5/16 by 2; 59x50mm). \$75

59. [HOLBURNE PRESS]. Frost, Robert. *A Patch of Old Snow*. (Seattle, 2002). 6ff., frenchfold. One of fifty copies. Frost's brief poem about the ephemeral nature of human events is here printed by Margery S. Hellman in two variations; she notes that Frost often repeated his short poems when reading them. First, the poem's two stanzas are presented on separate pages with pop-up inserts made of frosted parchment paper. On the following two-page spread, the poem is printed in its entirety in blue ink on subtly-patterned frosted parchment. An imaginative treatment, bound in backless blue boards with a parchment self-wrapper. Tiny chip to head of spine, else fine. (2 3/4 by 2 1/4; 70x60mm). \$275

60. [HOSHINO, ASAO]. *Chiisaki-Mono-E (To Little Children)*. (Tokyo, Bijou Book Hoshino, 1984). 127pp. From an edition of 200, this is one of fifty deluxe copies. Bound in green paper boards stamped in gold, red, and black. On the matching green paper slipcase is a "solid gold statuette of baby smallest in the world" (sic). The seated figure is about 1/4 in. or 6 mm. high, nestled in a hollow silver triangle. Spine and slipcase show some sunning, else fine. T.e.g. (1 1/4 by 1 1/16; 30x27mm). \$550



Item 36



Item 48



Item 37



Item 41 (Image not to scale)



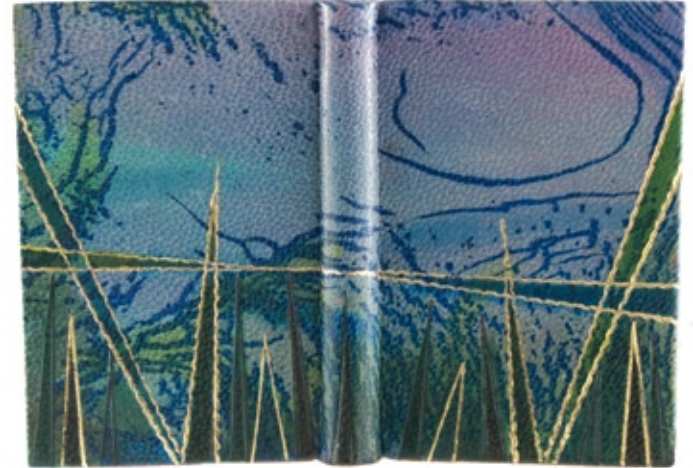
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Item 35



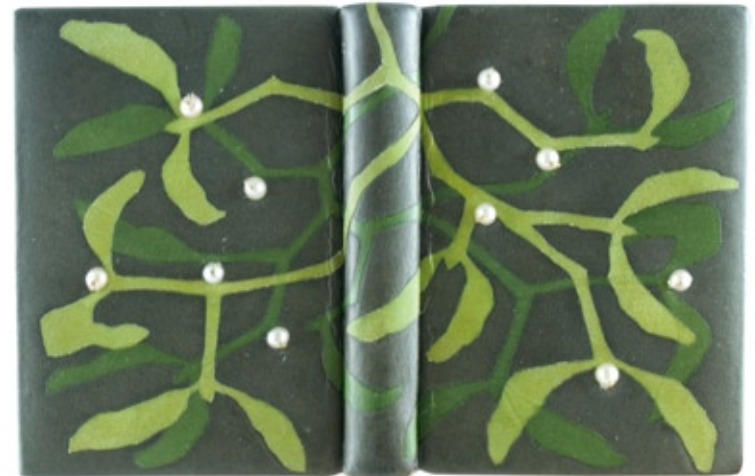
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Item 40



Item 75



Item 74



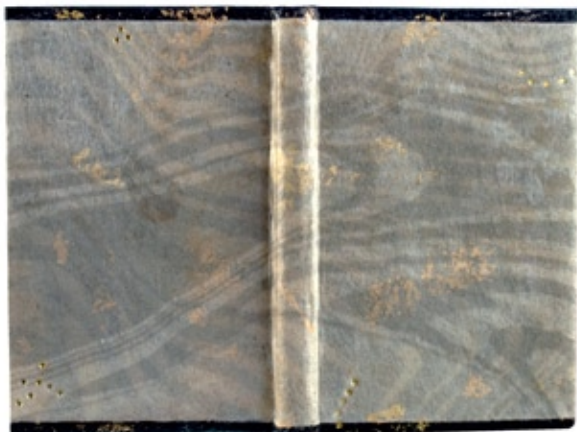
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Item 43



Item 44



Item 42

61. [HOSHINO, ASAO]. *The Red Shoes*. Tokyo, Bijou Book Hoshino, 1982. 64, 64pp. One of forty specially bound copies. With text in English and Japanese, each separately paginated. Frontispiece portrait of the author drawn by Hoshino at his Bijou Book studio. In a deluxe binding of full-brown leather, with gilt titling and six hand-dyed onlays, all but one blind-stamped with a letter spelling the name "Karen," the main character of the story. Hoshino wrote that at this time he started to dye leather himself, as otherwise "it was not possible to create a desirable miniature book." The matching slipcase has a cloisonné decoration inserted in 18K gold showing the titular shoes, above the title, gilt-stamped onto another hand-dyed leather onlay. Spine of book and fore-edge of slipcase very slightly faded, else fine. A special edition of this charming fairy tale, which was Hoshino's own favorite creation. T.e.g. Bookplates of Kathryn Ida Hill Rickard and Grace Broecker. (Hoshino, p. 44). (1 1/8 by 1 1/8; 29x29mm). \$1,500

62. — Another copy. One of 150 copies. In full-brown leather, with gilt titling, and matching slipcase. Spine of book and top of slipcase lightly faded, else fine. T.e.g. Bookplate of Grace Broecker. (1 1/8 by 1 1/8; 29x29mm). \$450

63. — Another copy. One of an unspecified number of copies created to be worn as a pendant. With text entirely in English. In full red leather, with gilt titling, and a clasp and pendant hook made of nylon. Very fine. Bookplate of Robert E. Massmann and Grace Broecker. (1 1/8 by 1; 29x26mm). \$200

64. [HOSHINO, ASAO]. Whitman, Walt. *Anthology*. Tokyo, Bijou Book Hoshino, (1979). 128pp. First edition. With a black and white line drawing of Whitman as a frontispiece. Text in Japanese, translated by Takeo Arishima. Hoshino mentions that this was his first pendant book, and also his first non-limited book. It was sold until Hoshino decided to cease production in 1982. The red leather slipcase has a clasp so that the book can be worn around one's neck, but is lacking the gold metal chain. "Whitman" is stamped in gilt on the spine. Extremely fine in red gilt-stamped leather. T.e.g. Booklabel. (Hoshino, pp. 32-33). (3/4 by 3/4; 22x22mm). \$600

65. [HOULE, KELLY M.]. *Love is Enough, or a Freeing of Pharamond: A Morality*. (Mesa, AZ), Books of Kell's, 2015. 91pp. Copy number one, from an edition of only twelve. A miniature version of the 1897 Kelmscott Press edition, reproduced exactly as the original, with text printed in black, red, and blue, elaborate capitals and borders by William Morris, and two full-page illustrations by Edward Burne-Jones. Bound by artist Kelly M. Houle in red silk with marbled endpapers and a translucent white dust jacket, and housed in a sheer white drawing bag. Mint. (3 by 2 1/2; 75x63mm). \$275



(Image not to scale)

is bound in silver-stamped purple cloth, with marbled endpapers by Ann Muir. Butterfly wings with clockwork gear patterns grace both covers, and a key-like design along the spine acts as the body of the butterfly when the binding is spread open. The book rests in a black wooden box, lined in red velvet, and standing on four metal scroll feet, made by Michael J. Houle. The lid of the box is decorated with a mother-of-pearl inlay of a fairy chasing a butterfly, surrounded by vines. When the lid is opened, a large pop-up butterfly spreads its wings as though to fly away. Mint. (Book measures 2 7/8 by 2 3/4; 73x70mm. Box measures 4 3/4 by 4 3/4 by 2 5/8; 122x122x70mm). \$950

66. [HOULE, KELLY M.]. Hawthorne, Nathaniel. *The Artist of the Beautiful*. (Mesa, AZ), Books of Kell's, 2014. 133pp. One of eight copies, printed in black with red initials on Hiromi Asuka paper and designed by artist Kelly M. Houle. Hawthorne's short story explores the differences between practical work and art for the sake of beauty, and Houle's binding reflects the final project created by the main character, Owen Warland: a beautiful decorative box which holds a tiny, mechanical butterfly. The book

67. [(HURLEY, H. H.)]. Melville, Herman. *A Thought on Book-Binding*. Westmoreland, NH, 1981. From an edition of 350 copies, this is a specially bound deluxe copy. Melville speaks of "mysterious cyphers [sic] in bookbinders' relief," and the very nature of the book: "Books, gentlemen, are a species of men, and introduced to them you circulate in the very best society." Very fine in an attractive, restrained binding of full crimson morocco with blind rules and gilt titling. (Bradbury, p. 99). (2 1/16 by 2 15/16; 53x74mm). \$150

SPECIAL ISSUE FOR THE LXIVMOS

68. [KINGSPORT PRESS]. *The Addresses of Abraham Lincoln*. Kingsport, TN, 1929. 139pp. The deluxe issue, limited to 150 copies printed for inclusion in the *News-Letter of the LXIVmos*. The first of a series of three presidential miniatures from the Press, initially published as an exercise for the Training Division, which Bondy called "marvels of superior miniature book production." Edges rubbed, else a very good copy in gilt-stamped red leather. (Bondy, p. 144). (7/8 by 5/8; 22x16mm). \$450

69. [KINGSPORT PRESS]. *Washington, His Farewell Address*. Kingsport, TN, 1932. (viii), 142pp. The final and scarcest of three presidential miniatures published by the apprentices at the Kingsport Press. Printed on the occasion of the bicentennial of Washington's birth. Ink inscription on front paste-down, two small initial stamps on front endpaper, else a fine copy in full dark blue leather with gilt-stamped shooting stars and a large "GW" in the center. A.e.g. (Bradbury, p. 115). (7/8 by 5/8; 22x16mm). \$475

70. [KIRKPATRICK, GEORGE]. *The Life and Adventures of George Kirkpatrick (bookbinder)*. (N.p., n.d.). (8)ff. Printed in red & black throughout. The text is divided into three one-page "chapters": the first chapter, "The Early Years," reads simply, "Born with potential." In Chapter Two, or "The Middle Years," we learn that the author "Lived with potential." By the time we hit the third chapter, ominously titled "The End Times," we discover that our subject "Died with potential." Kirkpatrick is an ingenious English binder who has produced some very

elaborate designer bindings over a long and distinguished career. We presume this little book is an early effort. Bound in black morocco with rainbow-colored onlays running across both covers, ending in the author's initials in gold on the lower front cover. Housed in a paste-paper slipcase with a rainbow ribbon pull. Slipcase shows slight rubbing, else fine. (3/4 by 1/2; 20x13mm). \$450

DELIGHTFUL HOUSE WITH CALLIGRAPHIC GARDEN

71. [LEAVITT, NANCY]. *A Small House. Excerpt from The Wish by Abraham Cowley (1647)*. (Stillwater, ME, 1993). One of twenty-six lettered copies by artist & calligrapher Nancy Leavitt. An original calligraphic manuscript comprised of twenty beautifully hand-painted pages with a miniature garden fold-out panorama. The garden is hand-lettered with tiny cut-outs, and delightfully painted. Bound in the shape of a house in fuchsia, teal, silver, and green foils. (1 3/4 by 1 1/2; 45x37mm). \$550

72. [LIME ROCK PRESS]. *Fourteen Rules of Civility; Thirteen Virtues and Precepts; Twelve Canons of Conduct*. Salisbury, CT, 1986. Three volumes. (30)ff. each. These three books, comprising the Founding Fathers' Rule Books series, contain quotations from George Washington, Benjamin Franklin, and Thomas Jefferson, each accompanied by facsimile reproductions of the quotations written in the authors' hands. Bound in red, white, and blue printed wrappers. A very fine set. (Bradbury, p. 133). (2 5/8 by 2 1/8; 66x55mm). \$85

73. [MARKOV, VLADIMIR]. *Russian Folk Tale: The Golden Egg*. Dubna, Phoenix, 1996. (14)ff. One of fifty copies. Printed in three languages: Russian, English, and German. With brilliant hand-colored illustrations by Vladimir Markov on practically every page, including numerous double-page illustrations and pictorial endpapers. Bound in red lacquer, the covers bear folkloric, textile-inspired designs in gilt and red. Appropriately, the book is shaped like an egg, and the egg theme is carried throughout: many of the pages are white with a yellow yolk-like center. Very fine. A.e.g. (2 1/4 by 1 9/16; 58x40mm). \$450

74. [MARKOV, VLADIMIR]. *The Snow Maiden. A Russian Folk Tale*. Dubna, Phoenix, 1995. (64)pp. One of 50 copies. Printed with the Russian text opposite the English. With a title vignette and seven brilliant double-page illustrations by Vladimir Markov, each hand-colored. Pages bordered by a line of silver snowflakes. Glossy black lacquer binding with a delicate, hand-painted image of the Snow Maiden. Silver-stamped pictorial endpapers. All edges silver. Extremely fine. (1 7/8 by 1 3/8; 48x35mm). (See illustration on page 34). \$275

75. [MARKOV, VLADIMIR]. *The Wolf and the Seven Kids. The Grimms' Fairy Tale*. Dubna, Phoenix, 1996. (48)pp. Printed with the Russian text opposite the English. The nanny goat and seven kids outwit the wolf in this old tale, retold with hand-colored illustrations by Vladimir Markov on practically every page, including two double-page illustrations and pictorial endpapers. Bound in black lacquer in the style of the Palekh School of Russia, both covers brightly hand-painted with depictions of the mother goat. There is hardly a surface on that has been spared decoration. A.e.g. Mint. (See Bromer/Edison, p. 59). (1 7/8 by 1 3/8; 48x35mm). (See illustration on page 34). \$300

76. [MASSMANN, ROBERT E.]. *Do You Have a Match?* New Britain, CT, REM Miniatures, (1988). (17)pp. One of 300 copies. Author and artist Robert E. Massmann muses on his personal collection of matchbooks and matchboxes. Bound in dark red cloth boards with a printed label. The diminutive volume is housed in a red matchbook, tucked in amongst twelve real matches of various colors and designs: "I don't know another publisher brave enough to provide so convenient a vehicle for expressing disapproval — it will all burn but the staple!" The matchbook is slipped inside of a green and white card matchbox, and assorted matches line the bottom of the interior tray. Matchbox and matchbook are equipped with strike strips. Very fine. (Bradbury, p. 243). (Book: 1 by 5/8; 25x16mm. Matchbook: 2 1/8 by 1 3/4; 55x45mm). \$175

77. [MASSMANN, ROBERT E.]. Longfellow, Henry Wadsworth. *Tales of the Wayside Inn*. New Britain, CT, REM Miniatures (1975). 15pp. One of 500 copies printed at the Art Press. With pen drawings in red by E. Helene Sherman

depicting tree-shaded lanes, the Old Stone Bridge, and other outdoor and domestic scenes. Bound in blue leatherette with a paper label. Housed in a paper sleeve. Extremely fine. (Bradbury, p. 241). (1 15/16 by 1 9/16; 49x40mm). \$60

MOST FAMOUS AND SOUGHT-AFTER SET OF *ALICE* BOOKS

78. [MINIA PRESS]. Carroll, Lewis. *Alice's Adventures in Wonderland*. Together with *Through the Looking-Glass and What Alice Found There*. Paris, Edmund S. Wood, 1950. Two volumes. (8), 174; (11), 204pp. This set reproduces the original edition, with John Tenniel's famous illustrations. A near fine set bound in red and green morocco, respectively, gilt-titled to spine. Housed together in a slipcase. Some ghosting to covers from leather dressing. This is the most famous and sought-after set of Carroll's *Alice* books in miniature form. (Bradbury, p. 150; Welsh 2507, 2509). (3 1/8 by 2 1/4; 81x57mm). \$450



79. — Another copy. Slight rubbing to spine ends of *Through the Looking-Glass*, else fine in half-morocco and marbled boards, housed together in a slipcase with the titles hand-written in ink to one side. \$400

“ORNAMENTAL” ALPHABET BY SUZANNE MOORE

80. [MOORE, SUZANNE]. *A Book of Christmas*. (Ashfield, MA, 1991). (30)pp, accordionfold. One of twenty-six lettered copies. Words by Ray Massoth. A lovely Christmas alphabet in the form of a folding miniature panorama, with

a letter to each page. “N” is “naughty and nice,” and “T” is “tinsel.” Beautifully hand-lettered by Moore, with gold and colored inks. Some letters are spotted or striped, some are repeated in a circle or surrounded with inked confetti. A very fine copy of a lively and delicate artist's book, bound in crimson damask covers bearing a paisley design. Housed in a sleeve of red and silver paper, with a gold string loop attached at the corner of the sleeve for hanging as a Christmas ornament. T.e.g. Suzanne Moore is a distinguished calligrapher and artist who aims to blur the line between words and images. Mint. (See Bromer/Edison, p. 33; Bradbury, p. 154). (2 by 1 7/8; 51x46mm). \$750

81. [MOSAIC PRESS]. *Betsy Ross*. Cincinnati, (1979). 45pp. This miniature tells the story of the woman who made the American flag, supposedly in just one day. Illustrations in black & white by Stuart Nedelman. All edges red. Very fine in cream leather, featuring a design of a needle and thread with stars in gilt, red, and blue stamping. (Bradbury, p. 157). (15/16 by 3/4; 24x19mm). \$60

82. [MOSAIC PRESS]. *Itty Bitty Bottles*. Cincinnati, 1979. 20ff. A collection of twenty miniature bottles is described, illustrated throughout in black & white by Cynthia Kintzer. Fine in gilt-stamped pictorial green cloth. (Bradbury, p. 157). (15/16 by 3/4; 25x19mm). \$60



83. [OAK PARK PRESS]. *Specimens, From Rags To Rushes*. Wichita, 1983. 63pp. One of 200 copies signed by the author/publisher, Jim Yarnell. A humorous treatise on papermaking that includes color illustrations of the source material — corn husks, blue jeans, neckties, etc. — used to create the handmade paper on which the illustrations are printed. Twelve samples of paper in all. Extremely fine in brown morocco, gilt-titled to cover and spine. With the miniature bookplate of Kathryn Rickard to front paste-down. (Bradbury, p. 166). (2 5/8 by 1 7/8; 70x50mm). \$125

84. (Photo Album). *CORONATION ALBUM*. (England, c. 1902). (6)pp. A brass photograph album in the form of a locket, commemorating the coronation of Edward VII in 1902. Contains six pictures mounted on metal pages, including: King Edward VII; the Queen Consort, Alexandra of Denmark; Westminster Abbey; and Windsor Castle. The front cover is cloisonné in red enamel, and the rear cover has the King's embossed monogram. The locket is tied with a red, white, and blue ribbon and attached to a card with a hand-written description. Photographs are clear and bright. A fine memento of the coronation celebration. From the collection of miniature book bibliographer Doris Welsh. (3/4 by 5/8; 19x15mm). \$150

85. (Photo Album). (PHOTO ALBUM OF BRITISH ROYALTY). (England, n.p., c. 1980). Miniature black oblong album containing color photographs of the contemporary royal family, including Queen Elizabeth II, Princess Diana, and many others, presented in both portraits and more candid images. A few faint spots to covers, else fine. (1 by 1 1/4; 24x33mm). \$75

86. [POOLE PRESS]. *The Kings & Queens of England: An Anonymous Mnemonic*. Berkeley, 1981. 15pp. One of 100 copies signed by Maryline Poole Adams, the printer and binder. A charming poem in rhyming quatrains that can be used as mnemonics for learning the names of English monarchs. Printed in black & gray, with red initials and gray ornamental borders throughout. In decorated boards, with marbled endpapers. A fine copy. (Bradbury, p. 183). (1 13/16 by 1 7/8; 44x47mm). \$75

87. [POOLE PRESS]. *Mistletoe: Legends, Myths, & Folk Lore*. (Berkeley), 1984. 17pp. From an edition of 100, this is one of twenty-six lettered copies signed by Adams. An Oklahoma U.S. postage stamp is tipped-in as the frontispiece. Deluxe binding of green leather with gilt-stamped red onlays and matching slipcase. A fine copy. (Bradbury, p. 184). (2 1/2 by 1 7/8; 64x48mm). \$250

88. [PRESS OF THE INDIANA KID]. Twain, Mark. *Twain's 1601*. (Nappanee, IN, 1974). 63pp. One of an edition of "about 40 copies." A reprint of Mark Twain's famously scatological social conversation in the court of Queen Elizabeth I. With a title-page illustration, and printed at the "Presse of The Indiana Kidde" by James Lamar Weygand. Fine in pictorial boards. With the miniature bookplate of noted collector Kathryn Rickard. (2 11/16 by 1 7/8; 68x48mm). \$275

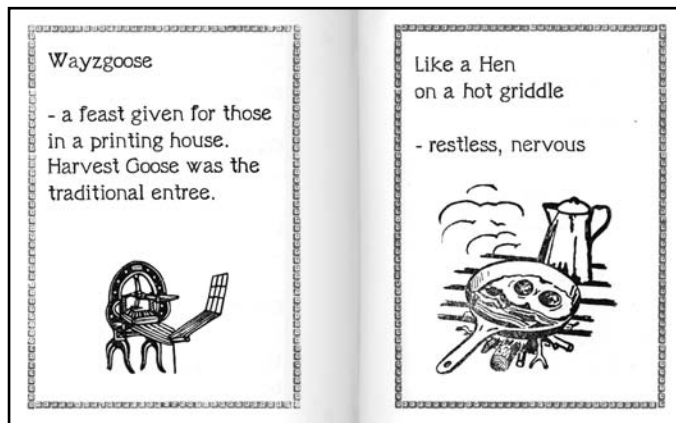
89. [RAHEB, BARBARA J.]. Andersen, Hans Christian. *The Fir Tree*. Van Nuys, CA, 1980. 30pp. One of 300 copies. Andersen's fairy tale about a fir tree eager to grow up is illustrated with a black & white frontispiece. Fine in gilt-stamped green pyroxylin. (Bradbury, p. 206). (1 by 3/4; 26x20mm). \$125



90. [RAHEB, BARBARA J.]. *Bambi. A Life in the Woods*. Agoura Hills, CA, Pennyweight Press, (1997). 28pp. From edition of 300 copies, this is one of twenty-five hand-colored copies. Extremely fine in brown pyroxylin, gilt-titled, and with a gilt pictorial vignette on a painted ground. (Bradbury, p. 222). (15/16 by 3/4; 24x19mm). \$550

91. [RAHEB, BARBARA J.]. *Christmas Treasury*. (Van Nuys, CA), 1984. Two volumes, housed in a wooden box with a pictorial printed label on the sliding lid. The two volumes are: *The Sugar Plum Tree. Poems by Eugene Field*. (16)ff. From an edition of 300, this is one of 100 with hand-painted illustrations. Bound in green pyroxylin with pictorial gilt stamping. Together with: *The Little Match Girl, by Hans Christian Andersen*. From an edition of 300, this is one of 100 with hand-painted illustrations. Bound in red pyroxylin with gilt titling. Bradbury (p. 214) states that 50 copies were issued in this format. Book label of Kal Levitan on front paste-down. An extremely fine set. (15/16 by 11/16; 24x18mm). \$1,150

92. [REBECCA PRESS]. *Goose Eggs & Other Fowl Expressions*. Hyattsville, MD, 1991. 26pp. One of twenty-six specially bound lettered copies, signed by the publisher, Rebecca Bingham. Dedicated to Don Hildreth of the Ash Ranch



Press. An illustrated guide to the meanings of common poultry-related terms and sayings, from “Cockamamy” and “Spring Chicken” to “His Goose is Cooked.” Printed at the Hummingbird Press from handset type, with the text and illustrations printed in violet, and borders and accents in green. A cut-out on the title page in the shape of a floating duck is backed with yellow cloth, and a niche inside the back cover contains a little green medallion of a rooster. Bound in lilac cloth printed with a pattern of geese, backed in green morocco and gilt-titled to spine. Housed in a yellow cloth chemise with velvet ties and a metal duck-shaped button closure. Very fine. (Bradbury, p. 233). (2 7/8 by 2 1/4; 74x58mm). \$450

93. [SCHORI PRESS]. *The Old Barn*. (Evanston, IL, 1982). (ix), 33pp. One of twenty-five deluxe copies bound in leather. A reminiscence, in rhymed verse, about a family barn that was a central fixture in the author, John Troth’s, youth. Illustrated with woodcuts depicting farm life and preceded by a short introduction by Ward Schori. Fine in speckled brown leather with marbled endpapers, titled in gilt to spine and front cover. A.e.g. Bookplate. (2 by 2 3/4; 51x71mm). \$125

94. [SNAGG, R.]. *A Description of England and Wales*. London, 1802. 122pp. Part of a series printed by Ruffy and Evans for the publisher R. Snagg and

among the rarest miniature books ever printed. With content intended for children, the printer has ingeniously abbreviated longer words to accommodate more text. Bondy notes that “Because of their tiny size and perhaps also due to their unusually absorbing contents, very few copies have survived; most of them must have been lost or read to shreds.” Bound in original half cloth and mottled boards with a hand-written paper spine label. Slight edgewear, spine lightly faded, two signatures sprung, else a near fine copy in the original state. (Bondy, pp. 62-63; *MBN* 32; *Welsh* 2287; *American Art Sale* 133). (1 7/8 by 1 3/8; 49x35mm). \$1,500

95. [SOBOTA, JAN & JARMILA]. *Decalogus*. Loket, Czech Republic, 1999. One of 100 copies signed by the binders and designers, Jan & Jarmila Sobota. The text of this shaped book, in the form of a cross, is the Decalogue, or Ten Commandments, in Latin, Czech, English, German, Italian, Spanish, Portuguese, Dutch, and Slovak. The text and grapevine ornaments are all printed in gold. The book’s binding hinges horizontally at the top of the cross. Bound in burgundy morocco with gilt-outlined onlays in tan, yellow, green, pale green, and red. The book is housed within a gold pouch with matching ties. An unusual and creative presentation. (3 by 2; 74x51mm). \$225

“MAGIC DOS-A-DOS” BINDING

96. [SOBOTA, JAN & JARMILA]. Du Maurier, Daphne. *The Birds*. Loket, Czech Republic, 2009. Two volumes, bound together. 41, 41pp. One of twenty copies signed by Jan & Jarmila Sobota. Du Maurier’s classic thriller is presented here in an innovative variation on the dos-a-dos binding. The complete text of the novella is printed in black on bright blue paper. Bound in light and dark gray Kephera paper printed with a design of birds diving down towards the earth. This particular style of binding, described by the Sobotas as a “Edwin Heim’s ‘Magic dos-a-dos,’” features two books that are connected and hinged together at the spine with strips of paper. The intricate but very sturdy joint allows the book to be flipped around in both directions. Housed in a matching slipcase accented with birds to the top edge. Extremely fine. (2 11/16 by 2 3/4; 69x70mm). \$450

97. [SOBOTA, JAN & JARMILA]. Poe, Edgar Allan. *Shadow: A Parable; Silence: A Fable*. Locket, Czech Republic, 2011. 65pp. One of twenty copies signed by the Sobotas. Two stories by Edgar Allan Poe bound together, each illustrated in black & white by Alois Bilek. In a creative binding by the Sobotas incorporating a letter "S" on each of the covers, covered with slate gray leather that fades to white. Bound clamshell style, with two shades of gray leather extending in bands across the spine. Housed in a chemise, with title to spine and magnetic clasp, and a slipcase. Extremely fine. (2 7/8 by 2 1/2; 75x65mm). (See illustration on page 35). \$475

A TRIO OF CHRISTMAS BOOKS

98. [SOBOTA, JARMILA]. *'Twas the Night Before Christmas*. Locket, Czech Republic, Jarmila Sobota, 2013. One of only thirteen copies. An inventive miniature book with a flexible sewn binding that allows the pages to be fanned 360 degrees, forming a three-dimensional Christmas tree. The edges of the pages were laser-cut into branches, and then gilt and hand-painted by the artist, Jarmila Sobota, to create texture. The printed text pages of this classic holiday poem are concealed within signatures of dark green paper. Bound in dark green morocco with pastepaper endpapers, stitched with bright red thread to the spine. When folded closed, the book fits into a triangular red and green morocco slipcase, lettered in gilt to the spine. Extremely fine. (2 7/8 by 1 3/8; 72x42mm). \$400

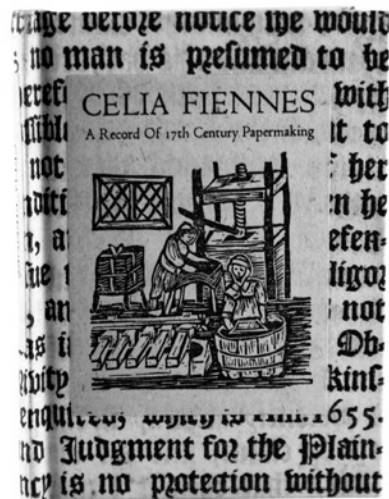
99. [SOMESUCH PRESS]. *A Christmas Tree*. Dallas, (1978). 43pp. One of 300 copies, signed by the printers, William and Raquel Ferguson. Reminiscences about childhood in West Texas. Very fine in gilt-stamped orange cloth. (Bradbury, p. 280). (2 7/8 by 2 1/8; 74x53mm). \$75

100. [SOMESUCH PRESS]. *The Saintmaker's Christmas Eve*. (Dallas), 1987. One of 250 copies printed at the Meriden-Stinehour Press, signed by the author, Paul Horgan, and the printer, Stephen Stinehour. Sepia illustrations throughout, and with a color frontispiece. A southwestern Christmas tale. Extremely fine in gilt-decorated red cloth. (Bradbury, p. 282). (2 5/8 by 3; 67x77mm). \$85

101. [SOMESUCH PRESS]. *Symbol of America*. An American Indian Library. Dallas, 1986. (28)pp. One of 275 copies, signed by the printer, Susan Acker, of the Feathered Serpent Press. The story of the Indian head penny design and its designer, James Longacre. Very fine in olive cloth with a real Indian head penny on the front cover. (Bradbury, p. 281). (2 3/4 by 2 1/16; 71x54mm). \$75

102. [SUNFLOWER PRESS]. *Time Machines*. (Mill Valley, CA), 1996. (38)pp. One of twenty-five copies. With nine black & white illustrations and four additional illustrations cut from other sources and tipped in. This miniature provides a short history of time-keeping machines, from obelisks to clocks. Mint in gold cloth with printed paper onlay to spine and upper cover. Housed in plastic case with matching spacer. Very fine. (Bradbury, p. 290). (2 1/2 by 2 7/8; 65x73mm). \$300

103. [TABULA RASA PRESS]. Bondy, L. W. *Small is Beautiful*. (Morro Bay, CA), Miniature Book Society, 1987. xi, 40pp. London bookseller Louis Bondy's keynote speech at the 1985 Miniature Book Society Conclave in Burbank, CA. Edited with a Preface by Msgr. Francis J. Weber. Very fine in gilt-titled blue cloth. (Bradbury, p. 150). (2 7/8 by 2 1/4; 66x60mm). \$75



104. [TAMAZUNCHALE PRESS]. *Autographs of Miniature Book Publishers*. Newton, 1983. (72)ff. One of 250 copies. With a page for each press, signed by about 85 publishers. Bound in lucite boards with ribbon. Extremely fine. (Bradbury, p. 300). (2 by 3; 52x75mm). \$75

105. [THOMAS, PETER AND DONNA]. *Celia Fiennes. A Record of 17th Century Papermaking*. Santa Cruz, CA, 1990. (22)pp. One of 200 copies.

The biography and footnotes to the text were written by Peter Thomas, and the illustrations were cut by Donna Thomas. Includes a sample of a reproduction of seventeenth-century brown paper made by Ray Tomasso. The book is letterpress printed on paper trimmed from the margins of an incomplete copy of Keble's Reports, which was printed in England in 1685, and the binding and endpapers feature that title's original text. Some toning, as expected, else very fine. (Bromer/Edison, pp. 42-43; Bradbury, p. 306). (2 9/16 by 2; 67x52mm). \$100

106. [THOMAS, PETER AND DONNA]. *Drop Dead*. (Santa Cruz), Good Book Press, (1987). (4)pp. This book consists of an image of a skull and crossbones and the text "DROP DEAD" printed on gray paper by book artists Peter and Donna Thomas. This title was one of the last printed under the "Good Book Press" name, as the imprint changed to "Peter and Donna Thomas: Santa Cruz" in 1988. Bound in black morocco with a silver stamped skull and crossbones on the upper cover. Very fine. (Bradbury, p. 305). (1 1/4 by 7/8 inches; 32x23mm). \$75

EARLY ULTRA-MICROMINIATURE

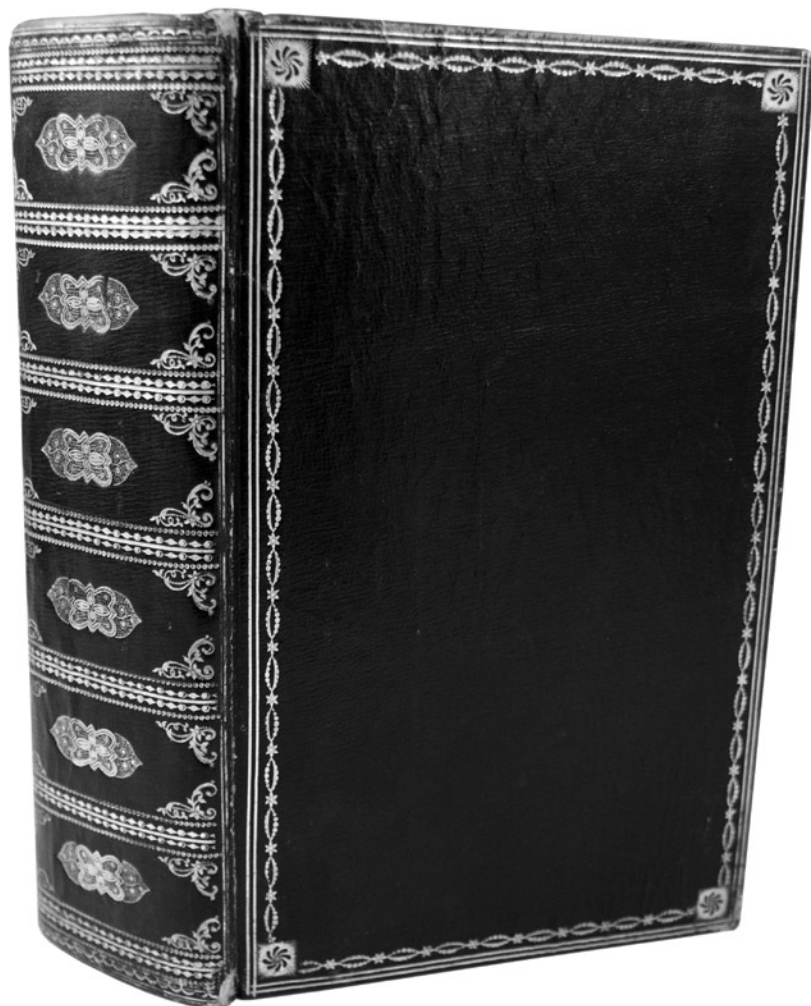
107. [TOPPAN]. *Micro Book: Poem of Tu Fu*. Tokyo, (c. 1965). (24)pp. This set includes two versions of the ancient Chinese poet Tu Fu's verse "The Eight Immortals of the Wine Cup": a miniature book measuring 1 3/8 inches (35mm) square, and an ultra-microminiature measuring a mere 3.75mm square. In each, the text is presented in English and Japanese. The ultra-microminiature is contained within a magnifying case attached to a keychain. The case's metal cover is printed with "Micro Book" in white and gold on a black background, and has a distinctly mid-century aesthetic. According to the accompanying bilingual brochure, which includes instructions for opening the case, "This key-holder contains the smallest book ever published in the world... the fruit of our outstanding technical know-how involved in plate-making and printing." The thickness of each letter is approximately equivalent to one-fifth of a human hair. Toppan produced its first Micro Books in 1965 for the New York World's Fair, and the company has

continued to break records for the world's smallest book ever since. Housed in a silver plastic clamshell box, lined with satin and red velvet. Only one institutional holding recorded, in a different, less elaborate presentation. Very fine. \$750

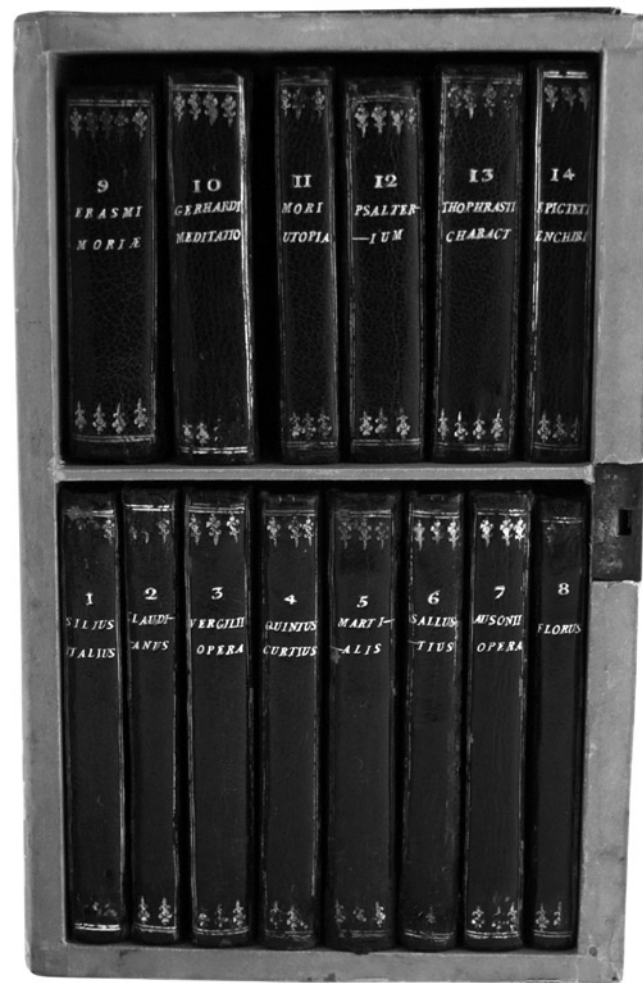
A RARE SURVIVAL

108. TRAVELING LIBRARY OF THE CLASSICS. (c. 1790). Set of fourteen miniature books contained in a box shaped like a book. The case has one shelf, and the miniature books sit inside the two sections. The set is a selection of classical literature in Latin, with one or two also having Greek text. The books were all published in the middle of the seventeenth century (1627-1637), primarily in Amsterdam and Ledyen, by some of the leading Dutch printers of the time, including John Janson, John Maire, and Elzevir. Titles include: Silius Italicus' *Punica*, Claudian's works, Virgil's works, Quintus Curtius Rufus' *Histories of Alexander the Great*, Martial's *Epigrams*, Sallust's works, Ausonius's works, Florus's works, Erasmus of Rotterdam's *In Praise of Folly*, Johann Gerhard's *Meditationes Sacrae*, Thomas More's *Utopia*, *Psalterium Davidis* with additional Biblical passages, Theophrastus's *Characters*, and Epictetus's *Enchiridion*. All books are bound in matching gilt-tooled, contemporary black Dutch morocco. A.e.g. Each book bears the bookplate of Stanley Marcus. Case, also in gilt-tooled black morocco, has pink paper interior and a metal latch. Case shows some soiling and wear; books show some rubbing to exterior, *Psalterium Davidis* has incidental text loss to the running title from being cut to size, and Florus has ink damage not affecting text. Otherwise, the books have firm bindings, clean text, and bright pages. Bookcase box measures 9 by 6 inches (230x150mm), and books are of two sizes, with eight titles at 4 1/4 by 2/14 inches (110x60mm) and six titles at 3 1/2 by 2 inches (90x50mm). A rare example of a traveling miniature library, of which very few survive intact. (*See illustrations on pages 52-53*). \$3,750

109. TUER, ANDREW WHITE. *Quads within Quads: Quads for Authors, Editors, & Devils*. London, Field & Tuer; Simpkin; Hamilton, 1884. 146, (16)pp. Comprises the miniature version of *Quads for Authors, Editors, & Devils* as well as the "enlarged edition." A book of jokes relating to printers, with a sixteen-page



Item 108 (Image not to scale)



Item 108 (Image not to scale)

glossary. Quads, explains the preface, are “little metal blanks used by the printer for filling up gaps, and are not of much account, although we cannot get along without them.” The miniature copy is housed in a compartment scooped out of blank leaves at the end of the enlarged edition — a 12mo., 94-page version of the book, with additional stories and bon mots about the printing profession. This version is done in numerous typefaces and illustrated with amusing wood engravings. According to the prospectus, which is tipped in on the front endleaf, *Quads within Quads* was “likely in future ages to rank high amongst the treasures of the book-collector... As a mere curiosity, irrespective of its extremely amusing character, [it] is a covetable book.” Both versions bound in gilt-lettered vellum, and with gold ribbon ties intact. Fine, with only minor foxing to pages of larger volume and minor soiling to vellum. Covetable, indeed. (Bondy, p. 149; Bromer/Edison, p. 186; Welsh 6857). (1 5/8 by 1 1/16; 41x26mm). \$950

“AVOID LOOKING INTENTLY AT YOUR NEIGHBOR’S PLATE”

110. [UNDERWOOD, MURIEL]. *On Dining*. Chicago, Miscellaneous Graphics, 2002. One of 66 copies signed by the publisher, designer, and printer, Muriel Underwood. Some witty recommendations for dining etiquette, found by the Underwood in a 1911 issue of the *Inland Printer* after they had been “purloined from a Scottish journal.” These include, “Jam should never be spread with the fingers. It makes a bad impression when you shake hands with anyone.” Illustrated with multi-colored vignettes on each page. Bound in cheerful red and white checked cloth, with a printed label and floral endpapers. Very fine. (3 by 2 3/4; 77x72mm). \$150

111. [WHIPPOORWILL PRESS]. *Miniature Candy Cookbook, with a Recipe for Marshmallow*. Frankfort, KY, 1981. 26pp. From an edition of 200 copies, this is one of 100 printed on handmade Whippoorwill paper. With two small linocuts of sweets by Bonnie Baris, this charming book of candy recipes is printed by J. Hill Hamon. Among the recipes are instructions for preparing peanut brittle, a pecan and bourbon confection, and party mints. Very fine in beige cloth with printed paper label. (2 15/16 by 2 3/8; 74x60mm). \$95

112. [WIND & HARLOT PRESS]. Lear, Edward. *The Jumblies*. (Shaker Heights, OH), 1991. (18)ff. One of 74 copies. Lear’s nonsense verse about the Jumblies, whose heads are green and hands are blue, and their voyage “to sea in a Sieve.” Illustrations of the Jumblies, with hand-colored green heads, by Bonnie Baris. Mint in sage paper-covered boards, with a paper spine label and marbled endpapers. Bookplate. (Bradbury, p. 324). (3 by 2 1/4; 75x55mm). \$225

HORNBY AND UPDIKE ON THE PITFALLS OF PRINTING ON VELLUM

113. [WIND & HARLOT PRESS]. Updike, Daniel Berkeley. *Printing on Vellum*. Shaker Heights, OH, 1992. (14)ff. One of twenty-three copies. Tasteful reprinting of the two letters exchanged between D.B. Updike of the Merrymount Press and Charles St. John Hornby of the Ashendene Press in 1930. Updike was in the process of printing the *Book of Common Prayer* on vellum and encountered issues of sheet shrinkage and lining up registration for two-color printing. He sought advice from Hornby, who suggested that the issue may have been the result of the dry atmosphere and he offered suggestions on registration. A very fine copy in publisher’s light brown boards with printed spine label. (Bradbury, p. 324). (2 1/4 by 1 15/16; 58x50mm). \$325



ACHILLE J. ST. ONGE
MINIATURE BOOK
COLLECTION



In several promotional pamphlets for his miniature books, Achille J. St. Onge repeated Abraham Cowley's quote: "Prize little things, nor think it ill – That men small things preserve."

Archie was a big man who prized and produced beautiful small books. He published them from his home at 7 Arden Road in Worcester, Massachusetts, forty-six in all, according to the Bibliography by Robert Massmann. From his first book, *Noel*, published in 1935, to the final *Addresses of Her Majesty Queen Elizabeth II* in 1977, Archie became the most influential miniature publisher of the 20th century. All of his books were printed letterpress with most being bound in full leather, several by the renowned firm of Sangorski & Sutcliffe in London. Archie's miniatures are in the libraries of Presidents, the Queen of England, and a copy of one title traveled to the moon. With great relish he would recount stories of how he met famous people, incredulous that a Worcester lad had gained an international reputation. When delivering several copies of Cardinal Spellman's Sermon on his Silver Jubilee Year to the Cardinal himself, Archie mused how the Cardinal welcomed him and how he shared an apple pie with a Prince of the Church. "Pretty good for a Baptist!" Archie laughed.

We knew Archie St. Onge from 1975 until his death on April 23, 1978. We had a pleasant correspondence about business matters and the philosophy of pricing books. In one letter Archie expressed the desire to publish his own Bibliography in the St. Onge style of printing and binding, a wish that he was unable to fulfill. In the 1980s we were asked by a customer to build as complete a library as possible of St. Onge miniature books and their variant editions and bindings. We were able to gather all titles, many signed or inscribed, some on the date of publication. There were also publisher's dummies, including one for a book that was never published. The only copy of John Fitzgerald Kennedy's Inaugural Address signed by the President was included, together with a signed copy of another president's Inaugural Address, Lyndon Baines Johnson. The collection is likely the most complete and varied in its scope. We offer it *en bloc*, together with correspondence between Archie St. Onge and Anne Bromer and with several prospectuses and advertising pamphlets.

What follows is a listing of highlights from the collection. A complete catalogue and price list is available upon request. Should the collection not be sold *en bloc* by December 1, 2015, the books will be offered individually.

Price for the collection: \$32,000

HIGHLIGHTS FROM THE COLLECTION

NOEL. CHRISTMAS ECHOES DOWN THE AGES, Recaptured by Robert K. Shaw. 1935. One of 278 copies, this copy unnumbered and inscribed by the author to noted collector H. Marion Soliday, co-author of *Chats About Miniature Books*. Laid in are two sample leaves from an unpublished second edition of the book.

EMERSON, RALPH WALDO. *Friendship.* 1939. Three copies, printed at the Merrymount Press, in three binding states. Russet morocco binding by Sangorski & Sutcliffe, previously owned by Merrymount and Caslon Press designer T.M. Cleland. Blue morocco binding by Sangorski & Sutcliffe, with a typed card, laid in, dated 1941 describing how the book was bound in London during the Blitz of 1940. One of the 100 copies bound in Worcester with a rounded back.

THE INAUGURAL ADDRESS OF THOMAS JEFFERSON delivered March 4, 1801. 1943. Only 33 extant, all others having been destroyed by St. Onge. Includes a rare split engraving of Jefferson as a frontispiece, produced circa 1850, and is accompanied by a miniature facsimile of a letter from St. Onge explaining why he burned up most of the edition of the book.

THE FORM AND ORDER OF THE SERVICE THAT IS TO BE PERFORMED AND THE CEREMONIES THAT ARE TO BE OBSERVED IN THE CORONATION OF HER MAJESTY QUEEN ELIZABETH II in the Abbey Church of St. Peter Westminster on Tuesday the Second Day of June 1953. 1953. Three copies: one copy of only five or six bound in white morocco left over from binding the Queen's Bible used at her coronation; one of forty-six bound in 1960 with a variant frontispiece portrait of Elizabeth II in profile; one of the regular copies.

ABRAHAM LINCOLN, 1809-1959. The Address by Carl Sandburg before the United States Congress, Washington, D.C., February 12, 1959. 1959. The collection includes a copy with a prospectus and newspaper announcement, as well as a one-of-a-kind publisher's mock-up of the book.

THE JEWISH RELIGIOUS CALENDAR. (c. 1959). One of very few dummy bindings of a never-published St. Onge miniature.

THE INAUGURAL ADDRESS OF JOHN FITZGERALD KENNEDY. 1961. All three editions of this book, as well as a first edition copy signed by President Kennedy himself.

THE WANTS OF MAN. A Poem by John Quincy Adams. 1962. Two copies, one of which is in a variant binding unrecorded by Massmann.

THE INAUGURAL ADDRESS OF LYNDON BAINES JOHNSON, President of the United States, Delivered at the Capitol, Washington, January 20, 1965. 1965. Two copies, one of which is signed by President Johnson himself.

THE AUTOBIOGRAPHY OF ROBERT HUTCHINGS GODDARD, Father of the Space Age, Early Years to 1927. 1966. Accompanied by an ALs from St. Onge to Sam Murray conveying the news that a copy of the book was flown to the moon with Buzz Aldrin on Apollo 11.

MCCORD, DAVID. *Notes from Four Cities, 1927-1953.* 1969. Inscribed twice by the author upon publication, once to Ivan Sandrof, first president of the National Book Critics Circle, and then, when David McCord realized he had already sent a copy to Sandrof, to author and editor Dale Warren.

MOODY, ROBERT E. *The Mayflower Compact.* 1970. Inscribed at publication by St. Onge to Frances Smith, Mayflower descendent of Francis Cooke.

THE SERMON ON THE MOUNT FROM THE GOSPEL OF ST. MATTHEW, CHAPTERS 5, 6, 7. 1973. One regular edition, and one of thirty-four in the special binding by Sangorski & Sutcliffe.

WEBER, MSGR. FRANCIS J. *Mayor of Indianapolis: Father Joseph Weber.* 1975. One of 300 copies. This copy includes an ALs dated May 30, 1975 from St. Onge to bookseller Robert Merriam explaining the limitation and price of this particular title.

THE ADDRESSES OF HER MAJESTY QUEEN ELIZABETH II. Delivered at Westminster Hall and Guildhall on the Occasion of Her Silver Jubilee, 1952-1977. 1977. Includes an autograph postcard from St. Onge to Anne Bromer describing the production of the book, as well as a TLs announcement and order form.

CORRESPONDENCE from Achille and Margaret St. Onge to Anne Bromer, sent between 1975 and 1978. The collection contains six letters and five postcards from Archie to Anne, as well as one additional letter from Margaret, sent two weeks after Archie's death.



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St. Onge Collection



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