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# MINIATURE BOOK SOCIETY



**NEWSLETTER**  
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# Miniature Book Society

*Issue 129, February 2026*

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# Miniature Book Society

The Miniature Book Society, Inc. (MBS) is an international, non-profit organization 501(c)(6) chartered in 1983 in Ohio and incorporated in the state of Delaware. Its purpose is to facilitate interest in all facets of miniature books. For more information, visit [www.mbs.org](http://www.mbs.org).

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by Cynthia Cosgrove

Cover photo by Pierre Soulard.  
*Yorokobi*. Binder: Christine Chartrand, Canada



Dear MBS Members,

I hope this message finds you well and that you enjoyed a wonderful holiday season and a happy New Year. As we reflect on the past year, I am pleased to say that our virtual conclave was a great success. It was truly wonderful to come together online for such a well-attended event featuring a wide range of diverse and engaging presentations. Thank you to everyone who participated and helped make it such a meaningful experience.

As part of the conclave, we distributed a member survey prepared by our new Vice President, Corky LaVallee. The survey is still open, and if you did not have an opportunity to participate earlier, we would very much value your input. You may access the survey using the link below:

<https://forms.gle/jfufNcK36RsCdQ59>

Looking ahead, we have an exciting agenda planned for the coming year. Highlights include our annual Miniature Book Competition (building on last year's excellent turnout), a long-anticipated update to our website, and our upcoming in-person conclave in Berlin, **scheduled for August 27-31**.

In addition, members can look forward to three wonderful newsletters, a series of interesting and informative Zoom meetings, and much more.

On behalf of the Board, thank you for being a member of the Miniature Book Society. Your continued support, enthusiasm, and participation are deeply appreciated and make our organization thrive.

With warm regards,  
**Kim Herrick, President**  
Miniature Book Society

## Conclave Plans

ANGELIKA JAECK

Hope to see you in Berlin/Germany for the next MBS Conclave!  
**Date: August 27 – 31, 2026.** The 27<sup>th</sup> is for early arrivals, the 31st for an optional tour day.

Berlin is a great city well worth a visit. We have lots of wonderful parks, over 107 museums, 3 opera houses, 2 zoos, several concert houses and the famous Friedrichstadtpalast – a revue theater with the largest stage floor in the world. Also many art galleries and interesting architecture, old and new.

The hotel will be in the center of Berlin, near the train station Friedrichstrasse. Many museums and must-see sights are within walking distance of the hotel. But Berlin has a good transportation system, so you can get around easily. The program will follow the general process of other Conclaves with a welcome buffet dinner on Friday evening, membership meeting and auction on Saturday and the book fair on Sunday. An optional trip is planned for Monday.

For Saturday afternoon we will visit the Staatsbibliothek (State Library) where there is a permanent exhibition with information about the library and old manuscripts, maps, photos and rare sheet music on display. Under the main exhibition floor is a small treasure chamber with the precious and fragile exhibits that are changed every 3 months for preservation reasons.

Please let me know if you are interested in coming to Berlin so I get a better idea of the space we need for our events. And let me know if you have any questions or ideas.

Email: [angelika@minioffice-aj.de](mailto:angelika@minioffice-aj.de)

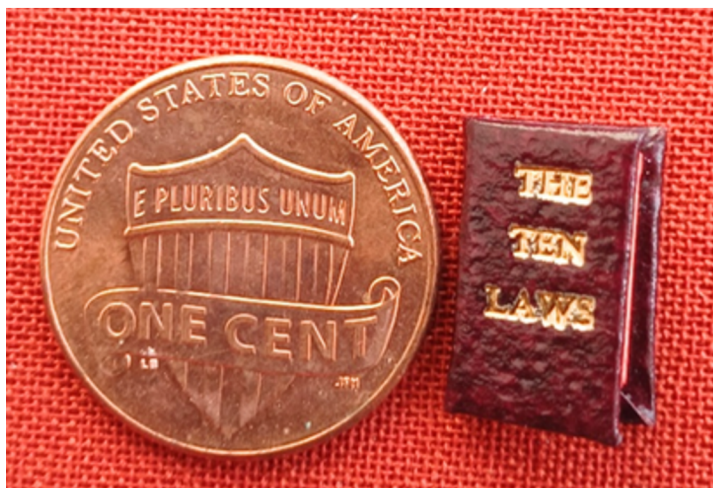
**Angelika Jaeck**  
**Conclave Host**

## Gleniffer Press Books: The Ten Laws

BY STEPHEN BYRNE

In my continuing series about Gleniffer Press miniature books, I bring you one of the smaller books Ian and Helen McDonald produced – The Ten Laws.

As the title suggests this is a copy of the Ten Commandments. Published in 1982, and measuring just 13mm x 8.5mm (1/2 x 3/8 inches) it is letterpress printed and bound in red with the title gold stamped on the front cover. The text is printed in red and the edges are tinted in red.



The price at publication date was £7.50, and although it was an edition of 200 very few were actually sold. Most of them were given to members of the British Printing Society since the book was created as a keepsake for that group. Their current website lists them as “A friendly society run by and for printers and print enthusiasts.” What would it cost to purchase a copy today – if you can find one?

As I researched the history of this book I found it was not an easy project for the publisher. When talking to Ian and Helen I heard that making the book was a problem-solving experience with a sharp learning curve. Helen said that, “It was a complete and utter disaster, everything that could go wrong basically went wrong.”

The first issue was that Ian did not have sufficient type to use both upper and lower case letters. They resolved this by using all upper case type. Perhaps that was a fortuitous solution due to the powerful topic of the text.

Helen said they had used the wrong kind of paper – too glossy. This issue was eventually fixed, only to be followed by other challenges caused by the very small size of the book and the limited space they had to work within. The word ‘Commandments’ was too long to put on the cover so it was changed to ‘laws’. Where the text of the individual Commandment was too much to fit on one page it was condensed. For example the ‘Thou shalt not covet’ list was reduced to ‘Thou shalt not covet things’.

The next problem became apparent after the book was made. The text block was perfect bound. Perfect binding is a method that uses glue to hold the pages together along the spine. Unfortunately for Ian and Helen, the glue was not as effective as had been hoped. The result was that some pages became detached. Another problem to solve!



**Perfect binding example. Note the flat spine with no folded signatures. Pages are held together with glue.**

After all of the production problems, was it worth it? Absolutely. Despite the issues the book turned out to be a treasure. It is now a rare and desirable book for all collectors of tiny tomes, particularly if you are looking for books suitable to include in a doll house library.

Stand by for another article in this series on the Gleniffer Press for the June issue of the newsletter.

## The Book Traveler

BY ZIP KELLOG

### Miniature books on exhibit at Miles Art Gallery, Central College, Pella, Iowa

Recently (January 2026) I was visiting Chicago and eastern Iowa to: a) see a college roommate from umpteen years ago and b) to see some miniature books in libraries there. These library visits are always fun and interesting because of both the expected and the unexpected.

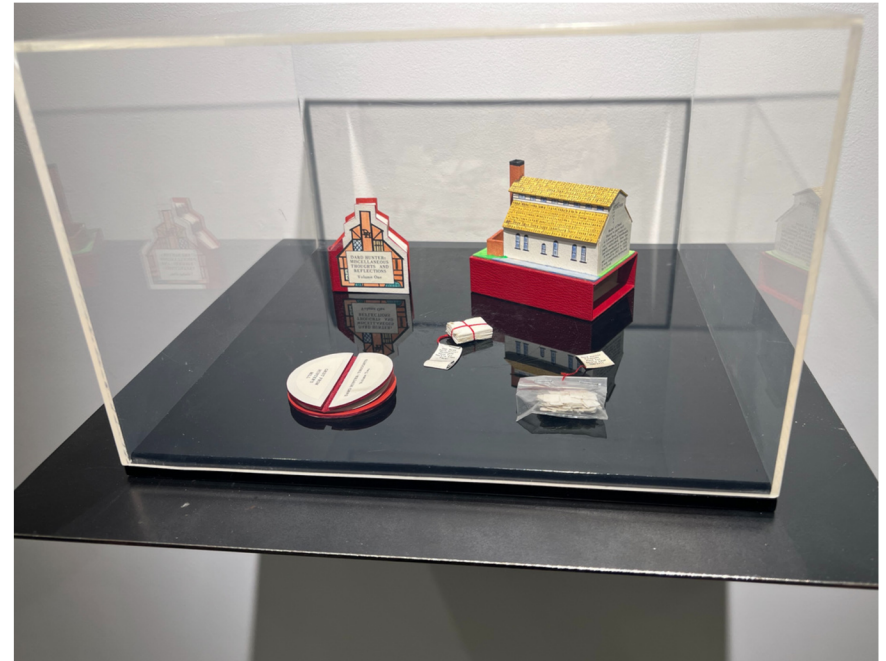
My first surprise was that Pella, Iowa, a city of about eleven thousand people, settled by immigrants from the Netherlands, has visible evidence of the Dutch in its architecture, an in-town windmill, and a bakery to die for—right on the town square!

The second surprise came after my visit to Central College's library, where I saw a sample of the collection of miniatures once owned by Charlotte Smith's (Tamazunchale Press) sister Helen Messenger Van Dyke (1917-2015). The story goes that Charlotte gave her sister Helen one miniature book around 1975 and so began Helen's passion. The two sisters gave their collections to Iowa State (Charlotte) and Central College (Helen).

But I said the surprise came after seeing the collection at the Central College Library. I had been told by the very helpful library staff that two members of the faculty at Central College were putting the finishing touches on an exhibit of miniature books ("Tiny Treasures") to open on the following Monday at the college's Miles Art Gallery.

The exhibit is only in place for a month, so it was a fortunate time for me to visit. As many of you know, I consider myself more of a book visitor than a book collector. I enjoy travel in pursuit of seeing miniature books and my background in academia helps me to navigate the institutional libraries. I hope to take some of the mystery out of this barrier by sharing my travels with Miniature Book Society friends.

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Books on display at Miles Art Gallery



In this case the books were on display at the Miles Art Gallery as part of the book arts program. Art Professor, Mathew Kelly, explained to me that he integrates the book arts and book making into his classes. One class, called “2D problem solving” introduces students to book design, color theory, and more. Students create a handmade book using what they’ve learned about drum leaf binding, gluing folios, etc.

Professor Kelly teaches other aspects of the book arts. For the benefit of the students, in the college’s art gallery, he was exhibiting a complete collection of Charlotte Smith’s output from the Tamazunchale Press.

There were about ten cases in the gallery in all, each filled with miniatures from the collection of Charlotte’s sister Helen. All in all a very fun and informative visit to Iowa!

What is the takeaway from this visit that I want to share with you? Expect pleasant surprises! If you are open to seeing a variety of books, keep an open mind and a friendly attitude. Most librarians will respond in kind and may share much more than you were hoping to see.

**Four of the cases on display, all filled with miniature books. Surprise!**



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## Collectors’ Forum

BY PATRICE MILLER, GUEST COLUMNIST

### Collection Philosophies

Whether a novice or a veteran, consciously or not, we all develop collection philosophies.

For a fledgling serious collector, the outset is characterized by the *What*: perhaps subject matter, author, publisher, or title. Then limitations are established in an effort to impose discipline: date range, language, or edition number, for example. Finally, we interject the reality of resources, whether financial or real estate.

Before my husband Chris and I began targeted book collecting, our shelves were already filled with museum exhibition catalogs and books on photography, architecture, and design. Alice books. History of Louisiana. Twentieth-century poetry. Moveable books. I could go on. Our acquisition of these books was random. During Covid we conducted the tectonic-plate approach to personal library management.

Every book in the household was pulled, assessed, and individual collections were assigned space throughout the bookshelves in our home. Like went with like. The limiting factor for each group was shelf space. Several hundred books were sold or given away. Chris and I cull every few months. There has never been any inventory for the general collection, and neither of us are inclined to ever create, much less maintain one.

Our Gorey collection was notably different. For our Gorey holdings I carefully documented and created an inventory. But no matter how fastidious I believed my records to be, too frequently a freshly acquired piece arrived that we already owned. With Gorey materials literally everywhere, tracking down an individual book was time-consuming. During the great Miller book shift described above, Chris and I decided to commit an entire room to Edward Gorey. We implemented our plan after what felt like weeks of mapping out special storage needs within a small bedroom.

Our miniature collection is something in between the two categories described above. The books are housed in a few five-sided glass boxes that reside in the living room. I've prepared a spreadsheet of the miniature collection and that I do maintain.



**Miller miniature collection (mostly),  
ready to be re-displayed.**

But back to Gorey. My first Gorey acquisition dates to the summer of 1976, a paperback *Amphigorey* discovered at a Smithsonian bookstore. I promised myself I would purchase a first edition of Gorey's first primary book, *The Unstrung Harp*, once I had a real job after college graduation. I kept that promise in 1982, buying a book I could barely afford.

Chris and I married. Gorey books were purchased intermittently over the years. We would buy Goreys for each other. When our daughter, Jeanette, came along, *The Gashlycrumb Tinies* were not part of the bedtime reading rituals. Years later Jeanette shared with us that she would sneak into the living room after lights out, peruse the Goreys, and scare herself silly with *The Insect God*. All three of us had become fans.

In the summer of 2010, our family heard about the ninth annual Goreyfest. At the October event, the fur coats to be auctioned by the Gorey Trust would be shown. We decided the trip would be an interesting adventure. We were correct. There we tried on fur coats from Edward Gorey's collection and met serious Gorey collectors from the US and beyond.

That December, Bloomsbury Auctions sold the fur coats along with other EG items. Our bids prevailed for a necklace, a book, a Gorey-created stuffed figbash – and a fur coat. With those acquisitions we should have realized that we had embarked on a different kind of collection.



**Miller family at Goreyfest 2010**

Working with the Gorey Trust bibliographer for the next six years provided a rare insight into the scope of what Gorey collecting could mean. The bibliographer had a completist (as in “I have to have everything”) mindset and believed strongly (reminding me often) that any serious collection required that approach. I resisted, focusing first on best-we-could-afford first editions of all Gorey’s primary books. The development of a Gorey collecting philosophy was required, but I didn’t embrace the need.

Growing more familiar with Gorey’s secondary work, I began to seek out children’s books with Gorey covers and children’s books illustrated by Gorey. I told myself these would be examples, and I would be satisfied. In learning about Gorey’s career history, I came to know the documented EG Doubleday Anchor covers, and the debated ones. I recognized several as college texts of mine. I bought a few, as I chanced upon them.

While the titles and editions of primary and secondary books were well covered in the bibliography draft, the tertiary book section - Gorey’s work in anthologies and works about Gorey himself - was woefully incomplete. I found myself spending hours on WorldCat and online bookstores and emailing booksellers and librarians. When those research paths proved inconclusive, I would resort to buying multiple copies to identify discrete editions. I bought more than 40 copies of one title and confirmed 33 editions. For most of the titles, I wasn’t interested in owning one copy, much less 40.

Our Gorey collection was growing, and not in a manner that reflected our interests. Space was becoming occupied by books that I didn’t want. I wasn’t enjoying our collection as I had in the past. Finally, I gave myself permission to purge. I began with weeding out any non-first tertiary editions. The first round of strategy imposition addressed the trip hazard bibliography-driven research purchases. Books were resold or given away. The collection started to feel manageable again. I tackled the secondaries, documenting poor copies which would prompt replacement. A wish list was added to my inventory, recording titles and editions that reflected a particular interest or collecting goal.

To date I’ve documented the condition of all my primaries and noted which could stand replacement. I’ve relegated a few to my bindery storage, planning to tackle rebinding editions in the future.

I’m thinking by the summer I’ll queue up the EG rebinding projects. Perhaps I’ll shorten that list and dispense with a few titles.

As opportunities arose, the philosophy required revision. We met George Bixby, who had published several Gorey books under his Albondocani run, a total of sixty books by authors including Eudora Welty, Marianne Moore, Reynolds Price, along with both versions of all the Albondocani/ Ampersand Press Christmas cards. We couldn’t resist. I recently purchased a book from George’s library. While the book is only tangentially Gorey-related, getting to know George became part of our Gorey-collecting experience, and its presence in our collection has meaning for us. And I have saved George’s Christmas cards to us, all featuring his cat Ginger.

Sometime along the way I acquired prospectus postcards which squarely fit within the book collection scope. Then I discovered the appeal of other paper items. Postcards announcing events. Theatrical production posters. Publisher ephemera. Catalogs of exhibits in which Gorey’s art appeared. Bookmarks. Merchandise featuring EG art crept in. Publications and objects that document EG’s interests and philanthropy became important additions. Manuscript materials such as correspondence, yearbooks, and photos have found their way into our Gorey room. Today the collection has many subparts.

Building a book collection is a personal exercise in curation. Knowledgeable, sharing collector friends and dealers who can inform, influence, and impact your collecting strategy make the enterprise of collection-building communal as well. Over the years we have developed treasured friendships, including with folks who enjoyed Gorey’s kinship.

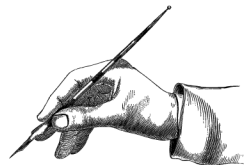
How do I feel about the notion of completeness today? Mostly, I regard it as irrelevant. It’s true that often I find myself searching for a particular book or pamphlet or poster, but I have never let a lack of something define or undermine our collection. We will never fill the walls with scores of original art. The reality is that we undertook EG collection building long past the time of affordability or ready access.

The question of *How* associated with financial and storage issues continues to be significant to our collection philosophy, but it is not the principal driver. Now the *Why* is more important. I ask myself with each purchase, “Why should this be added to our collection?” For us, acquisitions should contribute to telling the story of Gorey’s life, career, and cultural impact. It’s not so much the having as it is about the learning – and the sharing. Cynthia Cosgrove’s delightful MBS Newsletter articles about her bijou collecting and research bear that out.

Chris and I found the opportunity to curate and stage our Ubiquitous Edward Gorey exhibit at Texas A&M University last year thrilling – and a great deal of work. Engaging with students, and to know that we were doing our part to increase awareness of Gorey’s work, was affirmational. As collectors, the experience was heady.

My advice for collection-building: be both flexible and rigid. Make a plan, develop a collecting philosophy, but don’t limit yourself. Don’t shame yourself for buying something that you later regret. Give it away, sell it – move on, don’t dwell. Allow yourself and your collection to evolve. Perhaps you have attained ownership of one copy of every book published by a certain house. Are you really done? What if you ran across an interview with that publisher’s binder? How about the discovery of a one-off binding commissioned by the publisher? Would correspondence between the publisher and an author be of interest? With the opportunity to acquire any of these, would you at least consider adding them to your collection? In reality, no collection is ever complete.

I still have that inaugural purchase – my Amphigorey paperback – and it is falling apart. I like it that way – it’s part of my history with Gorey.



**Editor’s note: Thank you to Patrice for guest-writing this article on behalf of Kathy Roberts. Images are courtesy of Chris Miller.**



**Miller hallway, recovering from Ubiquitous Edward Gorey exhibit, trying to find place for all. One wall, over the Amphigorey musical posters, is still under design.**



## Small Wonders

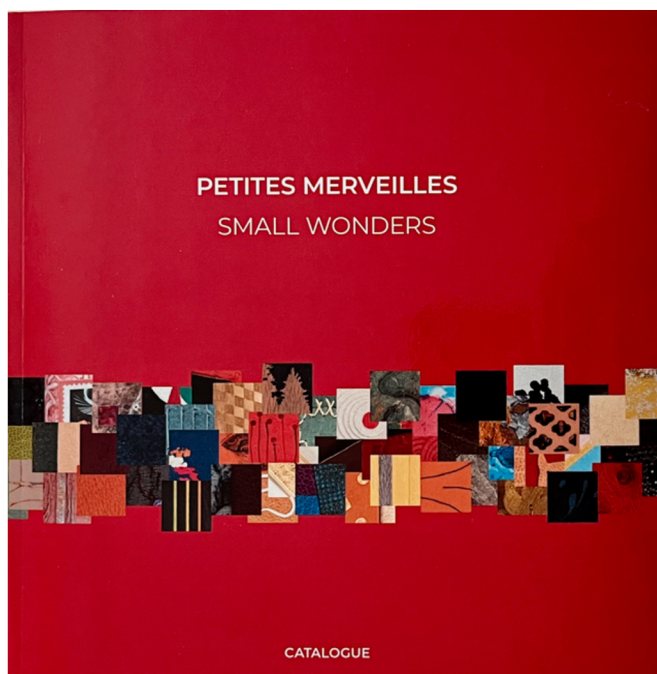
BY KATHY ROBERTS

### PETITES MERVEILLES / SMALL WONDERS

An International Exhibit of Miniature Design Bindings  
Montreal, MUMAQ November 1 to November 30 2025

Exhibit Curated by Nicole Chalifoux, Vice President, ARA-Canada  
Introduced by Jonathan Tremblay, President, ARA-Canada.

Organized by ARA-Canada in honor of its 30th Anniversary and  
hosted by the Musee des metiers d'arts du Quebec (MUMAQ).



In May 2025, I saw this exhibit promoted on social media and put it on my calendar. One of the benefits of living this far north is that Montreal is a straight shot 90 minutes door to door, the only variable being time at the border crossing. (More on that later). Many locals drive up for dinner. I have made the one day trip many times for book shows, museum exhibits, and the spectacular Botanical Gardens.

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Les Amis de la Reliure d'Art du Canada, (ARA Canada), is the Canadian chapter of ARA Internationale, an organization which promotes bookbinding, both as a traditional craft and as a contemporary art form. Membership is composed of professional binders, artists, historians, bibliophiles, and collectors whose common belief is that **“the book is both a work of craftsmanship, and a work of art.”**

Their mission is threefold: promotion and raising public awareness of fine bookbinding; transmission or teaching the continuity of skills through education and classes; and outreach – promoting dialogue between Canadian bookbinders and their international peers.

In early 2025, ARA-Canada issued the invitation to participate in this exhibit to all bookbinders and book artists. Up to two books could be submitted, not to exceed 8cm x 8cm x 8cm or 3” x 3” x 3.” Books had to be printed or handwritten – blank books were not allowed. Other than thin glass or liquids, there was no limitation on materials. Books were to be accompanied by a description of binding structure, materials, and decorative technique or application. During the summer of 2025 submissions were reviewed by a technical committee for the purposes of ensuring quality.

None were rejected.

The resulting exhibition, Petites Merveilles/Small Wonders, featured over 100 miniature bookbindings created by 92 bookbinders from 13 countries: Argentina, Belgium, Canada, Spain, United States, France, Germany, Hong Kong, Italy, Japan, United Kingdom, and Switzerland.

The largest representation was from France, due to the participation of second year bookbinding students at the Estienne School in Paris (many of whom attended the Montreal opening) and who will next host the exhibit in April 2026.

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In early fall, I contacted both Jonathan Tremblay and Nicole Chalifoux of ARA-Canada, introduced myself, and said I was interested in covering the exhibit for a feature article in the MBS Newsletter. Both graciously responded with press releases, documentation and Nicole offered to personally guide me through the exhibit.

So, on the day before Thanksgiving (Canada doesn't celebrate), a frigid, wet, grey November day, my daughter, husband, and I set forth to meet Nicole at MUMAQ. Ever practical, I had decided to book us into our favorite Montreal "petit hotel" where the next day we could forgo turkey and stuffing for French cuisine of soup, delicate sauces, fish, duckling, filet, potatoes dauphinoise, profiteroles and Grand Marnier flaming crepes. A win/win in my book.

An hour into the trip, at the border, the day took a turn, and not for the better. Canada wouldn't let us in. My daughter's new Vermont license wasn't enhanced and thus didn't serve as proof of citizenship (despite having to show a birth certificate to get in!). Did she have a passport they asked? Yes, but it was expired, and also in Burlington (why bring it? it's expired). No problem they said. That will work. So, we dutifully turned around, drove an hour back, and then another hour to return to the border crossing, where the Canadians happily let us enter. Driving now in heavy sleet and late for my meeting with Nicole, I texted regularly apprising her of our progress.

I was unprepared for the grandeur of the building, home of the Musée des Métiers d'arts du Québec (MUMAQ), whose purpose is to preserve and promote Québec's historic and contemporary crafts.

Their website describes the history in detail: "Established in 1868 on Dorchester Boulevard (now René-Lévesque), at the corner of Sainte- Monique Street, St. Paul's Presbyterian Church was considered one of the most beautiful neo-Gothic churches in the City of Montreal.



**MUMAQ Museum Foundation  
Musée des métiers d'art du Québec**

However, in 1929, the church was expropriated by the Canadian National Railway to make way for a new railway station. It was saved from destruction thanks to the Pères de Sainte-Croix, who purchased it in 1930 for the symbolic price of \$1.

It was thus dismantled stone by stone in about 60 days. The stones were numbered and then systematically transported to the grounds of Collège de Saint-Laurent, where it became the new chapel of the Frères de Sainte-Croix.

It was rebuilt on a concrete frame by architect Lucien Parent, who slightly modified it for its new vocation as a Catholic chapel and added the stunning stained glass windows. Over the next sixty years, the building went through many incarnations and remodels, re-opening in 2021 as MUMAQ."

<http://mumaq.com/>



What was I expecting? A gathering of a hundred miniature books, perhaps laid on tables, perhaps in their own space, in a small, regional museum on the outskirts of the city. Instead, at the risk of hyperbole, I encountered the hundred books displayed in the most glorious, awe inspiring, majestic, even sacred, setting. Today, I still have difficulty separating the actual books from their backdrop. In my mind, the word “sacred” is forever “bound” to the books, as the magnificent church setting of stained glass windows, ceiling arches, and support beams meld into the exhibit space.

Entering, as I walked down the old “center aisle” of the church/museum, toward the exhibit and the massive towering stained glass wall, I felt that I was entering a “holy” space. And the books, by extension, assumed that sense of awe and reverence. I am aware that this sounds overwrought and trite, yet these are truthful observations both “in the moment”, and two months later.



Conceived and constructed by curator Nicole Chalifoux and the executive director of MUMAQ, Murielle Gagnon, the exhibit space was structured to feature the individual books. In a minimally designed enclosed square space, the wall panels are painted dark grey with sixteen wall mounted cases, each housing six books on raised grey pedestals. No explanatory text, just the books.

Bilingual wall plaques before each case list the makers and their country. But here is the key design choice – the cases, with directed lighting, are hung at eye level. Constructed of plexiglass with mirrored backs, the books draw you in. No ropes or painted lines creating viewer distance.



Here, you can get eye to eye with the books and their bindings: the weave of the silk, the brushwork, stitching, gilding and onlay detail as the artist visualized it. You become “at one” with the book. And the magic of the mirrored back is that the rear of the book is shown – creating a sensory whole. Each book individually given its due, even in the center of the space where several smaller plexiglass vitrines feature books that unfold and create depth.

This is how to display miniature books! Eye level. Directed lighting. Mirrors. Pedestals. Monotone surround. Immediately I saw my own books in those cases. I wanted them, or at least some of them. The exhibition will be moving across the Atlantic, but without the cases. Too fragile and heavy to ship. They are for sale, I was told. But, of course, it was a momentary fantasy. Still, I fantasize about a U-Haul truck....

Two years in the planning and execution, the exhibit space and accompanying catalog, are works of art unto themselves. Each choice consciously chosen. Nicole Chalifoux, MUMAQ and ARA Canada deserve huge respect from the world of Miniature Book collectors and makers. They created an exhibit worthy of the skills and imagination of its artists and binders.



**Nicole Chalifoux, Exhibit Curator**

What to say about the individual books? In most cases I have chosen to let the images speak for themselves. Complete descriptions by the artists and binders are listed in the exquisite catalog.

The only limitation placed on this article, was that I use the official exhibit photos by photographer Pierre Soulard. In most cases I have done that, but a few of the books are enhanced by photos that I took. So I am showing both. Please excuse my presence in a few of the photos – the result of photographing a mirror! Also note that the relative sizes of the books cannot be determined as no measurements were given in either the catalog or wall plaques.

The first of these is: **Belgian Dreams, sonnet 98 de William Shakespeare**. Ingela Dierick, Belgium. The official photo consists of four books made to look like pieces of chocolate, yet the whole work consists of the box, with an empty space for a removed piece, tissue paper, the box lid, and the missing chocolate displayed as a standing book. Photo albums in calf and goatskin. Totally charming!



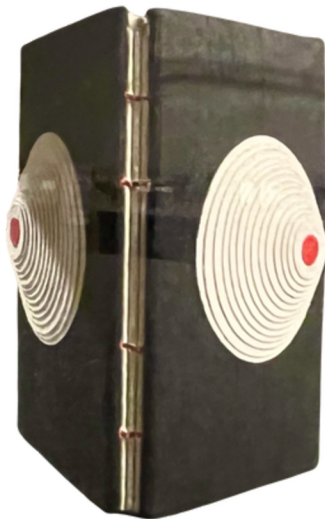
**Binder: Ingela Dierick, Belgium**



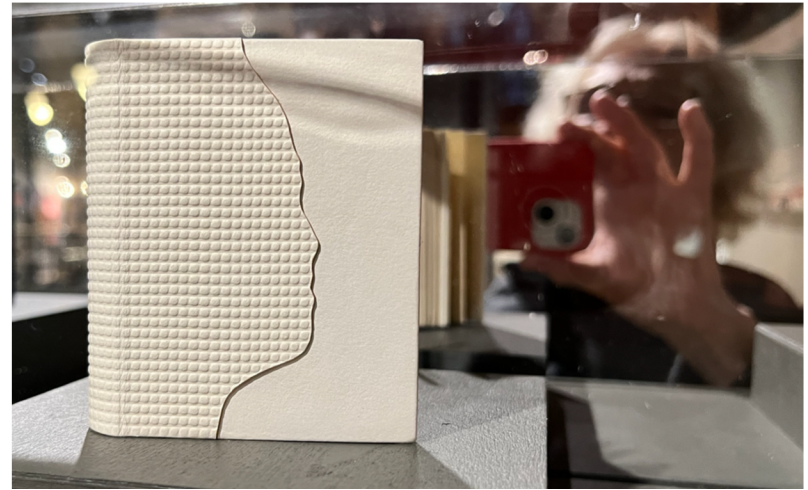
The second is a book by binder Eduardo Gimenez, Spain. *Poesia del alfabeto kino*. Bound in a Japanese retchoso, papier japonais crepe noir, and raised inlays made of decreasing paper circles. It is only when the book is standing with both covers shown, that the depth of the decoration can be appreciated.



Binder: Eduardo Gimenez, Spain (top and bottom books)



The third is *Cabezas de Ruben Dario* (below) bound by Suzanne Portegies, Argentina. Partially textured calfskin leather, handmade paper by Silvina Perez, mosaic with straight edges, and edge with golden acrylic paint. The catalog photo doesn't depict the gold painted edge and depth of the textured leather that my close-up iphone captured.



Binder: Suzanne Portegies, Argentina (top and bottom books)





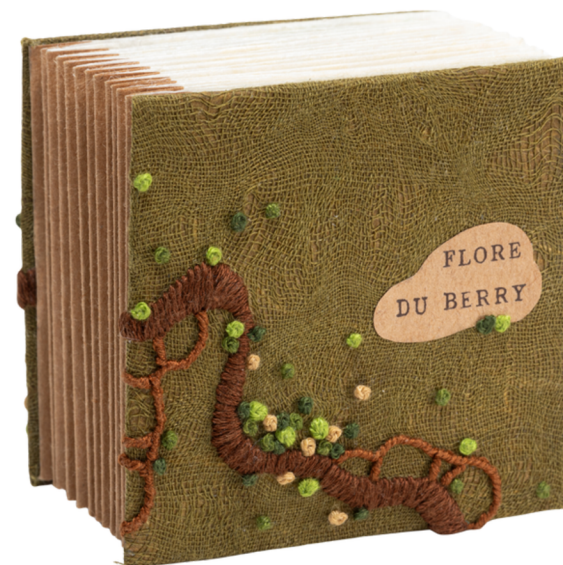
**Binder: Coralie Hirschi, Switzerland**



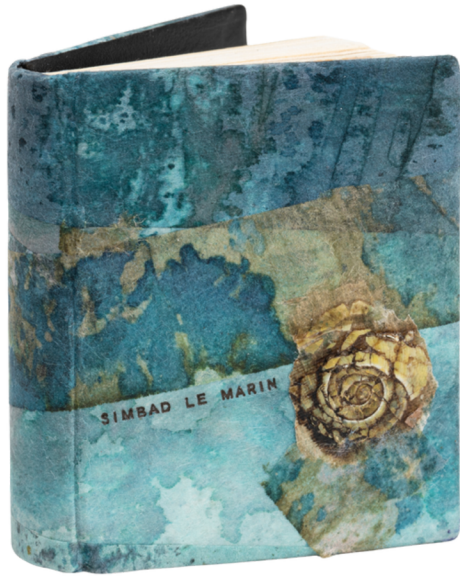
**Binder: Rose-Marie Dath, Belgium**



**Binder: Joan Byers, Canada**



**Binder: Loan Poiron, France**



**Binder: Rose-Marie Dath, Belgium**

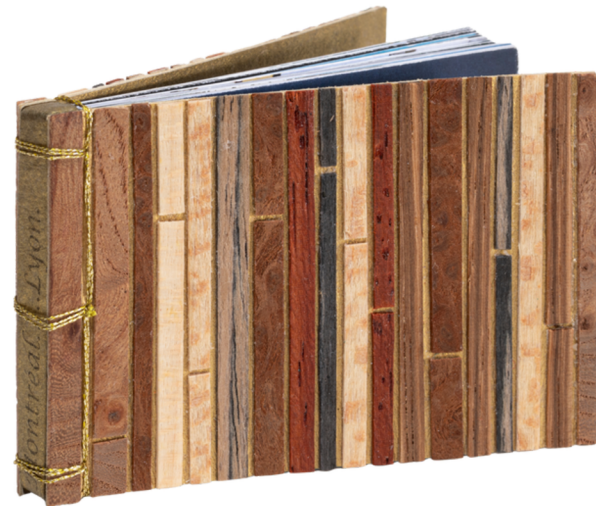


**Binder: Christine Chartrand, Canada**



**Binder: Christiane Lamon, France**

February 2026



**Binder: Myriam Basset Lavorel, France**



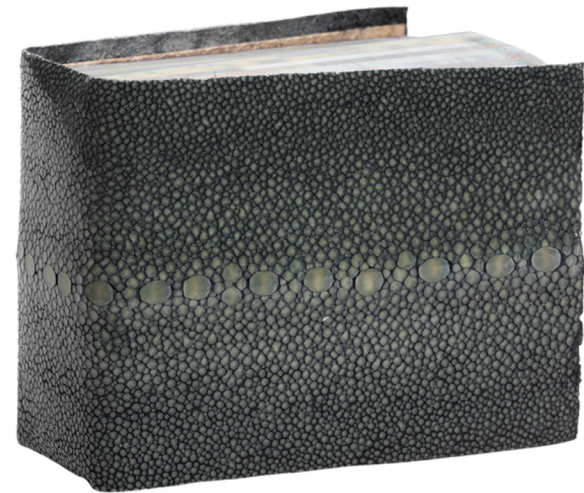
**Binder: Toban Lewis, United Kingdom**



**Binder: Isabelle Rollet, France**



**Binder: Marie-Ange Gentou, France**



**Binder: Odette Drapeau, Canada**

## TRAVEL EPILOGUE

At the request of my co-editor, who wants to hear the rest of the story, these are the additional highlights of our book journey north of the border.

We begin with the food. What did we eat for two days at the Auberge Bonaparte in Old Montreal? First the restaurant setting: intimate high ceilinged rooms, white tablecloths, tuxedoed waiters, and the increasingly familiar background sound of French speakers. (In 1974, Quebec voted to adopt French as its official language.)

Our dinners featured lobster bisque, duck foie gras crème brûlée, rabbit confit in phyllo dough, shrimp and scallop in vanilla, arctic char in sage sauce, pear and tarragon sorbet, and baked tarte tatin (apple tarte). But here is the best part. An elevator located steps from our table, took us to our second floor rooms in seconds, allowing us to both overindulge and avoid the frigid, wet weather. (It's easier to savor the crème fraîche on the warm tart knowing that your bed awaits a mere 5 minutes upstairs!)

Mornings began with croissants, baguettes, shaved ham, yogurt parfaits, and bols de café and chocolat. Then the tourist experiences of the exquisite Cathedral de Notre Dame, and an afternoon at the amazing Musée de Beaux Arts, riding the metro, and shopping in the underground city.

Without fail, every time I venture over the border, I ask myself why I don't go more often? In 90 minutes, I can dine as a European, view world class art, explore galleries and walk cobblestone streets built before the American colonies. History, culture, and this time, of course, miniature books that engaged and elevated my soul. I am filled with gratitude.

Au revoir et merci. Je reviendrai.

**All individual book photos by official exhibit photographer, Pierre Soulard, with the exception of additional book and exhibit photos by the author. Exhibit welcoming photo on pp. 22-23 by Roland Menard.**

### **Featured Binders:**

**Eduardo Gimenez, Spain  
Suzanne Portegies, Argentina  
Coralie Hirschi, Switzerland  
Joan Byers, Canada  
Rose-Marie Dath, Belgium  
Loan Poiron, France  
Christiane Lamon, France  
Christine Chartrand, Canada  
Myriam Basset Lavorel, France  
Toban Lewis, United Kingdom  
Marie-Ange Gentou, France  
Ingela Dierick, Belgium  
Odette Drapeau, Canada  
Isabelle Rollet, France**

**NOTE: Cover photo by Pierre Soulard.  
Yorokobi. Binder: Christine Chartrand, Canada.**

If you missed the exhibition, there will be two more opportunities, as it travels across the Atlantic to France.

**Ecole Estienne in Paris, a leading institution in graphic arts.  
April 2 to June 26 2006**

**Fondation Louis Jou, Les Baux-de-Provence.  
July 11 to August 16, 2026**  
Highlighting the historical and artistic anchoring of the miniature book.

## A New Discovery: Miniature Psalter from the French Renaissance

A SUMMARY BY DR. ELISABETH WINGERTER BASED ON THE RESEARCH OF DR. INA NETTEKOVEN

Our gallery in Basel, Switzerland, recently had the pleasure of a visit from a well-known member of the Miniature Book Society, Dr. Arno Gschwendtner. He was drawn to our tiniest treasures and it was a treat to show him some of those special items. He asked us to share one of our new discoveries with you.

We have added a miniature psalter to our inventory quite recently, which was made between 1500 and 1510 in the Parisian workshop of Jean Pichore. This tiny treasure has 15 stunning illuminations and an astonishing folio size of 70 x 45 mm, approx. 2.8 x 1.8 inches, with a binding size of approx. 2.9 x 1.9 inches. Here is a first impression of this newly discovered miniature masterpiece:



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This manuscript was illuminated in the workshop of the renowned Parisian artist Jean Pichore, whose works were in high demand in his time. The employees of his industrious workshop painted miniatures that remained true to their master's style. It is conceivable that Pichore himself was involved in making the preparatory drawings for this manuscript, a proposition that is difficult to confirm due to the small size of the paintings.

Within this article the term **miniature** describes the handpainted illustrations in a manuscript. It stems from the Latin word **minium** describing the same-named mineral used to create red paints for decorations and rubrics in a text.

Jean Pichore's work can already be traced in manuscripts before 1500, for instance in a commission for the writer, translator and Bishop of Angoulême, Octovien de Saint-Gelais. Many of his most prestigious works were created for Cardinal Georges d'Amboise and were eventually presented to the French King Louis XII.

It is not only the number and layout of the illustrations that is unusual, but also the themes: The cycle of miniatures in this book does not follow the typical sequence of images in private devotional manuscripts. Instead of scenes from the Infancy of Christ, the miniatures follow the adventurous events from King David's life.



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Some examples are: David watching Bathsheba in her bath, the prehistory of David's betrayal of the general Uria and the reasons for God's wrath and punishment. Following is a sampling of miniatures within the psalter.

Pages 42, 43, 44, Various Miniatures. Psalter, Manuscript in Latin on vellum, illuminated by the workshop of Jean Pichore. France, Paris, c. 1500.





This palm-size masterpiece might have been part of a collection of small prayerbooks, which were destined as a gift for a yet unidentified, high-ranking personality. Small-format manuscripts like these were favored by Queen Anne of Brittany and her daughters Claude and Renée of France. The choice of the *à la fanfare* binding, making the book appear like a small gem and the carefully written humanist script, complete this beautiful work.

Miniature manuscripts such as these were fitting artefacts for the popular cabinets of curiosities (*Kunst- und Wunderkammern*) of the 17th century. An extreme example of such a tiny book is *The Hours of Mary Stuart*, which was also manufactured by Jean Pichore and his workshop and whose binding is very similar to the one of our miniature psalter. *The Hours of Mary Stuart* is in the collection of Castle Altshausen of the Dukes of Württemberg.

The style of the miniatures in our manuscript strongly resembles the illuminations in another volume, *The Hours of Saint Francis*, which is now located in the collection of the Houghton Library at Harvard University (now Ms 2020HEM-70). To see photos of this manuscript and compare the stylistic similarities, turn to pages 23-25 of the miniature reference book:

Bromer, Anne C, and Julian I Edison. *Miniature Books, 4000 Years of Tiny Treasures*. Abrams, New York, in association with The Grolier Club, New York, 2007.

Our miniature psalter reflects the passion for small books throughout history. It is a witness to the incredible skills of the artists and craftsmen involved in its production. The psalter is currently on the market and looking for a new home. It will be displayed at TEFAF Maastricht (March 14 -19). Our scholars will be there and will gladly introduce you to the world of Medieval and Renaissance manuscripts. <https://www.tefaf.com/>

Our gallery is located in Basel – the city of books and art collecting. We welcome a visit from your members. We are a world leading specialist dealer of manuscripts and miniatures. The images following show an assortment of our small manuscripts.



The book that I am holding in the foreground is the Book of Hours with abbreviated Psalter made for Francesco Borromeo. Manuscript on vellum possibly written by Angelo Meraviglia, and illuminated by Ambrogio de Predis. Italy, Milan, before 11 May, 1474. Dimensions 93 x 70 mm.

**Book of Hours with abbreviated Psalter made for Francesco Borromeo.  
Manuscript on vellum possibly written by Angelo Meraviglia, and  
illuminated by Ambrogio de Predis. Italy, Milan, before 11 May, 1474.  
Dimensions 93 x 70 mm.**



We support libraries, museums and book enthusiasts in building their collections. Our manuscripts set themselves apart through the quality of their artwork, their rarity, their provenance, and the extensive academic research we provide for each piece.

This article is a summary from the research of Dr. Ina Nettekoven, an art historian specializing in illuminated manuscripts and early illustrated printed books. Much of her research is focused on the media shift caused by Gutenberg and his revolutionary invention and on the ensuing reaction of manuscript production (Ph.D., Free University Berlin). She researches and describes manuscripts and miniatures and is a freelance researcher for Dr. Jörn Günther Rare Books.

All images © Courtesy of Dr. Jörn Günther Rare Books, Basel

Feel free to contact me for further information.

**Dr. Elisabeth Wingerter** [ew@guenther-rarebooks.com](mailto:ew@guenther-rarebooks.com)



## Scrivener's Note

BY CYNTHIA COSGROVE

Ninety nine years have passed since James D. Henderson wrote **Greetings:** to “this little club of lovers and collectors of little books” in the first *News-Letter of the LXIVMOS*.

The pronunciation of the name is “**sixtyfourmos**”. Robert Massman’s definition of this, as noted in his foreword for the 1968 facsimile reprint of the club’s news-letters was, “Miniature book format achieved by making five folds in a printed sheet having thirty-two pages on each side.”

This is still confusing for those without a background in books. If the pages are printed on each side, the number of text pages to read becomes sixty-four and it begins to make sense that a sheet folded so many times results in a miniature text block.

For context, the topic of a book’s format has a history and depth so lengthy that reference books have been devoted to it. At the risk of losing your interest before this article has barely started, let’s just say LXIVMOS is a clever term to use. Sort of a secret password the members could share, secure in their own bookish insider knowledge while confounding those outside of the club.

Massman used Ruth Adomeit’s collected set of the 21 original newsletters to create a bibliography. The set with foreword and bibliography by Massman was reprinted in book form by Frank H.. Teagle Jr. and has become an essential reference for collector’s of antiquarian miniature books.

I have this book in my library and recently began reading it from the beginning and in sequence as opposed to previously just reaching for it to look something up. It begins with the November 1, 1927 news-letter. It drew me in immediately.

It is charming! And fascinating! And it reminds me so much of *us*. They had dinners together, made friendships, gathered at auctions, shared information and visited collections.

The news-letters chronicle the formation of the club and the initial growth of the membership as told through Henderson's writing. He was the writer of much of the material, the communicator in chief and eventually became more of an editor when more contributors to the topic of miniature books wrote to him with material to publish.

In the opening paragraphs, he introduces us to a mysterious character known as **The Scrivener**. Here is another word that stops me. What in tarnation is a scrivener? I feel like I should know, yet it seems he is throwing another secret code out there. Is this person a scribe, a scribbler? That's all I can come up with until I have to google the definition.

Apparently, scribe is a possible synonym. It is an antiquarian term describing a person who had the ability to read, write and produce documents, particularly when literacy was low in the general population. We now have two quirky words decoded. But who is this Scrivener that Henderson speaks of? I imagine a wandering wordsmith of yore, cloaked and traveling from town to town to work his written magic.

Further reading reveals to me that this fascinating character is none other than Henderson himself. He refers to The Scrivener in third person and carries on writing as if he is channeling a tale told through wise and ancient eyes. This is some masterful storytelling. Henderson is humble. The Scrivener is authoritative. He plays both parts beautifully. My admiration for him grows.

I wonder if I should discuss this with my co-editor, Kathy Roberts? I fantasize about changing our editorial titles to something more whimsical. Scrivenesses? Kathy is unlikely to go for this. She is the voice of erudite reason that keeps my wild ideas in check.

I continue to read the reference and another of Henderson's tactics impresses me. Throughout the series of news-letters he kept a running query going, starting with letter number 5. This became a sort of ongoing gag as he published primarily humorous responses to the following question:

**“What’s the use of collecting miniature books? You can’t read them.”**

Henderson explains, “A friend of mine hurled the above at me the other day. I now pass it on to you. I hope to receive fifty replies and to weld them into a composite whole. A letter from every reader of these lines would advance the cause. Will you write now?”

Here is the first response he published to answer that (mostly unanswerable) unfriendly question that a friend *hurled* at him.

“Mr. A. Edward Newton, of Philadelphia, one of America’s foremost collectors and author of several delightful books, among them being ***The Greatest Book in the World*** and ***The Amenities of Book Collecting*** writes: ‘I collect books that are too large to read—with comfort, that is,—and books which I am too ignorant to read, and books which I haven’t time to read, and books which I would not read if I had time, and books that are too good (morally) to read, and books that are too naughty to read; and yet I would not give them up for anything.’

Such a satisfying response! The writer doesn’t take the question (or himself) too seriously, yet he manages to poke the fun back where it belongs, at the silly friend who asked the silly question. Henderson was having some fun with this. This makes me want to keep the gag going. Henderson, bruh, we got your back.

And so, in the tradition of The Great Scrivener, from only an editor, I ask you to send me **your** responses to the question which is often hurled at us, **What’s the use of collecting miniature books? You can’t read them.**

***The News-Letters of the LXIVMOS.*** (1968). The Lilliputter Press.  
Library of Congress Number: 68-55446

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—Kathy Roberts

For information about advertising and rates in the next newsletter, contact Sherry Bruning:

[minibooksoc.treasurer@gmail.com](mailto:minibooksoc.treasurer@gmail.com)

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