



YOU CAN JUDGE A BOOK BY ITS COVER, 161 pp., printed from Bembo Types on Zerkall Ingres paper, is bound by Kater-Crafts in full Chieftan goatskin with five onlays on the covers, top edge gilt and decorated, and contained in a Japanese cloth-covered clamshell case with rounded leather back and leather spine label. Seven wood engravings are included and gold stamping is incorporated throughout the text. Page size is 2 ¾" x 2 ⅜".

400 copies for sale
\$395.00

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My long time involvement in bookbinding, both professionally and as a collector, has led to my association with many of the most talented people in the book arts field. While attending an exhibition of Miniature books in 1992, an inexplicable urge possessed me to publish one of my own, and It seemed only natural to ask those friends and acquaintances whose work I have so long admired and collected, to help turn my wish into reality.

To this end, over the past three years, a prodigious amount of skilled effort and talent has been expended by those noted below. Cost was not taken into account; the participants were asked only to deliver their best. We wanted to produce a miniature book that was not only a notable example of bookmaking but also one that had worthwhile original content and would add something of value to the literature of the Book. In this, I believe we have succeeded.



The author, *Bernard C. Middleton*, perhaps best known for his important books on the history and technique of craft bookbinding and restoration, has also written countless articles on these subjects. He has been called “the most skilled book restorer at work today.”

The designer, *Ward Ritchie*, has enjoyed one of the longest and most successful careers in American

book design and production. Though long since retired, he continues to produce notable books on his hand press and work on special projects such as this.

The printer, *Henry Morris*, whose Bird & Bull Press is one of our most enduring private presses, is best known for his many books on the history of papermaking and the arts of the book. Although he claims to hate miniature books his expertise has saved the publisher from many pitfalls on this one.

The binding designer, *Tini Miura*, and her husband, *Einen Miura*, who produced the marbled endpapers, are a prolific pair, sometimes spending up to 18 hours a day producing binding masterpieces in their studio. Tini’s bindings are at home in the collections royalty and a large body of her work is shown in her famous book, *My World of Bibliophile Binding*, 1980.

The illustrator, *John De Pol*, is considered one of the most accomplished and prolific wood engravers working today. Although, now 82 years old his services remain in constant demand, due to his unique style and generous nature.

The editor, *David Pankow*, whose long experience in the field of Book Arts history uniquely qualifies him for this assignment, is the curator of the Cary Collection at the Rochester Institute of Technology.

- Mel Kavin