

# Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.15 – Spring 2003

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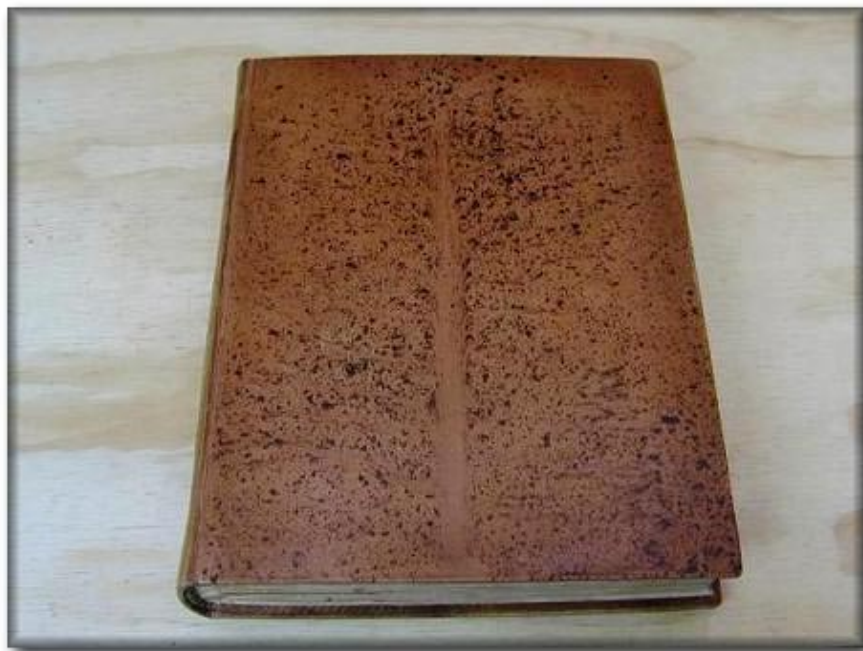
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# Tree Marbling

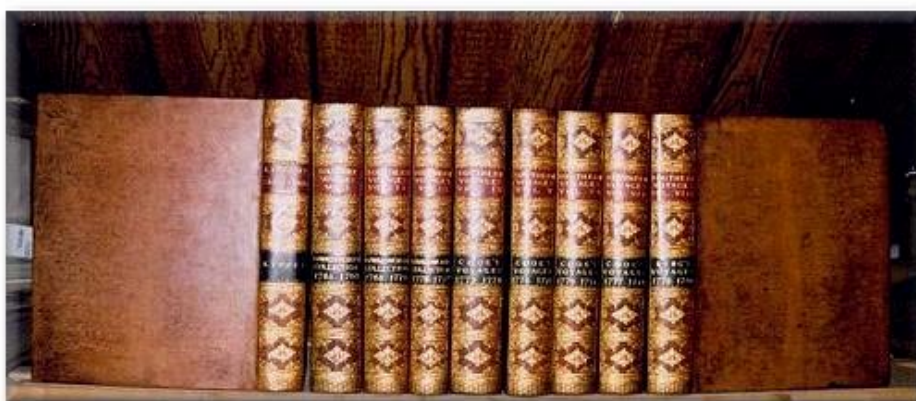
By Richard Smart



Tree marbling was made popular during the early 1800s, with the earliest known tree binding dating back to 1775. The large bookbinding companies such as W.T. Morrell & Sons and Zaehnsdorf, produced tree calf bindings, with W. T. Morrell's still commercially undertaking these commissions up until the 1970s.

For several reasons, today's binders do not have the opportunities to learn the skills required to undertake calf marbling and decoration. Formerly, these skills would have been learnt within an apprenticeship scheme surrounded by those with years of knowledge and skills. Nowadays, there is also limited access to multiple-volume sets of books that require binding in tree calf. The large scale binding in itself would have created a good background for a high standard of tree calf work and the ability for one person to be repetitive with their tree design on multi-volume sets.

These companies also had the opportunity to experiment with different recipes for producing tree patterns with different shades and colours, such as green tree calf. Marbling and stippling effects simulating different types of wood were also produced.



*A set of Cook's Voyages Vols. 1-8 were re-backed.*

*The first in line, Life of Captain Cook was bound in full tree calf to match the rest of the set.*

## My Experiences

Once I had decided that I wanted to do tree calf binding, I began to examine books with the tree pattern, and tried to establish for myself how the effect could have been achieved. I knew that the application of water over the boards with a stain created the patterns, and my first thought was that the water was forced to run from the centre out. So I began my search for information on how to do tree marbling. I started looking through bookbinding books for references on the subject. Although there were several references to the process they were varied and sketchy and just skimmed the surface of describing the complete process.

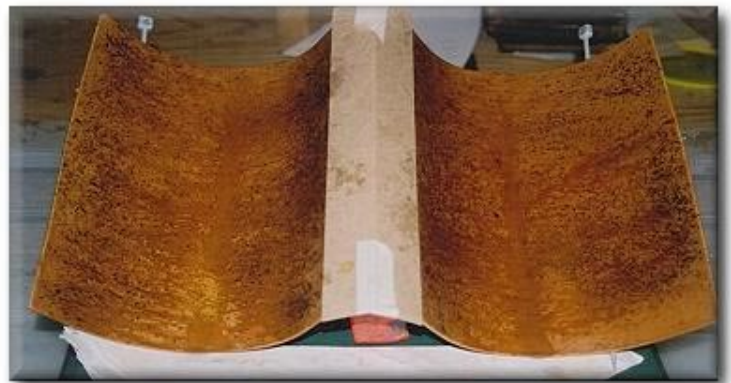
I collated all the information I had to hand and incorporated my own ideas. After many hours of trial and error, I did begin to make small but significant progress. I was learning that like good, gold tooling the whole process is as much about feeling and experience as it is about getting the recipes right and the processes in the correct order.

## The Challenges

There are many determining factors that can make tree-calfing a success or failure.

To create the pattern in the desired form, the boards have to be shaped and curled out and away from the book. The book is set at an angle to get the water to run down the boards and in to their centres in order to form the tree trunk shape. The surface of the leather also has to allow the liquids to run across it without soaking in too fast (if at all). The biggest problem I encountered is that the water creating the desired pattern needs to be sufficient to run down the boards carrying the stain in to the desired pattern. But the water also needs to run for long enough to allow the stain to take effect in one go without mixing too much with the water, causing the areas that should stay light in colour e.g. the trunk, to turn black or dark grey.

*At this point the water has created the required tree pattern and the Ferrous Sulphate is developing in to the pattern.*



Another potential problem is over sprinkling. Once the recipe has been sprinkled on to the boards you need the confidence to stop it at the right point and to allow the pattern to develop, as it takes a few seconds for the pattern to show. Once the pattern has appeared and is a shade you are satisfied with, the boards need to be washed off. I found that carefully washing with clean tap water via a hose worked well. Washing with a sponge is an alternative method, but I soon realised that in some circumstances where some of the stain that had not taken properly or was still 'sitting' on the surface, smearing would occur leaving grey streaks. By washing with a hose I found that I could stop the pattern from getting any darker as it dilutes and washes off the stain very quickly, giving control over the density of the pattern.

## The Whole Process

The book is bound using a thin board, e.g. 1.5mm making sure that when you cover the book you allow enough room in the joints for the fill-in board. To achieve this I cut the fill-in board at the same time as the thinner board. I back cornered both boards and set the boards as if being bound together. Then before turning-in I remove the fill-in boards. I keep in mind when I turn-in that the turn-ins need to be lifted again to insert the fill-in boards. Once the book has been turned-in I replace the fill-in boards with stretchers in the joints to make sure that I am not short on joint space when it comes to the binding process.

Once bound and dry, give the cover a heavy but wet paste wash and allow to dry. Once dry, sponge the book with Potassium Carbonate (7 coats are recommended) or until the leather is thoroughly soaked and has started to brown slightly.



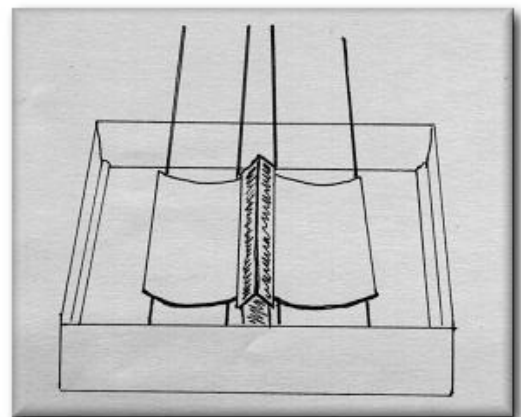
At this point the boards should be soaked and supple enough to be curled to the desired shape, This is done by using a tree calf roller. A wooden roller with a diameter of about 75-100mm (3 to 4 inches) is used. Place the book so the one board is open flat on the bench cover side up. The roller is then placed on the board parallel to the spine. As the roller is rotated towards the spine with the wrists, pull the board up and around the roller with the thumbs. Both boards should be curved outward from the book. Allow the boards to dry in this curved shape.

*Curling the boards*

The boards are then sponged with glaire. Give two coats making sure the glaire is even and doesn't froth or streak, taking care not to glaire the turn-ins or spine. Allow to dry. You will need to mask-off the spine by making a cover with folded greyboard, or decorator's masking tape that will peel off the spine without marking it.

The book then gets suspended on rods over a tray at an angle which will depend on the pattern you require. Ensure that the pre-mixed ferrous sulphate is to hand, together with a supply of clean water.

Charge your brush with the ferrous sulphate in preparation for sprinkling and then sprinkle the water on the board creating rivulets. These often flow to the centre of the board, so use a finger to guide the water. The pattern create at this point with the water will reflect the overall finished pattern. The water has to run across the board and down the centre without soaking in, so speed and confidence is important at this point. Whilst the water is still running sprinkle on the ferrous sulphate solution.



Adjusting the distance you sprinkle from can also change the pattern created by the process. If you stand further away from the book the droplets will be smaller resulting in a finer pattern.

Once the pattern has appeared, wash off with clean water. This will prevent the pattern from becoming too dark. This process washes off the excess ferrous sulphate preventing it from mixing with the water and turning everything grey or black as the water soaks in to the leather.

Allow the boards to stand for a few minutes after washing. This allows the pattern to strike and all surface water to disappear. At this point the boards should be supple again, enough to bring the boards back round by shaping them gently by hand. Stand with the boards spread apart and allow to dry.



The turn-ins can now be lifted and the fill-in boards glued in place. Prior to tooling, the binding may (if required) be wiped over with Potassium Carbonate. This will turn any of the pattern that has gone too dark or black to a soft brown.

Once the bindings were completed the marbled calf covers were often finished with a polishing coat of oil or varnish.

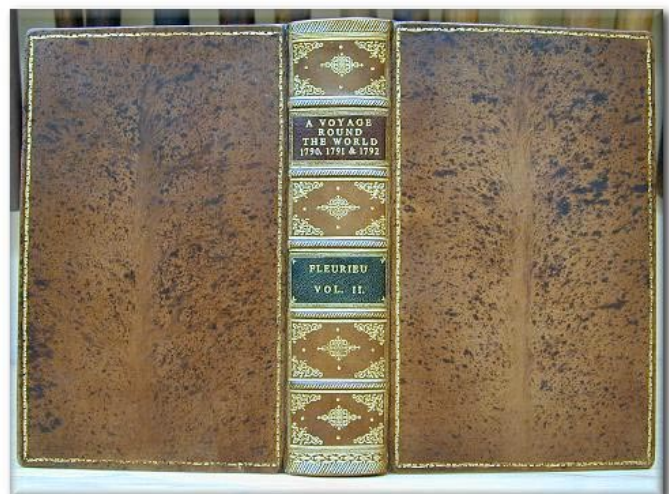
As far as I have been able to ascertain, bindings with tree calf designs shouldn't have gold tooling on the boards, apart from the edges. It was said that the calf marbling was all the decoration that was needed. However, binders did often use a gold pattern or lines around the board because it helped to frame the tree pattern and make the pattern stand out more.

### Equipment and Materials for Calf Marbling

- Paste wash solution - two coats with sponge or cotton wool, avoid streaking.
- Hydrated Potassium Carbonate. (Salts of Tartar) - A solution of two rounded teaspoons in a 1lb jar of water.
- Ferrous Sulphate Solution (Copperas) - Three rounded teaspoons in 3 pints of water.
- Water, preferably soft. For sprinkling and washing.
- Large Brushes. These were often made from bunches of leafless Birch twigs held together by metal bindings.
- Marbling Rods - for supporting the book at desired angle over the tray.
- Wooden Roller - about 14" long and 3" - 4" diameter.

*A Voyage Round the World  
- Fleurieu*

*Bound in Full Tree Calf.*



**Richard Smart** - has over ten years experience working along side his father John in England. He has developed skills in the restoration and conservation of paper and documents and the undertaking of new & fine bindings. Richard now lives in Vancouver, Canada where he runs his own business, *The Old English Bindery*.

# Product & Company News

## Coming Home

You will almost certainly have heard by now that on the 1st April, 2003, all of our production, warehousing and despatch functions were consolidated within one location - our factory and head-office premises in Edinburgh.

Apart from a few days of absolute chaos where stock and staff were to be found at various locations between London and Edinburgh (and elsewhere), the move went extremely well. There was little interruption to our normal despatch service and we trust that you, our customers experienced no problems with the way we dealt with and despatched your orders.

Our warm thanks to all our customers and friends who contacted us with good wishes regarding our relocation. Your kind thoughts were truly appreciated.

If you have any queries about our move, please do not hesitate to contact Roger Barlee, David Lanning or William McLean on [sales@hewit.com](mailto:sales@hewit.com) for more information.

## Traditional Paring and Lifting Knives



Traditional Paring Knife



Lifting Knives

Our new traditional shaped paring and lifting knives are manufactured from hardened steel. Made from reclaimed mechanical hacksaw blades, they are hand-ground to a perfect edge for paring and lifting. The lifting knives are ideal for getting into those awkward places and for lifting cloth, leather and paper from boards, spines, etc.

Approximate sizes:

For Lifting Knife - 150mm x 12mm

For Paring Knife - 160mm x 30mm

Prices:

Lifting Knife - £3.75 each

Paring Knife - £12.50 each

(subject to shipping and handling charges and VAT where applicable)

## Zenith Paper Punch



With a quick twist of your hand, our new hand held paper punch can perforate accurately and quickly, paper, cloths, leather, etc. with a 5.5mm diameter hole. The Zenith Paper Punch is ideal for punching-out the correct size holes for Binding Posts (Interscrews) and ring binders.

Cost - £11.00 each

*(subject to shipping and handling charges and VAT where applicable)*

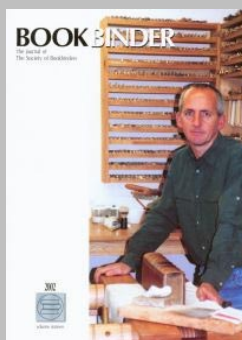
## Finishing Foils

We are pleased to announce that since sourcing a new supplier of metallic and pigmented foils, we have been able to reduce the selling price of our foils by 50%. The new pricing details may be found on our web site.

## Paring Machines

We regrettably advise, that the Brockman Paring Machine has been discontinued by the manufacturer. A newly designed version is currently under development and we hope to be able to bring you news about this new model by July/August 2003. Spare blades for the Brockman Paring Machine are still available.

## Society of Bookbinders Journal 2002 - Volume 16



Available now online  
£18.00 each

*(subject to shipping and handling charges)*

## Self Adhesive Felt

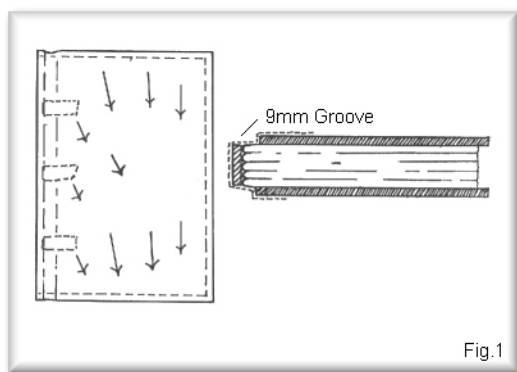
\*\*\*Coming soon\*\*\*

Self adhesive felt, in a range of six colours that will be ideal for lining slip-cases and boxes.

# A Joint Venture

by Arthur W. Johnson

Every operation in binding should contribute to the durability of the book. This is an examination of the joint constructions that are crucial to the strength of hinges and movements of the boards.



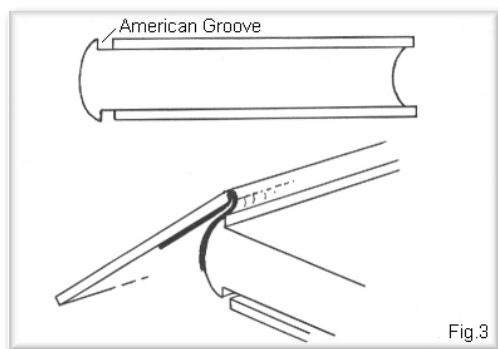
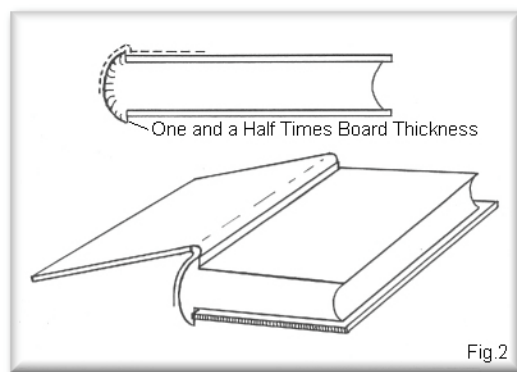
**Flat Back Case Binding** – figure 1

This is a simple construction and an example of bookcraft work rather than a binding. It is acceptable for books of little worth but can be attractive if covered in quarter leather or cloth with decorated paper sides. The spine strip of board is equal to the width of the sewn sections, or, if preferred, the width plus the thickness of the two boards. The standard measurement of the groove is 9mm, but may be reduced slightly if the result is a loose joint. Suspended between the boards the sections have a greater gravitational pull further away from the tapes.

This strain will cause the stitching, tapes and linings to fail and the tail fore-edge to scuff on the shelf.

**Case Binding** – figure 2

A cased book made by hand imitates a machine product. From the middle of the nineteenth century the invention of printing and bindery machinery supplied the market with economical and serviceable books. The sections were assembled mechanically by means of thread, tape, linings and adhesives. These text blocks were fixed between boards, joined together by cloth. Cloth that folds into a sharp crease will break down, therefore an extra measure at the hinge is necessary for free opening. This is accomplished by making the depth of the joint one and a half times the board thickness. This depth can be increased for large books with thick boards and when using coarse cloth.



**The American Groove** – figure 3

This is an adaptation of the case binding and has similar appearance to that of the Library Style. Boards are positioned 3mm from the joint in order that unusually thick material, such as Hessian, will fold back freely. The disadvantages are that the spine is unsupported by the joint and the boards tend to be loose. Although it is a case binding, the measure of the joint and the board thickness are the same.



### Account Book – figure 4

Account books are the most durable of binding but are rare today because of machine accounting, the lack of skills and the cost of making. The leaves open flat for entries by hand, therefore the book is rounded only. The involved operations include guarding each section with cloth, intricate sewing on webbing, tacketing, endpapers reinforced with buckram, a spring hollow, laminated boards, leather linings, brass shoes and locks. Costs depend on the quality of craftsmanship involved, as expensive work is bound in either vellum or double layers of morocco. The cheaper ranges are covered in calf, basil (sheepskin) or buckram.

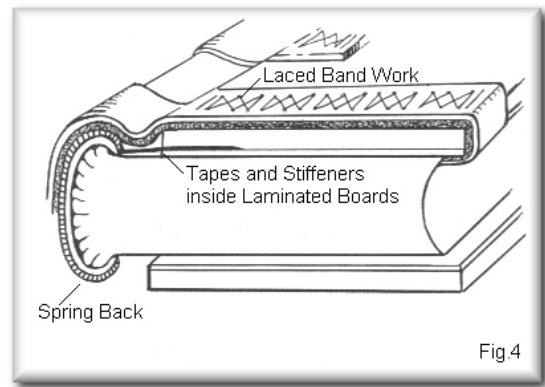


Fig.4

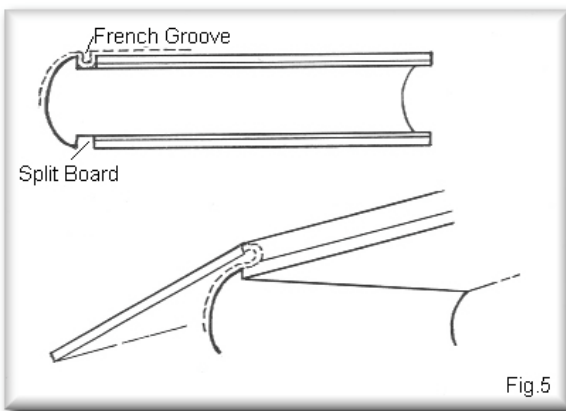


Fig.5

### The Library Style – figure 5

At the beginning of the 20<sup>th</sup> Century a robust book construction without refinements was required for lending libraries. The style is a great contribution to the purpose of bookbinding. Based on the account book, its attributes are endpapers reinforced with cloth, overcast sections, tape sewing, split boards, the french groove, inserted cord headcaps, unpared morocco leather, tight smooth back and the universal corner. A minor weakness lies in the boards being set away from the joint. Thus the text block is not supported by the board edges, but leans against a cushion of leather.

The style may be covered in buckram or vellum and as these materials are unsuited to a tight back, a hollow back is incorporated.

### Harrison Groove – figure 6

Named after its innovator, it is also referred to as the semi-french or supported groove. Library binders were concerned over the problem of the spine unsupported by its boards. Harrison resolved this with a simple solution by increasing the thickness of the inner boards of the split and placing it flush with the joint. Thus the text block is supported whilst the reduced thickness of the outer board retains a shallow groove necessary for the unpared leather. The boards open extremely well.

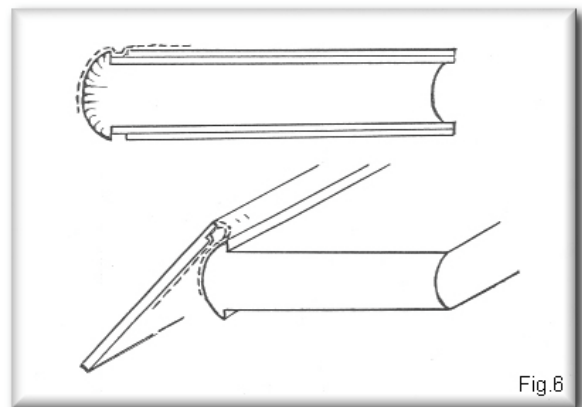
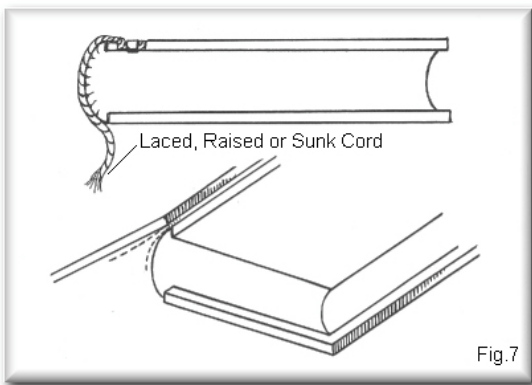


Fig.6



**Flexible and Sunk Cord Styles** – figure 7

Since early times, this construction has the boards placed flush against the shoulders of the spine and a depth of joint equal to the board thickness. Thus the text block is supported and the strain of sewing is relieved. The durability of the style depends on a high level of craftsmanship and the employment of good materials. The drawback is that the leather has to be thinned at the board hinges in order for the book to open freely.

**Strength**

can be maintained by paring no more than necessary and using durable leather. Modifications for the use of thicker leather have been attempted but have not been entirely satisfactory. see – figure 8. A common error when covering the flush joint style is not 'setting' the joint efficiently. When the boards are covered and the turn-ins completed, but before tying up, the procedure is

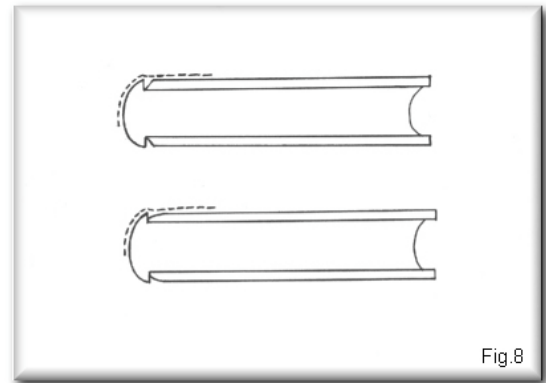


Fig.8

to open one board.

Press it down along the spine edge and manipulate the board until it sits close and at right angles to the joint.

Close the board and repeat the operation on the other side. Open the first board again and if it has moved out of position, press down again but over run the joint by a fraction. Close the board setting it firmly into the shoulders of the spine. Check the other board and finish covering. Refer to figure 9

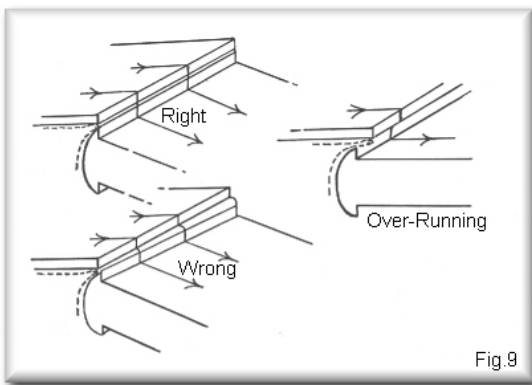


Fig.9

**Pin Head Joints** – figure 10

A pin head joint is an apt description of the position of boards on limp bindings such as bibles and hymnals. Thin boards, such as manila, are placed 2mm from the spine edge. Sections are sewn with an excess swell in order that they maintain a rounded shape. They are not backed. Sections may be french sewn but the use of tape is preferable for strength. The spine should be flexible and this is achieved by one lining of archival cloth, or better, a strip of leather sand-papered smooth. The usual covering is thinned morocco with a tight back. The boards do not fall back easily unless the leather is thinned sufficiently.

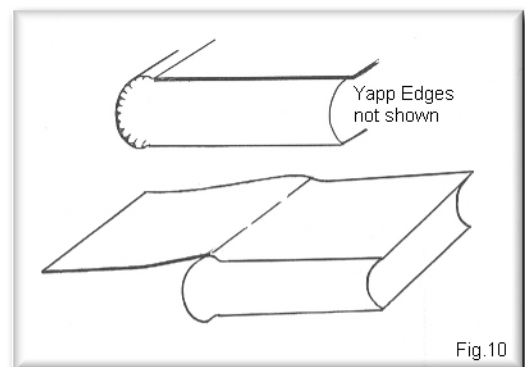


Fig.10

## Endpapers and Joints

The case of a flat backed book is positioned on the bench with the front board to the left. Place a waste sheet under the back board paper and paste the endpaper until the paper is relaxed. Remove the waste, turn the text block over and position it on the back board paying careful attention to the squares. Without delay or examination paste the front board similarly. Remove the waste. The whole of the text block including the back board is turned onto the front cover carefully aligning the boards one above the other. Nip in the press for ten seconds with the pressing boards almost up to the spine strip.

The foredge of the board paper will stretch when pasted and the squares will be uneven. Therefore an estimated amount is trimmed off prior to pasting or alternatively the extra may be removed when the paper is down and still wet.

The case of a rounded and backed case binding is placed flat on the bench with the front board to the left. Place a waste sheet under the back board paper and paste this until the paper is relaxed. Remove the waste, turn the text block over and hook its shoulder against the inner edge of the back board. Without a pause, paste the front endpaper in a similar way. Remove the waste. Lift the front board and hook it into and against the inner edge of the front joint. Check the squares are equal. Do not open the book until it has been nipped in the press for ten seconds. The pressing boards are positioned up to the joint. Refer to previous instructions on paper stretch.

Putting down the endpapers of the library style is an easy procedure. Place a waste sheet beneath the board paper and paste this until the paper is relaxed. Remove the waste and close the board. Working quickly, repeat the operation on the other side. Nip in the press for a few seconds with the pressing boards up to the french groove. Remove and examine before leaving the book in the press to dry. The curve of the covering material in the groove tucks the paper neatly into the joint. Refer to previous comments on paper stretch. Endpapers reinforced with cloth are usually lined or 'stiffened', therefore it is advisable to use thin glue as the adhesive.

Books bound using the Harrison groove are in fact flush jointed and endpapers are treated as described below. Putting down the endpapers of flush jointed books is problematic for factors such as sheet size, qualities of paper, thickness of adhesives, humidity, forwarding procedures and efficiency of working may affect the result.

Place the book on the bench with the foredge of the open board resting on the surface. This position is maintained until the board paper is dry. Hold and pull the board paper close to the foredge and let it slip as the dry paper is modelled into the joint. Mark off the required trim for the margins with dividers. Place a piece of card underneath and cut to remove the excess. When pasted the head and tail margins will be constant because of the grain direction but the foredge will stretch. An estimated extra trim will be necessary. Put a waste sheet under the board paper and paste this until the paper is relaxed. Do not alter the position of the board but ease the pasted sheet lightly onto the cover. Place a strip of waste paper over the joint and through this form the paper to the contour of the joint with thumb and finger. When the paper is firmly in place and the joint clearly defined rub the rest of the board paper firmly on to the board working from the inner to the outer edges. Always rub down under white waste. Do not over paste as an uneven surface will result. This procedure is known as 'pasting down open'.

Perfect margins are achieved if the board paper is first put down and trimmed whilst wet. Paste the board paper as described and firm it into the joint but rub the remainder lightly onto the board. Quickly mark the required margins with dividers and use a metal ruler and a new scalpel blade to trim the wet paper. Peel away the excess and complete the rubbing down particularly into the joint. In twenty minutes, depending on humidity, half close the board so that it rests on a ball of wastepaper. Leave for a further ten minutes before closing fully.

Limp binding endpapers are 'put down shut' similarly to cased and library work. Place a waste sheet under the board paper and paste this. Remove the waste and close down the cover pushing it into the joint. Immediately treat the other side in the same way before nipping the binding in the press. The pressing boards are placed just short of the joint. The excessively rounded spine may prevent an all over pressure therefore the work is examined after five seconds when it can be adjusted.

*Arthur W. Johnson A.T.D., N.D.D. was born in 1920. As well as holding an Art Teacher's Diploma and a National Diploma in Design he is also an Honary Fellow of both the Institute of Craft Education and Designer Bookbinders. Arthur has held teaching posts at Hornsey College of Art, Hammersmith School of Art, Willesden College of Art and the London College of Printing. He retired from teaching several years ago. He has also lectured extensively in England, Canada and New Zealand. His work has included Calligraphy, Fine Binding and Antiquarian Book Restoration and his bindings can be found in many public and private collections, including the British Museum. His excellent book, the Manual of Bookbinding by Thames & Hudson is considered as one of the foremost reference works for bookbinders and is recommended as essential reading by many teachers of bookbinding. He has written two other books that were also published by Thames & Hudson, A Practical Guide to Bookbinding and Book Repair and Conservation and Lettering on Books, published by Puir Press, New Zealand.*

## Study Opportunities

### The City Lit Bookbinding Summer School

#### **An Album with its Own Slipcase**

Date: 8<sup>th</sup> July – 10<sup>th</sup> July 2003

Level: All levels

Tuition: £60.00 (Conc. £30.00)

Tutor: Kathy Abbott

This course shows you (1) how to make a book which is used to store documents such as photographs, letters, postcards or ephemera, and (2) how to make a cloth-covered slipcase for the book in order to protect it and to keep it dust-free. The book, or album, will be covered with cloth and decorated paper, and you will learn how to make it in such a way as to allow adequate space (or compensation) for the thickness of the items which it will hold. You will learn important basic principles that will enable you to practise further on your own.

#### **A Leather Notebook**

Date 11<sup>th</sup> July 2003

Level: All levels

Tuition: £25.00 (Conc. £15.00)

Tutor: Jen Lindsay

This is a small book with a flexible leather cover. The pages are attached to the cover with long stitches of coloured thread, which are visible on the spine as a decorative feature. These are excellent small sketchbooks or notebooks as they open to lie completely flat, they slip readily into a pocket or bag and they are very easy to make at home.

### **A Coptic Book**

Date: 15<sup>th</sup> – 17<sup>th</sup> July 2003

Level: All levels

Tuition: £60.00 (Conc. £30.00)

Tutor: Jen Lindsay

This course shows you how to make a leather-bound book based on a method used to bind Coptic manuscripts which was established by the seventh or eighth centuries AD. You will learn how to prepare the boards, sew the text-block and attach the boards with a linked (Coptic) stitch, sew similar (Coptic) endbands, cover the book with leather and make and attach the leather loops and toggles which hold the book closed. This course is appropriate for anyone interested in the early history of books, or for those who would like a fresh approach to making books.

### **Gold Tooling**

Date: 21<sup>st</sup> – 25<sup>th</sup> July 2003

Level: All levels

Tuition: £98.00 (Conc. £49.00)

Tutor: Tracey Rowledge

This course is an introduction to the technique of tooling with gold leaf on leather, and can also be a refresher course for those who wish to build on some previous experience of the subject. Gold tooling (also known as 'finishing') can seem a particularly difficult skill to acquire, but the understanding of materials and techniques which you will gain from this course will give you the confidence and the ability to practise further on your own. If you have done this course before, you may wish to return to consolidate your skills or to work on a specific project.

### **Make A Finishing Tool**

Date: 26<sup>th</sup> July 2003

Level: All levels

Tuition: £25.00 (Conc. £15.00)

Tutor: Tracey Rowledge

Finishing tools are the brass tools that are used for impressing, by hand, lettering or decoration on malleable surfaces such as leather, paper or wood. This course shows you how to make a tool of your own design (of a simple shape) from brass stock or by re-cutting a damaged tool.

For all of these courses, please ensure that you obtain the list of materials and equipment that you will need. A fee for materials will be payable.

**Where:** Room 21 at The City Lit. 6 Bolt Court, Fleet Street,  
London EC4A 3DQ

**Information:** Course outlines are available from: +44 (0) 20 7405 0931 or from  
[visualarts@citylit.ac.uk](mailto:visualarts@citylit.ac.uk)

## **Urchfont Manor College**

### **Bookbinding: Repair & Conservation**

Date: 30<sup>th</sup> June – 4<sup>th</sup> July 2003

Tutor: Maureen Duke

General Topics plus special topic: Deciding upon your techniques and materials.

### **Bookbinding: Repair & Conservation**

Date: 18<sup>th</sup> – 22<sup>nd</sup> August 2003

Tutor: Maureen Duke

General Topics plus special topic: Endpapers

### **Bookbinding: Repair & Conservation**

Date: 27<sup>th</sup> – 31<sup>st</sup> October 2003

Tutor: Maureen Duke

General Topics plus special topic: Library Styles

Further information on these courses is available from:

The Secretary, Urchfont Manor College  
Urchfont, Devizes, WILTSHIRE, SN10 4RG  
Tel: +44 (0) 1380 840495 Fax: +44 (0) 1380 840005 E-mail: [urchfont@wccyouth.org.uk](mailto:urchfont@wccyouth.org.uk)

# Dates for your Diary

**24<sup>th</sup> May – 23<sup>rd</sup> June 2003**

**Stone Eye – An Exhibition of the Mid West chapter of the Guild of Bookworkers**

Spencer Research Library, University of Kansas, Lawrence

**1<sup>st</sup> – 26<sup>th</sup> July 2003**

**Stone Eye – An Exhibition of the Mid West chapter of the Guild of Bookworkers**

Public Library of Cincinnati and Hamilton County, Ohio

**17<sup>th</sup> – 20<sup>th</sup> July 2003**

**Society of Bookbinders Biennial Education and Trading Conference, Competition and Supplier's Fair**

To be held at the University of Reading, Berkshire

List of Speakers:

Glenn Bartley	Covering with Vellum Over Boards
Caroline Bendix	Library Preservation and the Care of Library Books
Nick Cowlshaw	Rebacking of Victorian Cloth Covered Bindings
Sun Evrard	"I bind, you repair, he or she restores"
Victoria Hall	Marble Papers and paste paper
Roy Haward	Forwarding and Covering of Leather Bindings
Trevor Lloyd	Period Finishing
Gavin Rookledge	"Give Tradition a Break"
David Sellars	Aspects of Designer Binding
Roy Thompson	The work of the Leather Conservation Centre
Stephen Thompson	The History and Making of Millboard
<i>Special Speakers</i>	<i>Bernard Middleton MBE and James Brockman</i>

The competition prize fund is now standing at an estimated £6000. Details on how to enter the competition are available from: [comp.organizer@societyofbookbinders.com](mailto:comp.organizer@societyofbookbinders.com)

Full details regarding this event are available on the Society's web site at:

<http://www.societyofbookbinders.com>

**23<sup>rd</sup> – 26<sup>th</sup> October 2003**

**The Guild of Bookworkers annual Standards of Excellence Seminar**

To be held at the Hyatt Regency, Denver, Colorado

List of Speakers:

Mark Esser  
Richard Baker  
Julie Chen  
Claire Maziarczyk  
Tini Miura

and

Craig Jensen for the Foundation session.

Further details are available from the Guild's web site at:

<http://palimpsest.stanford.edu/byorg/gbw/index.shtml>

# The Chantry Library

## The Chantry Library

The Institute of Paper Conservation, IPC Chantry Library is now open and ready to serve the community of conservators, researchers and the general public worldwide.

Named after Judith Chantry, IPC's long serving Librarian, the Library houses some 1000 volumes and hundreds of periodicals related to book and paper conservation. The collection is permanently updated and currently undergoing a process of major expansion.

The Library offers a comfortable area of study. Readers have free access to all its holdings. Facilities include a photocopier and the use of a computer with direct links to all Oxford University web services and easy access to a wide range of related information resources.

In addition to *OLIS*, the Library has made its collections and services available via a dedicated web site. The information available includes description of the Library's books and periodicals

- search facilities of in-house catalogues
- general library services
- contact details
- links to worldwide conservation resources such as the National Paper Museum, AATA, and Conservation Bibliography (BCIN)

## How to get book details from *OLIS*

Comprehensive information on all books in the Library is available online via the Oxford University Library System (*OLIS*). Books in IPC's Library will appear under Magdalen College Library holdings. They are marked IPC, followed by the shelf mark.

For example, a search for *Early Bindings in Paper* would be:

- 1 connect to <http://www.lib.ox.ac.uk/olis/>
- 2 select *GeoWeb* (<http://library.ox.ac.uk>)
- 3 connect to *OLIS*
- 4 click on Both *Oxford OLIS* and *Bodleian Pre1920 Catalogues*
- 5 browse by title, author, subject, place of publication, etc.
- 6 to access the holdings details, click on *Full Record*

## Services

Copies of articles are now easily obtainable from the Librarian. Articles are currently sent by post but arrangements for sending them by email are in progress.

To order: Write, telephone or email the Librarian.

Cost: £0.25 per page  
£1.50 postage UK  
£2.50 postage EU  
£4.50 postage overseas

Payment: Credit card (Visa, MasterCard or Switch).  
Cheque (sterling only) payable to 'IPC Chantry Library'

Visits: Members are welcome to visit during Library hours but please telephone the Librarian for an appointment.

Library hours: Mondays 9.00 am -1.00 pm  
Thursdays 9.00 am - 5.30 pm

## Contact

Librarian: Dr Cristina Neagu  
Email: [library@ipc.org.uk](mailto:library@ipc.org.uk)  
Telephone: +44 (0)1865 251303  
Address: Grove Cottage, St Cross Road,  
Oxford, OX1 3TX, United Kingdom  
Web Site: <http://www.lib.ox.ac.uk/ipc-chantry/>

## Book Collection

<u>Subject Areas</u>	<u>Shelfmark</u>
Art History	AH
Book Binding	BB
Book History	BH
Collection Care — General Preservation	Cc
Collection Care — Disaster Mitigation	CcD
Collection Care — Environmental Control	CcE
Collection Care — Exhibitions	CcEx
Collection Care — Pest Management	CcP
Collection Care — Security	CcS
Collection Care — Storage	CcSt
Conservation — General	Con
Conservation — Book	ConB
Conservation — Paper	ConP
Documentation & Description	DD
Frames	FM
Health & Safety	HS
Materials & Techniques	MT
Paper History	PaH
Paper Manufacture	PaM
Paper Science	PaS
Preprints	Pre
Printing	PR
Reprographics	RP
Science — General	SC
Skin	SK



# Amazing Paste

(to the tune of 'Amazing Grace')

Amazing paste, how smooth it is  
that came from out o' that jar;  
How mar-ve-lous it is to stick  
a page that once flew free.

'T was late one night I mixed it up  
and left it to cool 'til dawn;  
Then got out brush and masking strip,  
to pages set upon.

Amazing paste, it saved the day,  
and brushed out smooth and fine!  
The client will be so happy  
with books of such fine design.

Amazing paste, how smooth it is,  
it saved three books for me;  
and it took no more than a minute's mix  
to turn out smooth, lump-free...

Amazing paste, how fine it is,  
that came from out o' that jar,  
How mar-ve-lous it is to stick  
the page which once flew free

This was \*first sung at the 1995 Guild of Book Workers Standards of Excellence Conference  
Tuscaloosa, Alabama

*\*It may be the one and only time it was sung!!*