

# Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.28 – Autumn 2009

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# Restoration of a Reversible Back Premo...

or ....Bringing an American beauty back to life!

By Craig Supplee

Just about the end of February I was cruising on everyone's favourite auction site when I came across a listing for what was described as a Rochester Optical 5x7 Wooden Plate Camera. After looking at the pictures for awhile, I noticed that there were a lot of folds in the bellows for a standard case style camera. I did a little research, and good fortune was with me the final day of the auction, as I won the camera without any other bids. I now know I got a good deal on it and my suspicions were correct, as it turned out to be a Reversible Back Premo by the Rochester Optical Co., c1898.



As you can see from the photos, the leather was in very bad condition, and basically was crumbling off in my hands. There was no way I was going to display that in my Living Room looking like that with leather bits falling to the floor every time I turned around. The brass was also tarnished and the scratches had rusted. As is often the case with old cameras, somebody along the way got to it that didn't quite know what they were doing. There was a broken guide, and the back was jammed inside off the track. Luckily this was minor damage. The good thing is that the interior wood was in very good shape, and the bellows was sound. It just needed a cleaning. The wood received a coat of my favourite Butchers Paste wax. The smell of this stuff is heaven!

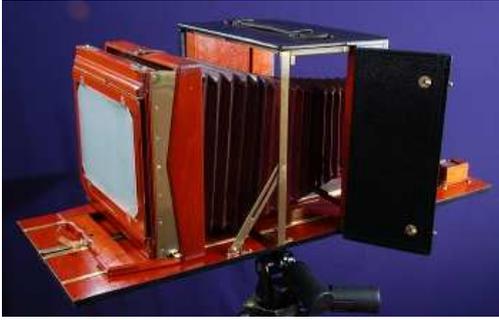


I consider myself a fairly good tracker of information online, but I was having a very hard time trying to find a leather source for a larger piece, as I wanted to wrap the whole case without any visible seams. I finally came across the J. Hewit & Sons Ltd. website. They are based in Scotland, and cater mostly to the Bookbinding industry. This company was my saving grace. They have numerous styles of leather skins. I chose an Embossed Skiver in the Morocco pattern. This sheepskin was plenty big enough to do what I wanted. The staff at J. Hewit was very helpful and supportive of my numerous questions about the product, how to glue it on, thoughts on blind tooling the line work, etc. Roger Barlee and David Lanning of J. Hewit & Sons deserve a special mention here. If anyone were contemplating recovering a large camera, I would definitely talk to them. They are top shelf and professional all the way.

I used a carbide scraper and sandpaper on a cork block to remove all the old leather. This was the hardest part of the whole restoration. Probably the messiest too. Lots of leather dust flying around the shop. Care has to be taken here, as Mahogany is a fairly soft wood. You have to go easy on the sanding.

After much more research with regard to the best glue to use, I ended up going with Roman's





Golden Harvest Wallpaper and Border Paste. I used this so that in another 100 years, someone else might decide to change the leather and I wanted it to be strippable. I just used a cheap “genuine bristle” brush, and brushed it onto a section at a time. It worked great. The Skiver leather is only 0.4mm thick, but I didn’t want to have any overlaps that would show a bump, so I cut the leather on the doors and bottom so that the seams would be at one of the tooled line locations. This worked out very well. You have to be accurate with your cuts though, as this leather does not

want to stretch much. I was pleased to see that it didn’t shrink at all after drying. I have to add here that working with this fresh leather smell was very intoxicating. I might just think of a career change, and go into Bookbinding.

I used Brasso to clean all the various brass parts and pieces, and I have never seen a camera with more brass on it in all my life. Imagine trying to hold onto and clean the heads of #1x1/4” flat head screws. I am a much more patient person as a result of this project. In cleaning the brass, I also had to clean the brass hinges, which ultimately took off the black finish they had on them. To get them back to an antique black colour, I used a product called Brass Black by the Birchwood Casey Co. This is commonly used in the gunsmith world. It gave the hinge barrels a great look.

The new carry handle on top spent part of its former life as a black belt (no, not Karate). I found it hanging around in a Salvation Army store. It was about the same thickness as the original, and was solid leather. After cutting it out, I heated the edges with my soldering iron to darken them up a bit.



Speaking of a soldering iron, this item was perfect for a DIY tool to reproduce the blind-tooled lines you see on this and all those old cameras. Naturally in production, they would use special hot tools. You work with what you have though. I have a larger iron that has a 3/8” tip that I ground special for this job. I also used a heat control to turn the heat way down. I then used a metal straight edge as a guide, and ran the iron slowly alongside this to burn in the lines. The leather I used has a resin finish on it, so the heat from the iron made the lines dull. To rectify this, I cleaned the leather after I was done with a leather conditioner. This brought back a subtle sheen to the lines.

I was missing several of the #1 screws I mentioned earlier, and this was another battle trying to find them. Greenboatstuff.com came to the rescue. The only other part missing from the camera was the rear slide lock. Rob Niederman came to my rescue this time. He sent me pictures of another Rev Back lock, and so I cobbled up something pretty close that actually works. Rob has a great website, and a nice write-up on the Rev Back Premo. His is a 61/2 x 81/2.



All in all, it was a very rewarding experience, and it went back together with very little yelling. I look forward to doing it again. Rob Niederman said it best: “The highly polished wood interior, brass trim, and maroon bellows makes this one of the most beautiful American folding plate cameras.” My camera now has a place of honour in my Living Room, and I am glad I could bring this American beauty back to life. All I am waiting on is an appropriate wood tripod to complete the picture. Ebay, here we come!

Thanks for your time.

# Product & Company News

## Last remaining Pigskin for Leathergoods, Saddles, Bridles and Harnesses

**Jewel Pigskin** - We are no longer producing this beautiful and traditional leather goods leather, but still have a selection of finished skins in stock. Aniline dyed and hand polished giving a very attractive two-tone finish. They are available in 5 shades in a mixture of substances and are being sold as run-selection. This leather is ideal for small leather goods, watch scraps and small luggage items. The thinner skins are also suitable for bookbinding!

Price: £35.00 per skin

Average Skin Size: 1.11m<sup>2</sup> (12ft<sup>2</sup>)

Colours available: Black, Dark Nut, Golden, Hazel and Whisky.

Grade: Run-Selection, grades II and III

Standard Substance: 0.6mm, 0.8mm, 1.0mm (depending on availability).



**Black**



**Hazel**



**Golden**



**Dark Nut**



**Whisky**

**Saddle Pigskin** - Just as the Jewel Pigskin above, we are no longer producing these traditional saddle and harness leathers, but still have a limited selection of skins available. They are aniline dyed and hand 'tallowed', which gives the traditional 'drag' and 'waxy' feel associated with saddle and harness leathers.

Price: £35.00 per skin

Average Skin Size: 1.11m<sup>2</sup> (12ft<sup>2</sup>)

Colours available: Black and Dark Brown

Grade: Run-Selection, grades I and II

Standard Substance: 1.0mm



## B36 Pure Starch Paste Powder

We are pleased to be in a position to reintroduce the very popular B36, pre-gelatinised pure starch based on regular maize. It is a general-purpose bookbinding paste and contains no fungicide. To prepare, whilst stirring, add powder to cold water until required consistency is reached.

Available in:

300g packs - makes approximately 1 gallon @ £3.51 each

1.5kg packs - makes approximately 5 gallons @ £14.65 each

25kg sacks @ £112.00 each

*(Prices are subject to shipping charges and VAT where applicable)*

## Type Tray and Organiser

Are you fed-up with trying to keep your type tidy? If the answer were yes, then this wooden Type Tray would be a cost effective and practical way to organise and store your brass type.

### Specification:

- 50 compartments - 30mm x 30mm x 25mm
- Overall dimensions - 342mm x 182mm x 35mm
- Sides - Pine
- Base - Plywood
- Dividers - Plywood
- Lid - Plexiglas (Perspex)

### Prices:

for 1-2 units - £16.65 each

for 3-5 units - £15.73 each

for 6+ units - £14.80 each



## Linen Thread

The manufacturer of our Linen Thread has discontinued the 50g spools of 40/3, but we are pleased to advise that we are replacing it with the slightly heavier 35/3 thread.

## Embossed Fair Goat

This natural goat, manufactured using Scandinavian skins, is ideal for conservation, repair and restoration. It is often used for the re-backing of old sheep and goatskin bindings and is supplied with a choice of 5 grains. This leather is supplied undyed, but is well suited for dyeing by the binder.

The leather can also be supplied un-embossed (see Fair Goat)

Average Skin Size: 0.60 - 0.70m<sup>2</sup> (6½ - 7½ft<sup>2</sup>) Approx. Cut Size: 65 x 75 cm

Standard Substance: 1.0 mm

Grains: 5 embossings

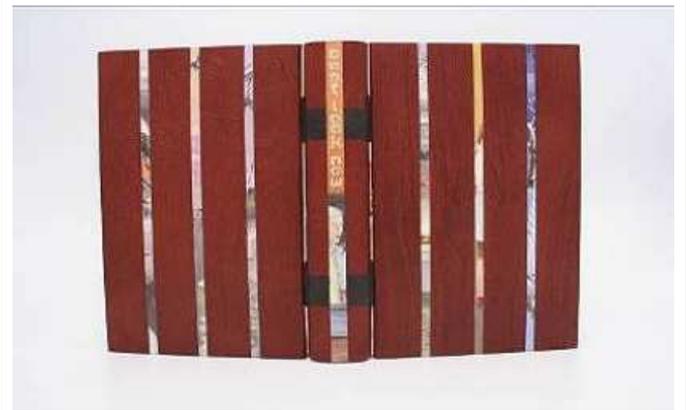
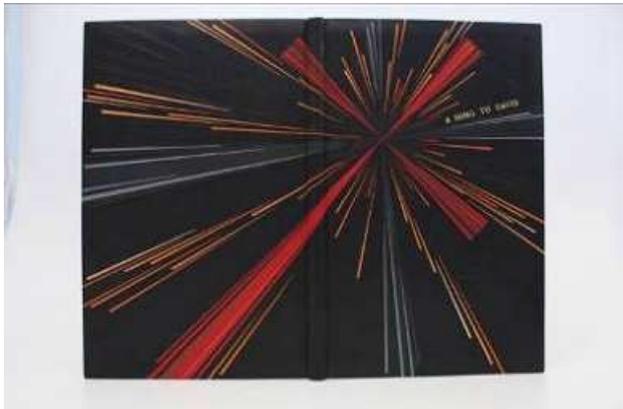
Colours available: Natural

Grades: Run Selection

Approximate price for single skins: £62.00 per skin

*(Prices are subject to shipping charges and VAT where applicable)*

## The Society of Bookbinders Competition, 2009

	<p><b>J Hewit and Sons Award for Innovation</b></p> <p>Winner - Max Penn, Barnack, Cambridgeshire, UK, Non-Professional, Complete Book</p> <p>Book - Untitled</p> <p>Binding - Orange / Gold fibre paper and Russian Green paper covered binding. Materials used were 2000 micron card, orange/gold fibre paper and Russian Green paper; the brads are both structural and decorative, as are the straps. All binding has been done with double-sided tape rather than glue. The idea was to explore methods of spine and cover attachment that broke from the traditional format and gave both a tactile and visual character to the binding. It has an odd medieval look to it - studs and battlements.</p>
<p><b>J Hewit and Sons Awards for Craftsmanship</b></p> <p>Binder - Ann Tout, Fareham, Hampshire, UK, Non-Professional, Fine Binding</p> <p>Book - Don't Look Now by Daphne Du Maurier</p> <p>Binding - Brown goatskin with painted panels, graphite edges. Blind tooling of wood grain on plank shapes. Oil painted silk panels worked from each story, silk endbands, graphite edges with stencil work on fore-edge. Book boards designed to represent doors/shutters as barriers seemed most appropriate through which to glimpse each horrifying story.</p>	
	<p><b>J Hewit and Sons Award for Impact</b></p> <p>Binder - Tom McEwan, Glengarnock, Ayrshire, Scotland, Non-Professional, Fine Binding</p> <p>Book - 'A Song to David' by Christopher Smart</p> <p>Binding - Full goatskin leather with several scarf jointed structures, colour inlays and back-pared onlays with blind tooled line work. Sewn on recessed hemp cords. Double core silk endbands. The basic design is of two superimposed 'cross' forms spanning both boards against a background of radiating lines in coloured leather and blind. The design concept is based on Smart's intense religious mania which gradually became a form of madness.</p>

Our warmest congratulations go to all the winners



At the Society of Bookbinders Competition award ceremony, Tom McEwan is presented with the J. Hewit and Sons Prize for 'Impact' by David Lanning, the newly appointed President of the Society of Bookbinders.

## The Leather Conservation Centre

The Leather Conservation Centre undertakes practical conservation, training, research and analysis and consultancy work, and produces a number of publications on all aspects of leather conservation

The Leather Conservation Centre, in partnership with the University of Northampton, has recently appointed Anne Lama as a KTP Research Associate to research, design and implement a new generation of conservation material(s) to consolidate leather and combat red rot (acidic degradation of leather).

A KTP is a Knowledge Transfer Partnership and is partially funded by the Government.

Anne Lama has an MSc in Leather Technology and will be submitting her PhD thesis in November (entitled 'The Impact of the Leather Manufacturing Process on Bacterial Growth in Tannery Effluent').

As part of her research Anne wants to talk to and visit conservators, archivists, librarians, bookbinders and anyone else who deals with leather, and therefore may come across red rot. If you would be interested in helping with this project please contact Anne Lama by email at [lcc@northampton.ac.uk](mailto:lcc@northampton.ac.uk) We are also looking for samples of leather, old or new, with or without red rot on which to carry out various tests.

If you are able to supply any discarded leather, even small pieces, we would be very pleased to have them to assist with this research.

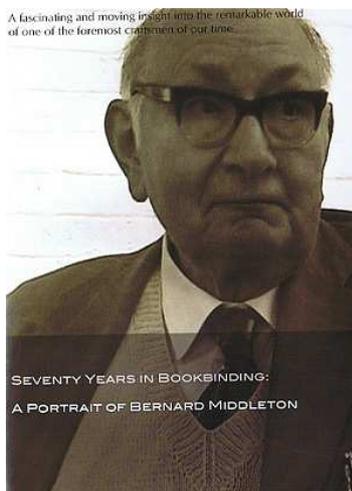
Yvette A Fletcher BA Hons, MA, ACR , Head of Conservation (Acting)  
The Leather Conservation Centre, University Campus, Boughton Green Road  
Northampton NN2 6QE

Tel: +44 (0) 1604 719766 e-mail:lcc@northampton.ac.uk

## Two new DVDs from the Society of Bookbinders

### Seventy Years in Bookbinding - A Portrait of Bernard Middleton

*Multi Regional, PAL-NTSC, 4:3 format - £16.00*



Bernard C. Middleton, M.B.E., F.S.A is one of the most skilled craftsmen of our time. His extraordinary career has now spanned some seventy years, as bookbinder, teacher and writer.

In this film, Bernard looks back on his long and varied life in bookbinding, which began at the Central School of Arts & Crafts in 1938. He remembers his apprenticeship years at the British Museum and reflects on his time spent as the manager of Zaehnsdorf's.

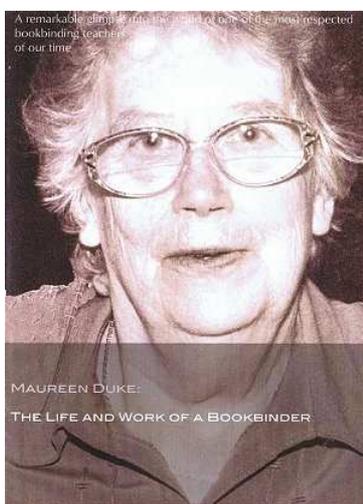
He talks about his early years of self-employment in a garret room in Soho, his American adventures and his experiences in the flood-damaged libraries of Florence.

Bernard shares some of his extraordinary techniques for restoring antiquarian books, including the best places to find dirt for ageing new bindings. He takes us on a tour of his bindery, with its huge collection of finishing tools and old paper and demonstrates his method of reproducing facsimile pages.

With his characteristically understated humour, his sharp mind and thoughtful observations on the he craft that he loves, Bernard gives us a truly fascinating, often moving and always enjoyable insight into his remarkable world.

### Maureen Duke - The Life and Work of a Bookbinder

*Multi Regional, PAL-NTSC, 16:9 format - £16.00*



Maureen Duke is one of the most respected bookbinders and teachers of our time. Over a career spanning more than sixty years she has introduced many students to this special craft. She has travelled widely, taking bookbinding to new audiences around the world, has written extensively on the subject and has been a pioneer in book restoration.

In this remarkable film, Maureen looks back over her career, which began under William Matthews at Guildford College of Art in 1946. She reflects on her early years of self-employment, her first forays into the world of teaching and talks with passion about her time leading the full-time course at Guildford.

In retirement Maureen has been busier than ever and we see her in action at Urchfont Manor and West Dean and meet some of her students, past and present, who have been inspired by her skills as a craftsman and communicator.

She takes us on a tour of her extraordinary bindery, which she has occupied for the last forty years and in a special feature demonstrates some of her favourite techniques which have evolved over many years at the bench.

With a combination of modesty, humour and sure command of her subject, Maureen gives us a rare glimpse into her fascinating world.

*(Prices are subject to shipping charges and VAT where applicable)*

## Police Arrest Goat Accused Of Armed Robbery

*(from the Daily Mail 23<sup>rd</sup> January 2009)*

Police in Nigeria are holding a goat on suspicion of attempted armed robbery.

Vigilantes seized the black and white goat, saying it was an armed robber who had used black magic to transform himself into an animal to escape after trying to steal a Mazda 323.

'The group of vigilante men came to report that while they were on patrol they saw some hoodlums attempting to rob a car. They pursued them.



***Wanted: Witnesses claimed a man turned into a goat to get away after an armed robbery  
(file picture)***

'However one of them escaped while the other turned into a goat,' Kwara state police spokesman Tunde Mohammed said.

# The Wyvern Bindery

By George Butler

Despite its appearance the Wyvern Bindery is not a bicycle shop. It is in fact a traditional hand-binders. Given enough time and money (but don't ask how much – of either) the 'Wyvern' will bind, make, build, block, deboss, take apart, re-bind, repair or restore pretty much anything.

A year ago I started working part time at the Wyvern with no experience in bookbinding. Twelve months later I still know very little but I can tell you a bit about what it is like on the inside.



Advice for first time customers -  
The standard service is 48hours, in that time you can expect –

On phoning  
To be told to come in for a quote...

On ordering  
To be asked to 'wait a minute'  
To be subjected to Bob Dylan  
To be charmed within an inch of your life.  
To be harassed about 'grain direction.'  
To decide exactly how you want your book.  
To be told it's £40 an hour for folding and creasing  
Then to be given a desk to do it yourself.  
To be told that theoretically it's possible but practically probably not.  
To be asked to trust us,

Then be told.

All printers don't know what they are talking about  
And under no circumstances should you let them tell you they do.

After ordering

To be rung several times to check which work is being done,  
To be told 'it is at you own risk' when asking for something unreasonable.  
To be told to trust us.  
To be rung by someone else to confirm the right work is being done.  
To be informed your book is ready a day early.

On collection

To wait for someone to come out of the 'office' which is in fact a loo.  
Be subjected to Grateful Dead.  
To wait for a few minutes whilst we find your book – it could be anywhere.  
To be asked to go and get a coffee whilst we finish the lettering off.  
To wait whilst the card machine disconnects every time the phone rings.  
To be relieved that your book has turned out so well.

PS If you do need a bicycle we can probably find you one.

*George Butler - After graduating from Kingston University in 2007, George Butler has worked as a freelance illustrator in London. His work is predominately reportage drawing and this has led him to document some more different subjects including; Plastic Surgery, Afghanistan and the Azerbaijan oil fields to name a few. He also works part time in the Wyvern Bindery on Clerkenwell Road. If you would like to see more of his work please go to [www.georgebutler.org](http://www.georgebutler.org)*

# Study Opportunities

## Classes on Bookbinding (and related topics) in Forest Grove, OR

### **A Pieced Leather Cover**

The chain stitch variation of this limp leather cover book has a flap with a button closure. The covers are soft leather with no boards--no working or paring of the leather is necessary. The cover is made by gluing and stitching together several pieces of leather and adding decorative stitches. It's easier than it sounds! The finished book is about 5" x 8".

Instructor: Patricia Grass

Date: Saturday, October 17

Time: 9:30 am - 5:00 pm

Cost: \$70 + \$20 materials fee

### **Full Leather Binding with Gold Foil Tooling**

This is a traditional hard cover book sewn on tapes, rounded and backed, and covered with leather. The front cover will be tooled using gold and other coloured foils and hand tools. The book is about 4" x 5". It is a good introduction to working with leather. We will practice tooling on placards before working on the books. You need not have your own tools as you can use the tools in the studio.

Instructor: Patricia Grass

Date: Friday, Saturday, & Sunday, November 6, 7, and 8 (3 days)

Time: 9:30 am - 5:00 pm

Cost: \$140 + \$40 materials fee

### **Box with an Easel Frame Lid**

This box is sized to hold travel memories. It has a lid that hinges and stands up. It will be made in a size to accommodate 4" x 6" photos and a photo can be featured in the frame on the lid.

Instructor: Patricia Grass

Date: Saturday, November 14

Time: 9:30 am - 5:00 pm

Cost: \$70 + \$20 materials fee

### **Travel Journal**

This book incorporates pocket pages and text paper to use either on your journey or as a remembrance book when you come home. The book is sewn on tapes and has a soft Tyvek cover, great to stuff in a backpack.

Instructor: Patricia Grass

Date: Saturday, November 21

Time: 9:30 am - 5:00 pm

Cost: \$70 + \$20 materials fee

Further information and booking details from Patricia Grass at  
bookkits@aol.com or pagrass@aol.com

## Joint Designer Bookbinders and Society of Bookbinders Weekend Workshops, 2009-2010



The six series of workshops offered jointly by Designer Bookbinders and the Society of Bookbinders for 2009-2010 is announced as follows:

24-24 October 2009` The Book as Architecture Tutor: Paul Johnson Venue: The Conway Bindery, Halifax

21-22 November 2009 Conservation Bindings using Carton Tutor: Katinka Keus Venue: Flora Ginn Bindery, London, SW4

23-24 January 2010 Binding the Nag Hammadi Codex Tutor: Michael Burke Venue: York Minster Library

20-21 February 2010 Book Repair Techniques Tutor: Maureen Duke Venue: Malvern Hills College, Malvern

20-21 March 2010 Paper Marbling Tutor: Victoria Hall Venue: Allen Street, London, W8

All courses cost £120 plus a materials fee. Further information with full details on the workshops, tutors, registration and booking forms are available on the societies' websites: [www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk) or [www.societyofbookbinders.com](http://www.societyofbookbinders.com)

### Bookbinding Classes at City Lit, London

The City Lit runs the widest selection of bookbinding courses in London.

#### **Courses starting in September 2009 - Enrolment from June 30th**

#### **Courses starting in January 2010**

##### **Fold, Sequence Bound**

Clare Bryan will be teaching 'Fold, Sequence Bound' a short summer school course at the City Lit. This four day course will bring together imaginative mark making and simple book structures to form a unique hand made book, developing your ideas through the structure of the book exploring sequence, narrative and space. The course starts on Monday 13th July through to Thursday 16th from 10.30am to 4.30pm, see course outline for details of what to bring to the first session.

Location for all courses: City Lit, Keeley street, Covent Garden, London WC2B 4BA

For further information see the prospectus at [www.citylit.ac.uk](http://www.citylit.ac.uk) or ring 020 7831 7831 (enrolments) or 020 7492 2700 (Visual Arts Department)

## Decorative Paper and Drop Spine Binding by Monique Lallier in North Carolina

Monique Lallier will teach the week-long workshop "Decorative Paper and Drop Spine Binding" as part of the Fall 2009 Camp Cheerio Retreat in the beautiful Blue Ridge mountains of North Carolina, about 1 hour drive northwest of Winston-Salem. The natural setting is peaceful, inspiring and energizing.

During the week students will work on two related techniques: For the first two days students will make an innovative form of decorative paper. The technique is neither paste paper nor marble paper. Students will use a broad variety of media: gouache, watercolour, ink, or dye for leather; on a wide variety of papers: Kraft, tissue, Japanese, Mohawk, Arches (anything but very thick paper).

Students will spend the remainder of the week learning the "Drop-spine Binding" (similar to the drum leaf), with a book that students have already prepared, i.e. a paper back, a sewn book or a pack of single sheets that can be fan-glued in class. Students will use their decorative papers as end papers. The book can have a spine of leather, cloth, fabric or paper; and the boards can be covered in paper or cloth.

Students should arrive with a book ready to cover, or single sheets that can be glued in class. Also bring colors, cotton balls (that do not leave fuzzy particles), disposable rubber gloves, paper (a lot), and bookbinding tools.

Included in the cost of this retreat are: workshop, meals (15), and five nights lodging. Camp Cheerio is located in a magnificent mountain setting about 1 hour drive northwest of Winston-Salem, in Roaring Gap, North Carolina. (near Sparta, NC). Total cost is \$695. Deposit of \$200. (non-refundable) Balance due July 31, 2009. Also available, private and semi-private rooms with private bath. Semi-private room \$775. Private room \$840. Pickup and /or drop-off at the Piedmont Triad International Airport in Greensboro available for a fee of \$100. Additional information and directions will be sent a few months before class.

For more information, see [calligraphycentre.com](http://calligraphycentre.com) or contact Jim Teta at the Calligraphy Centre: [tetascribe@triad.rr.com](mailto:tetascribe@triad.rr.com)

## Bookbinding Courses in Wiltshire

Beginners' Courses & Master Classes offered by Shepherds Bookbinders at The Daffodil Barn, Nursery Farm, Woodborough, Near Pewsey, Wiltshire, SN9 5PF

### **New curriculum for autumn to include a Japanese Class by Kathy Abbott and a Solid-dge Gilding Class by Derek Hood. Both to be held in October**

**Beginners Courses** are run over two days and are held on Tuesdays and Wednesdays during the week and on Saturday & Sundays at weekends Mondays are 'Study' days where for an extra charge of £25.00 inc.Vat students can work in the bindery on their own projects. Course fee is £210.00 inc. Vat per two-day course (10% discount when you book two or more courses) and includes light lunches and refreshments. Each course is complete in itself, but the three courses follow each other in a series. Together the three courses make up a complete introduction to the most common techniques and principals of hand-bookbinding.

'Absolute Beginners'. Covers the basic principals of bookbinding including grain direction and how to handle adhesives and bookbinding materials with confidence. The course is based around practical demonstrations and hands-on exercises; at least two books will be completed by the end of the course.

Second Stages in Bookbinding. This course follows on from 'Absolute Beginners' by demonstrating the techniques for making multi-section books and case-making. The course is an entirely hands-on workshop and at least two bindings will be completed by the end of two days.

Third Stages in Bookbinding. The third and final course in the Beginners' Series tackles the various types of bindings that can be made through variations of sewing techniques and paper folding. This includes two methods for making photograph albums and a Japanese concertina style binding. Detailed notes will accompany the courses, and all the necessary materials and tools will be provided to complete the exercises. Comfortable shoes and an apron are advisable.

**Master Class Courses** are run over two days and are held on Tuesdays and Wednesdays during the week and on Saturday & Sundays at weekends Mondays are 'Study' days where for an extra charge of £25.00 inc.Vat students can work in the bindery on their own projects. £245.00 inc.Vat per two-day course (10% discount when you book two or more courses) and includes light lunches and refreshments.

The two day courses will include, Gold Finishing, Leather Forwarding, Box- Making, Leather Restoration, Cloth Restoration, Advanced Sewing, Paper Conservation, Solid Edge Gilding, Library Style Binding, Japanese Binding. Each course offers comprehensive training in a specific area of bookbinding. They are all taught by the crafts-people from the bindery at Shepherds, all of whom are experts in their fields with many years of experience working in a busy commercial environment. These 'Master Classes' are aimed at people who already have some knowledge of bookbinding. It is essential that those wishing to apply for these courses have either completed our three Beginners Courses or have equivalent experience and a general working knowledge of bookbinding. Detailed notes will be supplied for each course and a list of necessary items to bring where appropriate.

Full timetables, enrolment and other information can be found at [www.bookbinding.co.uk/Courses](http://www.bookbinding.co.uk/Courses) or by contacting Alison Strachan at [as@bookbinding.co.uk](mailto:as@bookbinding.co.uk) or telephone on 01672 851979.

### **Fall Classes at the American Academy of Bookbinding**

The American Academy of Bookbinding has a wonderful schedule of fall classes offered at both the Telluride and Ann Arbor campuses. Here is brief listing:

#### **Telluride Campus**

Intermediate Fine Leather Binding: with Donald Glaister, September 21-October 2.  
Introduction To Alternative Techniques: with Donald Glaister, October 5-9.  
Fine Box Making: with Monique Lallier, October 12-16.  
New Oriental Bindings: with Monique Lallier, October 19-23.

#### **Ann Arbor Campus**

Fundamentals Of Bookbinding, with Monique Lallier, September 28-October 9.

The American Academy of Bookbinding is an independent school offering the highest level of instruction in fine binding and book conservation. Courses are offered for all skill levels, from novices to experienced binders and conservators. The Academy offers an intensive program that culminates with a diploma in fine binding or book conservation, and students travel from all over to study with some of the most accomplished binders and conservators in the world. The diploma program features a combination of classroom instruction, independent study, and a final diploma project that is reviewed by a panel of experts.

In Telluride, the Academy is housed in the Old Stone Building, a turn-of-the-century historic building in downtown Telluride. We arrange housing with private rooms in shared condominiums and houses, and you can walk everywhere in the small town of Telluride so you won't need a vehicle. In Ann Arbor, classes are conveniently held at Hollander's, a store that specializes in decorative papers and bookbinding supplies that has a beautiful workshop space.

For a complete listing of classes and for more information please visit

[www.ahhaa.org](http://www.ahhaa.org) or call 970-728-8649

## **GAS: Garage Annex School for Book Arts, Easthampton, MA, USA.**

### **Book of One's Own: Versatile Journal & Sketchbook Designs; Linda Lembke; November 7-8**

Also in the fall, just when you need to get your 2010 calendar up and running, Linda Lembke will teach A Book of One's Own: Versatile Journal & Sketchbook Designs. Linda is a master teacher with a loyal following. She is known for her thoughtful instruction and her thoroughness. Participants always leave Linda's workshops with many useful designs and structures.

### **Asian Albums; Amaryllis Siniossoglou; November 21-22**

And just when you might want to be creating colourful and unusual gifts, you can come to Asian Albums with Amaryllis Siniossoglou. Amaryllis is another teacher who goes the extra mile (or two or three) for her students. Come let her inspire you.

### **Wooden-Leaf Books; Pamela Spitzmueller; December 5-6**

And what would a year of workshops at GAS be without a fine contribution from Pamela Spitzmueller? This year she will teach Wooden-Leaf Books. This workshop serves diverse audiences: those of you interested in historical structures as well as you book artists who will enjoy learning these structures for your own work.

Please visit our web site for detailed information: [www.GarageAnnexSchool.com](http://www.GarageAnnexSchool.com)

In addition to their annual schedule of workshops, Daniel Kelm offers private instruction

## **Fall Workshops in New Mexico**

### **Rounded Leather Case Binding. CASE BINDING REFINED with Leather.**

October 24 & 25 (Saturday and Sunday) and November 11 & 12 (Wednesday and Thursday) 9:30am - 4:30pm each day. \$220. ~ leather, materials included.

Further refinements of the case binding are featured in this class, as students begin working with fine goatskin leather. Two books will be completed: a 1/4 leather rounded case with decorative paper on boards, and a 1/2 leather rounded case, which adds leather to the four corners and decorative paper in the centre of the boards. Case joints (hinges) will vary in width between the two bindings, the first with the usual pressed groove used on most case bindings; and the other, bound with a tighter joint for a continuous contour, enhanced by back-cornered boards and a shaped, rounded headcap at each end of the leather case spine. Prerequisite: Hands On Bookbinding's Bookbinding Basics and The Rounded Case classes. Class limited to 8 students.

### **A variation of a millimeter style binding. BINDING IN-BOARDS with Leather.**

November 14 & 15 (Saturday and Sunday) and December 3 & 4 (Thursday & Friday) 9:30-4:30 each day. \$220. ~ leather, materials included. This class is a departure from the case bound book, focusing on "in-boards" binding, where the boards and the book spines are attached to the text block before it is covered. Two variations of European binding styles, the "simplified" and "millimetre" binding, will be taught, both utilizing an attached spine/paper component that acts like a spine hollow, yet extends over the spine shoulders to the endpaper linings eventually to be used as a flange for the board attachment. These elegant structures feature thinner boards with a small amount of leather applied to the spine (one with literally millimetres of leather along the board fore-edge), bringing attention to the decorative paper on the boards. Prerequisite: Hands On Bookbinding's Bookbinding Basics, The Rounded Case, and Case binding Refined classes. Class limited to 8 students. This class is designed to transition students to future classes in laced-on boards binding, or fine binding. Otherwise, students may take a 2010 class to complete this series.

For Registration Information , please contact

Priscilla Spitler: [prisplit@windstream.net](mailto:prisplit@windstream.net) or (575) 894-570

## The School for Formal Bookbinding, Wilkes-Barre, Pennsylvania

The purpose of the School for Formal Bookbinding is to provide high quality instruction in hand bookbinding. Emphasis is placed on the understanding that a successful hand-bound book is the result of interrelated decisions about structure, technique and material at every stage of the binding process. This year the school will offer the progressive series of one week classes (Bookbinding 1 through 6); a number of weekend workshops; a one week class of enclosures, including portfolios, slipcases, and clamshell boxes; a one week workshop on edition binding and a one week workshop on design binding.

**Introduction to Case Binding (Bookbinding 2)** This is the basic bookbinding class and builds on the skills taught in the Foundations class. We will begin with discussions of the structure and function of the sewn codex, then proceed from endsheet considerations through sewing and spine consolidation, then to the German four-piece case which is fitted to the textblock before being covered, and finally casing in. If time permits there will be an introduction to titling with the Kensol hot stamper. Participants will execute at least two case bindings during the class. These will be blank books of new paper, in order to eliminate the distractions and difficulties inherent in rebinding an existing textblock. Please do not bring books for rebinding to this class; that will be the subject of another course. Requirements: Students should have taken the Foundations of Hand Bookbinding class or an equivalent. We have scheduled the Foundations and Case Binding classes so that students who wish to take both can do so at a reduced tuition and housing cost. . Please contact us if you have questions in this regard. Students should bring their own hand tools, notebook and apron. **Dates: This class will be offered Monday October 12 - Friday October 12 - 16.** If you are staying at the school please come late Sunday afternoon to get settled in.

**Tuition** is \$200 for two-day classes; \$500 for five-day classes; \$800 for ten-day classes. Any material fees are listed with each class. A deposit is requested to hold a place in a workshop: \$50 for a weekend, \$100 for longer classes. Deposits should be received, at the latest, two weeks before the class runs. We will also need to know whether housing is needed. Fees are payable by check, MasterCard, Visa or Discover. Housing is available for all students, if desired, in either the two bedroom apartment in the shop building (52 Burke St.) or in the three bedroom house just around the corner (35 Powell St.). Both dwellings are furnished, with fully equipped shared kitchens and shared baths. The cost is \$40 for two-day classes, \$100 for five-day classes; \$200 for ten-day classes.

Further information is available from [www.donrashfinebookbinder.com](http://www.donrashfinebookbinder.com)

## Bookbinding and Restoration Workshops, Wellingborough, Northamptonshire

On Saturdays, throughout the year. Enquiries to [douglas.mitchell@bl.uk](mailto:douglas.mitchell@bl.uk)

An opportunity to bring along your own books etc. and learn the basic skills of Restoration and Bookbinding. 11am. 5.30pm with a 1hour lunch.

These courses will be held at: The Castle Theatre, Wellingborough, Northamptonshire, NN8 1XA  
For further details, please e-mail Doug Mitchell

## **The School for Bookbinding Arts, Winchester, VA**

The school is committed to providing quality training in the craft of hand bookbinding. Its ongoing series of two-day workshops is designed to teach techniques that are immediately useful to the student as well as to create a solid foundation of skills for further bookbinding study. The curriculum includes both basic and advanced courses that are geared toward the needs of book dealers, collectors and anyone interested in learning the art of hand bookbinding. Each workshop features demonstrations of the techniques being taught coupled with ample supervised practice time for the student. A complete package of printed notes accompanies each of the workshops to aid the student in assimilating the body of information being presented.

Workshops are taught in the studios of Cat Tail Run Hand Bookbinding near Winchester, Virginia. Cat Tail Run Hand Bookbinding is a fully operational hand bookbinding and book restoration facility established in 1991 by Jill Deiss. Instructors for THE SCHOOL FOR BOOKBINDING ARTS include Jill Deiss, Dee Evetts, Susan McCabe and Bill Deiss.

### **Foundation Level Course**

**Refurbishing I:** This two-day course teaches a wide variety of skills immediately useful for general book repairs and serves as a foundation for later courses. Techniques include repairing corners, endcaps and outer joints on cloth and leather bindings where the boards have not yet become detached; toning, moisturizing and polishing bindings; and minor paper repairs. Limited to 9 students. \$235

**Refurbishing II:** Students will extend knowledge gained in Refurbishing I by learning to reattach boards to books where the text pages are sound, but the cover is detached. Limited to 9 students. Requires Refurbishing I for participation. \$235

**Restoration of Cloth Bindings:** Learn the professional technique for restoring a cloth binding using original boards and spine. Requires Refurbishing I and II for participation. Limited to 7 students. \$235

**Restoration of Leather Bindings:** The leather reback is the companion repair to the cloth reback but for leather bindings. All portions of the original binding are retained in this professional restoration. Techniques for thinning and paring leather will be featured in this workshop. Requires Refurbishing I and II for participation. Limited to 7 students. \$235

**New Cloth Bindings:** Two styles of new bindings will be taught to enable students to put covers on books that have lost their original bindings. Introduction to book titling will be featured as well as methods for endsheet attachment. Limited to 9 students. \$235

**Clamshell Box Construction:** Students will learn the craft of creating custom-fit slipcases & clamshell boxes. Limited to 9 students. \$235

**Paper Marbling:** Students will learn many traditional marbled patterns as well as how to set up their own marbling studios. Limited to 10 students. \$250

Further information from:  
540-662-2683  
[www.CatTailRun.com](http://www.CatTailRun.com)  
email: [info@cattailrun.com](mailto:info@cattailrun.com)

## Learn to bind in Surrey

For those wishing to learn bookbinding, The Otter Bindery now offers 1st Saturday in the month bookbinding mornings, which are for all levels from beginners upwards. If you would like to come on one of these workshops please email [marysa@otterbookbinding.com](mailto:marysa@otterbookbinding.com) or telephone 01932 845976.

These workshops are designed to offer bookbinding in a relaxed cottage setting. There is no need to pre-book, but please email or phone, to confirm your attendance two days in advance so that I know numbers. The purpose of these workshops is to afford a cost effective and enjoyable half-day of bookbinding for those wishing to pursue this craft. Ideas can be discussed and projects undertaken gradually at the pace of the student with interactive discussions between tutor and students so that everyone's project is a learning tool for the other students. Students can start on books and continue to work on them throughout the Saturdays available.

The day starts at 10am and finishes at 2pm. Students may wish to bring a packed lunch with them. The cost is £50. The dates available are below.

In addition to these workshops and subject to interest and demand, The Otter Bindery organises longer weekend workshops bringing in outside professional bookbinders with different expertises. Subjects covered include paper repair, book restoration, gold finishing, box making and fine binding. For those wishing an intensive in one of these areas please email an acknowledgment of your interest via email to [marysa@otterbookbinding.com](mailto:marysa@otterbookbinding.com) The price for the intensive one day course is £150. This is subject to two or more individuals wishing to partake.

One day individual tuition is available by appointment between 10-4pm at a cost of £170 and half day for £85. This is for those wishing to further the craft with more tutor support. This has proved popular as a gift and Gift Vouchers are available on request. Otter Bindery is available to tutor groups, schools, art centres, business and institutions in creative bookbinding. Please ask for details and prices.

## Bookbinding in Gloucestershire

All ability courses/workshops in new or repair binding

### **Ruskin Mill, Nailsworth**

5 week course

Monday October 26th, November 2nd, 9th, 16th & 23rd - 9.30am – 2.00pm - £100.00

John Pursey from Hewits will be visiting us during the courses and workshops

For further details and to enrol please contact Anne Weare 01285 760328

## Leeds College of Technology, Yorkshire, UK

Last year with great success, Leeds College of Technology, Yorkshire, UK, ran a basic craft bookbinding course. They had a good response, with eight enrolling on the course, most of who would like to move on to more advanced level. They have also had a few interested enquiries for the next basic course. This has prompted them to set up an Intermediate Craft course, which will start in February, following on from the beginners course in September. The new course will again have a certificate from NCFE after successful completion. They intend to move on to quarter and half bound case books and quarter and half bound leather bindings.

The courses will run on Wednesday evenings, 5.00-8.30 pm., 18 weeks each course. The fee will be £150 plus a small enrolment fee.

For more information: Contacts: Mick McGregor at Leeds College of Technology

Tel: +44 (0) 113 297 6438, e-mail [m.mcgregor@lct.ac.uk](mailto:m.mcgregor@lct.ac.uk) or Student Services: tel +44 (0) 113 297 6481.

## CBL Ascona, Switzerland

The Association centro del bel libro in Ascona is the parent institution of an internationally known and recognised technical school with the specialised areas of Bookbinding and Design and Book and Paper Conservation. The Association exists for the continued development and ever higher qualification of its instructors in both areas. Competitions and exhibitions help inform the public about their activities and expand public awareness of the book. The Association makes it possible for experts in related fields and for interested laypeople to acquire knowledge and skills pertaining to the book through special courses of instruction. The Association is a not for profit organisation. Its departments assure the smooth functioning of the school and an especially well organised office assists course participants with their stay in Ascona. The Directorate, among other duties, is charged with attracting new supporting members for the Association to ensure the continued work and development of the School. Should you be in agreement with the stated goals of the Association – we would be pleased to welcome you as a new member!

**Department of Bookbinding and Design** - The study areas of Bookbinding and Design offer discerning bookbinders the opportunity of technical and creative challenges. Course participants have the opportunity to further their qualifications through learning internationally recognised methods and techniques, are able to hone their skills and increase their knowledge, evaluate themselves and be inspired by colleagues. They will exchange ideas and find paths in creativity and through self reflection; paths which open up by being away from job demands and daily stress, away from routine, and the pressures of time and expectations of productivity. The annually changing course offerings are continually enhanced by timely developments to expand students' depth of understanding. They include classic hand bookbinding techniques, such as the French full leather binding, the Bradel technique, as well as hand gilding. Another area of program concentration is the contemporary design of bookbindings, in which design, technique and material complement each other and fulfil the functional and qualitative aspects of a book.

**Department Book and Paper Conservation** - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. Scientific bases of restoration, restoration ethics, as well as documentation and decision making are encouraged and fostered in order to increase the knowledge of course participants in these areas. The opportunity to engage in dialogue in related disciplines, support and evaluation of innovation, and most of all development of practical skills to assure correct restoration and conservation measures – all are addressed in this context. The exchange of ideas among experts, and the addition of highly specialised guest lecturers provide the best conditions for exploring all relevant subjects in depth. Highly qualified teachers, a pleasant study and work environment, course participants from countries world wide, and the much renowned southern joie de vivre facilitate learning, ignite the desire to learn and communicate, and reward the student with improved self confidence. Building on these facts, it becomes an easy task to develop conventions for the protection of our cultural heritage, the book – a task which the centro del bel libro ascona has set itself and which it fulfils.

Further information regarding courses programs can be found on the school's web site at: [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

## London College of Printing, London, UK

**BA(HONS) Book Arts and Crafts** - a course designed to develop a creative and innovative approach to the art and craft of designing and making books, as functional artefacts and art pieces.

This programme of study is unique in the United Kingdom, being the only course available specifically in book arts & crafts. The course is spread over three years, year one is mostly skills based and covers a variety of bookart areas, year two includes a range of electives allowing the student to focus on certain areas in detail. This year also includes work experience. Year three includes 2 major practical projects and a dissertation in a related area. The course starts in year one as tutor led and gradually becomes student led.

During the course visits are arranged to museums and galleries, field trips abroad and the possibility of engaging in the college exchange programme. A range of methods delivers the course: e.g. practical demonstration, lectures, seminars and tutorials.

Bookart projects are practically based and detailed feedback is always given on student's work either through assessment sheets or in tutorial. Written projects are required in the Cultural Studies and Personal and Professional Development modules.

Here is an outline of each year

**Year 1** - Modules include basic skills in Printmaking, Craft bookbinding, craft printing (letterpress and screen), visual studies (drawing & illustration), photography and creative bookarts. Computer studies (computer-aided design), Cultural studies and Professional development. (CS & PPD run throughout the course). Year one is intense and requires attendance over 3/4 days.

**Year 2** - Modules include advanced bookart structures and fine print production, electives include advanced printmaking & illustration, design bookbinding, artist's books, historical / oriental structures, conservation techniques and CAD etc. Students may now focus on a particular area or specialism and drop areas they do not wish to pursue. PPD not only helps arrange work experience, but sets up student exhibitions in various galleries and the London Artists Bookfair each year.

**Year 3** - This year is assessed over 2 major projects and 2 lesser projects. You will be expected to produce a dissertation of around 5000/6000 words and produce a Major Elective Study, which is assessed by exhibition. Projects are student led, this year of the course using a supervision/tutorial system for major projects. Students also set up their own exhibition in a private gallery during this final year. Technical help and advice is always available and most tutors operate an "open door" policy for students who need one-to-one help.

**Exit Profile** - Over 70% of graduates find employment in areas related to the course programme,(2002). Some have gone into teaching (PGTC) some onto post graduate education, (MA Bookarts, MA Fine Art, MA Product Design and MA Publishing etc.)

This art and design course using as it does a range of 3D graphics and the book as a medium has a wide range of applications. Graduates work as makers in bookbinding, printers in Fine press (Limited Edition), printmakers, illustrators, book designers using the latest computer applications, in art departments for publishers, paper engineering (pop-ups), board-game and package design, book & card production and as exhibiting book artists.

Students have exhibited to acclaim in major galleries and won international awards in France, UK, USA and Holland. This (undergraduate) course has been generally recognised as being the best available in this field. Resources are second to none, fully equipped workshops coupled with experienced staff all of whom practice within their specialism, professionally, (e.g. printmaking is taught by Tessa Holmes, exhibiting printmaker and Visual studies by the artist Daphne Plessner)

Full-time students at the LCC (lcp) ,also have the advantage of being offered a large range of related "bolt-on" courses, free, to enhance their studies. The course is relatively small, targets for each year being only 25. The age range is from 18 years, at present there is a 65/35 ratio women to

men. Retention rate is 92% (2002/03). HEFC inspection rating is 22/24. Students come from a wide range of cultures and backgrounds, e.g. Taiwan, Germany, France, Sweden, USA, Brazil, Spain, Greece, Japan and Korea.

Prospective applicants are encouraged to visit the college. For full curriculum details and further information, please contact Mike Brunwin at: [m.brunwin@lcp.linst.ac.uk](mailto:m.brunwin@lcp.linst.ac.uk) or telephone on 0207 514 6500 (ex.6660) or write to:

UCAS entry codes;  
route A Linst L65 WW27 Ba/BArts  
Route B Linst L65 EW 27 Ba/BArts

London College of Communication (formally London College of Printing) School of Printing & Publishing, Elephant & Castle, London SE1 6SB

### **Oxford Brookes University - Evening Classes**

These non-vocational classes provide an introduction to bookbinding, examining the techniques, materials and equipment needed to bind and repair books. Traditional methods are considered in conjunction with practical alternatives. Students will achieve an understanding of the requirements and processes involved in producing clean, neat, basic work. Students work at their own pace and are individually tutored.

For further information, please contact:  
Ian Ross - Tutor and Organiser, Bookbinding Evening Classes  
Oxford Brookes University, School of Arts & Humanities, OXFORD OX3 0BP  
Tel: +44 (0) 1865 793083 or e-mail : [binding@ianaross.f2s.com](mailto:binding@ianaross.f2s.com)



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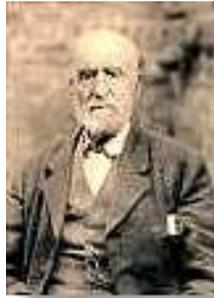
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# The Enemies of Books

Part 3 - Gas & Heat



By William Blades

*Originally Published as a serial in 1879 in the August, September and October editions of the 'Printer's Register', "A monthly serial devoted to the interests of printers generally"*

*First published as a book, with revisions and additions in 1880*

WHAT a valuable servant is Gas, and how dreadfully we should cry out were it to be banished from our homes; and yet no one who loves his books should allow a single jet in his library, unless, indeed he can afford a "sun light," which is the form in which it is used in some public libraries, where the whole of the fumes are carried at once into the open air.

Unfortunately, I can speak from experience of the dire effect of gas in a confined space. Some years ago when placing the shelves round the small room, which, by a euphemism, is called my library, I took the precaution of making two self-acting ventilators which communicated directly with the outer air just under the ceiling. For economy of space as well as of temper (for lamps of all kinds are sore trials), I had a gasalier of three lights over the table. The effect was to cause great heat in the upper regions, and in the course of a year or two the leather valance which hung from the window, as well as the fringe which dropped half-an-inch from each shelf to keep out the dust, was just like tinder, and in some parts actually fell to the ground by its own weight; while the backs of the books upon the top shelves were perished, and crumbled away when touched, being reduced to the consistency of Scotch snuff. This was, of course, due to the sulphur in the gas fumes, which attack Russia quickest, while calf and morocco suffer not quite so much. I remember having a book some years ago from the top shelf in the library of the London Institution, where gas is used, and the whole of the back fell off in my hands, although the volume in other respects seemed quite uninjured. Thousands more were in a similar plight.

As the paper of the volumes is uninjured, it might be objected that, after all, gas is not so much the enemy of the book itself as of its covering; but then, re-binding always leaves a book smaller, and often deprives it of leaves at the beginning or end, which the binder's wisdom has thought useless. Oh! the havoc I have seen committed by binders. You may assume your most impressive aspect--you may write down your instructions as if you were making your last will and testament--you may swear you will not pay if your books are ploughed--'tis all in vain--the creed of a binder is very short, and comprised in a single article, and that article is the one vile word "Shavings." But not now will I follow this depressing subject; binders, as enemies of books, deserve, and shall have, a whole chapter to themselves.

It is much easier to decry gas than to find a remedy. Sunlights require especial arrangements, and are very expensive on account of the quantity of gas consumed. The library illumination of the future promises to be the electric light. If only steady and moderate in price, it would be a great boon to public libraries, and perhaps the day is not far distant when it will replace gas, even in private houses. That will, indeed, be a day of jubilee to the literary labourer. The injury done by gas is so generally acknowledged by the heads of our national libraries, that it is strictly excluded from their domains, although the danger from explosion and fire, even if the results of combustion were innocuous, would be sufficient cause for its banishment.

The electric light has been in use for some months in the Reading Room of the British Museum, and is a great boon to the readers. The light is not quite equally diffused, and you must choose particular positions if you want to work happily. There is a great objection, too, in the humming fizz which accompanies the action of the electricity. There is a still greater objection when small pieces of hot chalk fall on your bald head, an annoyance which has been lately (1880) entirely removed by placing a receptacle beneath each burner. You require also to become accustomed to the whiteness of the light before you can altogether forget it. But with all its faults it confers a great boon upon students, enabling them not only to work three hours longer in the winter-time, but restoring to them the use of foggy and dark days, in which formerly no book-work at all could be pursued. The system in use is still "Siemens," but, owing to long experience and improvements, is not now open to the above objections.

Heat alone, without any noxious fumes, is, if continuous, very injurious to books, and, without gas, bindings may be utterly destroyed by desiccation, the leather losing all its natural oils by long exposure to much heat. It is, therefore, a great pity to place books high up in a room where heat of any kind is as it must rise to the top, and if sufficient to be of comfort to the readers below, is certain to be hot enough above to injure the bindings. The surest way to preserve your books in health is to treat them as you would your own children, who are sure to sicken if confined in an atmosphere which is impure, too hot, too cold, too damp, or too dry. It is just the same with the progeny of literature.

If any credence may be given to Monkish legends, books have sometimes been preserved in this world, only to meet a desiccating fate in the world to come. The story is probably an invention of the enemy to throw discredit on the learning and ability of the preaching Friars, an Order which was at constant war with the illiterate secular Clergy. It runs thus:--"In the year 1439, two Minorite friars who had all their lives collected books, died. In accordance with popular belief, they were at once conducted before the heavenly tribunal to hear their doom, taking with them two asses laden with books. At Heaven's gate the porter demanded, 'Whence came ye?' The Minorites replied 'From a monastery of St. Francis.' 'Oh!' said the porter, 'then St. Francis shall be your judge.' So that saint was summoned, and at sight of the friars and their burden demanded who they were, and why they had brought so many books with them. 'We are Minorites,' they humbly replied, 'and we have brought these few books with us as a solatium in the new Jerusalem.' 'And you, when on earth, practised the good they teach?' sternly demanded the saint, who read their characters at a glance. Their faltering reply was sufficient, and the blessed saint at once passed judgment as follows:-- 'Insomuch as, seduced by a foolish vanity, and against your vows of poverty, you have amassed this multitude of books and thereby and therefor have neglected the duties and broken the rules of your Order, you are now sentenced to read your books for ever and ever in the fires of Hell.' Immediately, a roaring noise filled the air, and a flaming chasm opened in which friars, and asses and books were suddenly engulfed."

With grateful thanks to Mark Corder and John Gardner

*William Blades* - printer and bibliographer was born in Clapham, London on the 5<sup>th</sup> December 1824. In 1840 he was apprenticed to his father's printing business in London and was subsequently taken into partnership. The firm was afterwards known as *Blades, East & Blades*. His interest in printing led him to make a study of the volumes produced by Caxton's press, and of the early history of printing in England. His *Life and Typography of William Caxton, England's First Printer*, was published in 1861-1863, and the conclusions which he set forth were arrived at by a careful examination of types in the early books, each class of type being traced from its first use to the time when, spoilt by wear, it passed out of Caxton's hands. Some 450 volumes from the Caxton Press were thus carefully compared and classified in chronological order. In 1877 *Blades* took an active part in organizing the Caxton celebration, and strongly supported the foundation of the Library Association. He was a keen collector of old books, prints and medals. His publications relate chiefly to the early history of printing, the *Enemies of Books*, his most popular work, being produced in 1881. He died at Sutton in Surrey on April 27, 1890

# Dates for your Diary

**28<sup>th</sup> – 30<sup>th</sup> October 2009**

**\*The Guild of BookWorkers Standards of Excellence Seminar**

will be held in San Francisco, California

The Standards of Excellence in Hand Bookbinding is an annual Guild of Book Workers seminar. Leading experts in the fields of book arts present 3 hour demonstrations. Tours of binderies, conservation facilities, rare-book libraries and papermaking establishments are regularly arranged in conjunction with the seminar. The proceedings are videotaped and made available to members.

List of Presenters

Stuart Brockman  
Catherine Burkhard  
Roberta Lavadour  
Chela Metzger  
Keith Owens  
Priscilla Spitler

Further details are available from GBW's web site at: [www.guildofbookworkers.org](http://www.guildofbookworkers.org)

**7<sup>th</sup> – 8<sup>th</sup> November 2009**

**\*UK Fine Press Book Fair**

Saturday 11.00 – 18.00

Sunday 10.00 – 17.00

Oxford Brookes University, Gipsy Lane, Oxford, UK

Every two years, the UK Provincial Booksellers Fairs Association (PBFA) works with the Fine Press Book Association to organise the *Oxford Fine Press Book Fair* in Oxford, UK. This is the largest international show of fine presses and their work outside North America.

Specialist fair for collectors of private and fine press books; includes exhibitors from the Fine Press Book Association, plus binders, paper makers, suppliers, etc.

**7<sup>th</sup> – 8<sup>th</sup> November 2009**

**\*Bookbinders Fair, Pieterskerk, Leiden, Holland**

Always an inspiring exhibition and a cosy meeting place for hand bookbinders, restorers, paper artists, calligrapher and all other interested parties (amateur or professional).

For more info: go to [www.boekbindbeurs.nl](http://www.boekbindbeurs.nl)

\*J. Hewit & Sons will have a stand at these events

## Designer Bookbinders - Lectures 2009-2010

### The Art Workers Guild, 6 Queen Square, London WC1

Nearest underground stations: Holborn and Russell Square

Admission: DB members £5, non-members £7, students £2.50 per lecture

Four Saturday lectures: DB members £18, non-members £26 and students £9

Further details from Julia Dummett and Rachel Ward-Sale 01273 486718

Website: [www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk) E-mail: [lectures@designerbookbinders.org.uk](mailto:lectures@designerbookbinders.org.uk)

- 6<sup>th</sup> October**  
6.30 pm                      **Paul Delrue** Binding to my Feelings: A Celebration of Fifty Years of Bookbinding. Paul's talk will include a description of two of his own innovative processes, 'lacunose' and Tudor style, and much else.
- 9<sup>th</sup> November**  
6.30 pm                      **Walter Bachinski** Shanty Bay Press and the Pochoir Technique: The origins and rationale of the Press, devoted to publishing livres d'artistes, followed by a detailed explanation of the pochoir technique.
- 9th January**  
10.30 am                    **Gerald Fleuss** The Legacy of Calligrapher Edward Johnston: Gerald Fleuss talks about the work of the Edward Johnston Foundation in maintaining the link with Johnston's work and the significance of his legacy in the digital age.
- 12 noon                      **Lester Capon** Extreme Bookbinding Again: A second voyage to Ethiopia, this time to repair vellum fans and repeating my visit there in 2006 to preserve the sixth century Gospels at the monastery of Abuna Garima.
- 2 pm                           **George Kirkpatrick** The Peter Waters I Knew: George Kirkpatrick reminisces on his mentor and inspirational influence, one of the great binders of the 20<sup>th</sup> century.
- 3.30 pm                      **Sue Doggett** 'Everything in the world exists to end up in a book': An illustrated talk on the difficult problem of leaving things out. Research, content, design and execution – how and why I make the things I do.
- 2nd February**  
6.30 pm                      **Edward Bayntun-Coward** The Trade in Bindings: Edward Bayntun-Coward will consider both trade binderies (past, present and future) and also the fluctuating fortune of bindings.
- 2nd March**  
6.30 pm                      **Eri Funazaki** A Bookbinder's Approach to Book Arts: *How I incorporate design-binding techniques in book arts and why I am involved in making artist's books.*
- Dominic Riley** A Bookbinder's Journey: *From student days to post-Fellowship, Dominic's travels, teaching and working life in America and his adventures in the Lake District. Unusual requests, strange bindings, interesting folk and a little TV.*

### The Bookbinding Competition Exhibition

The John Rylands Library, Deansgate, Manchester  
from Saturday 5 December 2009 - Sunday 31 January 2010  
Opening hours: Monday 12-5, Tuesday - Saturday 10-5 and Sunday 12-5  
Closed between 25 December 2009 and 3 January 2010