

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.30 – Autumn 2010

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.....we finally did it!

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We Have Moved.....

....we finally did it!



In August, we moved from Currie to Livingston. Here are our new contact details:

12 Nettlehill Road, Houstoun Industrial Estate, Livingston, EH54 5DL

Tel: 01506 444160 Fax: 01506 437749

Books to Dye For.....

by John Jameson

General Notes

Leather is dyed to enhance the appearance of the leather but without obscuring its natural tactile appeal. Aniline water based dyes or spirit dyes are preferable, as they hide nothing of the natural character of the leather, leaving visible scars, scratches, growth marks and the grain which almost all skins have. The wonderful feel of the leather is in no way impaired. It is quite possible to paint the surface of leather with pigment and acrylic finishes but there seems no point in covering up the individuality of the skin and spoil its tactile quality.

Leather is a natural product varying in composition, differing fibre structure and porosity. Some leathers are tanned differently to what we are used to and some have different finishes and coatings. Even two similar skins cannot be relied upon to give exactly matching results.

Bookbinders in the main use vegetable tanned leathers which are excellent for dyeing and calf is especially receptive. I like to think that dyeing leather is an art not a science as variations in materials, conditions and the craftsman's touch have a direct effect on the results.

General Tips

- Calfskin takes dye very well but good results can be obtained with goatskin. However, goatskin can be obtained in a very good range of colours from our suppliers. It should be pointed out that the dyestuffs for these are mixed with other substances such as casein.
- Water based dyes are regarded as being more lightfast than spirit stains. This belief is shared by Hewits and the Leather Conservation Centre and they both market water based dyes. This is backed up in literature by craftsmen in trades such as cabinet making and woodturning.
- Spirit dyes are fast when wetted with water but can shift if they come into contact with a spirit or oil based substance. Water based dyes will shift when wetted unless treated in some way. Both should be finished with a wax-based coating/polish.
- It is advisable to dye leather after paring but before covering the book.
- Always wear gloves and an apron or old cloths. Wear a mask if using dye powders or when spraying.
- Try to ensure the leather you are going to dye is free from grease such as sweaty fingerprints and has a surface free of traces of paste or glues.
- It is advisable to dampen (not soak) the surface of the leather before applying the dye. This will assist the dye to permeate the skin but even more importantly aid you to get an even finish without streaks. Spraying with an airbrush will give a very even finish but I am wary of using an airbrush with dyes mixed from powders. I feel vulnerable to blockages in the nozzle.
- Apply dye with a well-charged wad of cotton wool with a circular motion. I feel if worked in straight lines any streaks are more noticeable.

- As a general rule you get more striking colours by starting with a very pale leather such as fair calf or fair goat.
- The colours of both water based dyes and spirit dyes can be mixed to achieve a different shade.
- A water based dye will penetrate deeper into the skin than spirit dyes but with both, it makes sense once the surface has dried a little and gone past the very wet stage, to turn the leather over. The idea being that the leather will dry from the reverse side which is now uppermost, pulling the dye further into the skin.
- You might try a dye bath for an even finish especially with a water-based dye. The dye may penetrate further into the leather. However, excess dye powder and sometimes salts may dry on the surface but these can both be buffed off.
- If the leather is soaked, stop there's no point in applying more dye. It won't be taken up....better to wait till dry and then start again if a deeper colour is required
- For restoration work you often have to dye new leather to match the existing board leather. You may invest in a range of skins, choosing one nearest to the required colour and altering it with the application of a suitable dye.
- However, if your use of leather is infrequent then maybe it is more practical and economic to buy one skin of faircalf / fairgoat or a light colour which can be dyed to any of the colours available.

Water Based Dyes

Hewit's Aniline Leather Dyes

These are perhaps the most readily available to the bookbinder, each of the 10 colours coming in a useful, small 50ml pot as well as a larger 500ml bottle. So if you only want one colour you only have a small outlay.

The same dyestuffs are used by Hewits in the tannery but perhaps in a slightly more technical manner. To ensure a good take up of the dye and to create an even finish over the entire skin, they use certain procedures, which we cannot do on a smaller scale.

As a water-based dye they do offer a greater degree of control than the more aggressive spirit based dyes and being water based may perhaps permeate deeper into the skin than a spirit dye. The nature of the leather changes very little after the application of Hewit's dye and remains supple.

The use of Hewit's '**Dye-Fix**' is recommended. This is a fixative that is applied to the stained leather when dry to make the colour permanent.

Hewits do not give a set formula for the mixing the dyes merely stating that the intensity of the colour can be determined by the strength of the solution used.

Tips

- Mixing. To make up the dyes for most of the colours including all of the browns, I would suggest making up the dyes using 1 level teaspoon to 50ml water. Mix the powder to a paste with a little extra cold water, then add the 50ml boiling water.
- However, some of the colours need to be made to a weaker solution. If made too strong, bronzing can occur and, especially with the bright red, it can turn to jelly.

- Try using the mixture hot (but not boiling) for more effective results.
- Too many coats seem to make the colour less lively.
- If bronzing takes place after the dye is applied to the leather, wipe off lightly with cotton wool wetted with milk.
- Most of Hewit's dyes are compatible so you can change the shade by adding a smaller quantity of a different colour.
- Use Dye-Fix. It really works

The Leather Conservation Centre - Sellaset Dyes

The Sellaset range of dyes marketed by the Leather Conservation Centre, are excellent. Unlike Hewit's dyes, you really need to buy the whole Sellaset package which costs about £70, but there are some advantages.

The kit consists of just three primary colours plus brown and black together with Tinofix and the colour mixing charts.

The dyes are already in a liquid form, albeit very concentrated, so there is no mixing up from powder. The charts enable you to decide what proportions of the basic colours you need to mix to arrive at the colour you want. You do need to be very accurate in measuring these out to get an accurate match but almost any colour can be achieved using only three of the range of five dye colours. It is suggested that distilled water is used in diluting the colours but there seems to be no problem with the solutions aggregating or settling out if they are kept for a time.

Their fixative is known as **Tinofix**. I reckon the package will last me about 3 lifetimes!

Spirit Based Dyes

Many binders prefer to use spirit dyes for a number of reasons.

- They are quick
- The colour is intense
- They dry relatively quickly
- They are wet-fast

However, some of these qualities can be viewed as drawbacks, depending on your point of view.

Being immediate and intense can mean that you don't have the degree of control that you do with a water-based dye. The problem of wet-fastness as when using water based dyes is not an issue. Spirit dyes tend to make the leather a little stiffer, less supple and the beautiful smell of leather is lost to some extent.

I use both water-based dyes and spirit dyes and believe it's a case of 'horses for courses'. I tend to use water-based dyes more for restoration work and perhaps spirit dyes for more modern binding.

Fiebings Spirit Leather Dyes (available from numerous online sources)

These come ready mixed in a good range of colours and are available in small quantities. There are a few extra products from Fiebings Dye-prep, De-Glazer and the Dye Solvent that they recommend you use for best results.

However, if you are using a good clean leather you don't need the first two. As a solvent, you can use methylated spirits. It doesn't need to be IMS, just the ordinary pink methylated spirits as the pink colouring is so dilute it has no effect on the outcome.

Tips

- The dyes can be mixed to achieve a different shade.
- The ready mixed spirit dyes are quite strong but can be thinned with IMS, methylated spirits or isopropanol. Even pastel shades can be achieved if diluted correctly.
- Do dampen the leather before dyeing.
- Ensure you have plenty of arm room to allow you to work reasonably fast. Use a large wad of well-charged cotton wool in broad strokes with a circular motion to prevent streaking. Don't dab it on.
- If streaks appear or you miss a bit, don't attempt to touch up. Better to use a more dilute dye and give a second coat which will hide the earlier imperfections and make a richer colour.
- An alternative method of applying is to use an airbrush. Really good for giving an even finish especially for larger areas, it may be advisable to thin the dye further and build up layers of dye slowly. Do not set the spray too fine otherwise much will be lost through evaporation. Make a spray booth from a large cardboard box but try to use in a well-ventilated area.
- Spirit dyes evaporate more quickly than water-based dyes. Remember the tip about turning the leather over to encourage the spirit to evaporate through it pulling the dye further in.
- Methylated spirits is miscible with water so you can try to get the best of both worlds by mixing to aid penetration.
- When dry, buff the surface to remove excess surface dye to give brighter results and finish with some form of protective wax polish.
- It is easy to contaminate a spirit dye and alter its colour, perhaps by using an applicator which had previously been used with a different colour. It is a good plan to decant a small quantity into a small container and use from that to ensure the whole bottle is not inadvertently contaminated
- If you flex and manipulate the leather whilst the spirit dye is drying it will help it remain supple.

John Jameson – is a bookbinder with many years experience. He has owned and run Cotswold Bookbinders in Gloucestershire in excess of 20 years. John specialises in Book Restoration and bespoke presentation books for special occasions. John can be contacted at john@cotswoldbookbinders.co.uk

Product & Company News

This is the story of Mostardini, our 17 tonne oversized and overweight embossing press who really did not want to be left behind at Currie

He can't go through the door, so the roof will need to come off.



We'll need to shift those supports.....

A nip there.....





A tuck there....

...and a hefty crane and loader to pull him out.



.... and he's out



And now the lift

17 tonnes up and over the shed.....



.....and on to the low-loader

E-Tutorials

Four new downloadable tutorials in this ongoing series are now available to purchase and download.

Make a Painted Leather Journal with Mediaeval Sewing

Full instructions for making and painting a pocket-sized leather journal or notebook using 'Langstitch/Kettenstitch' Sewing - £6.90

How to Make Hedi Kyle's Blizzard Book with Hard Cover and Ties

This variation of the 'Blizzard' Binding makes a lovely photo album or memory book. It has a sturdy construction and the pages are removable. The book can be tied with ribbon or tape - £5.40

How to Make a Photo Album with Slipcase

Hedi Kyle's Blizzard Binding is ideal for this little photo album with slipcase. This detailed tutorial has clear instructions, extra information pages and full-size templates, including a Christmas design - £5.40

How to Sew a Mediaeval Book, with Faux Parchment Covers

This is the second tutorial in the Mediaeval Series. It explains in detail how to sew a version of a parchment-covered book made in Estonia in 1539 - £6.90

Italian Marble Paper

There are 9 designs in this beautiful range of stunning Italian hand Marbled, antiqued finished papers. The papers, all of which have traditional European designs, are hand polished with beeswax, reminiscent of late 19th traditional papers. The sheet size is approx 50 x 70cm (long grain). The sheets are produced from 90gsm archivally buffered (acid-free) laid paper.

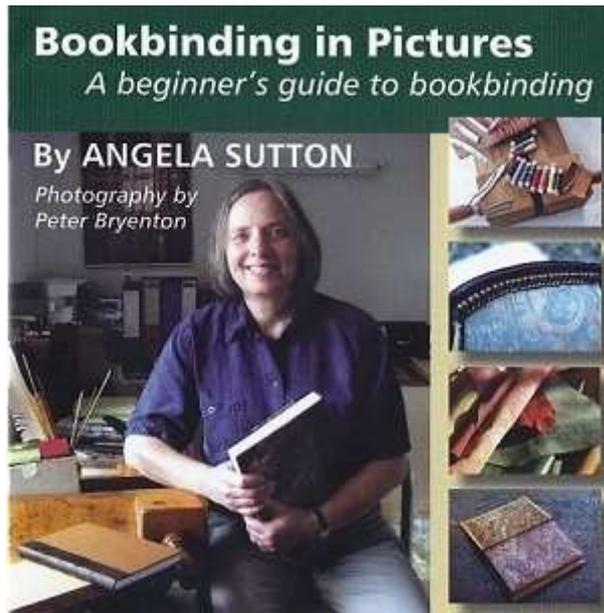
Prices:

Singles - £10.63/sheet
5 to 49 sheets - £10.00/sheet
50 to 99 sheets - £9.69/sheet
100 to 499 sheets - £9.38/sheet
500+ sheets - £9.06/sheet



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

Bookbinding in Pictures



A CD ROM by Angela Sutton, with photography by Peter Bryenton

Published by Pantothén Books

Bookbinding in Pictures is a working guide to the processes used in bookbinding. It is illustrated with over 500 photographs showing step-by-step the methods, equipment and materials used in rebinding and repairing books.

Complete beginners will be able to acquire the basic knowledge needed to use more advanced manuals without having to attend a class. Prospective book artists will see how a book should be constructed if it is to function properly as a basis for their future work.

The work is published on a CD ROM and is designed to be read on screen, with the pages scrolling straight down and with the pictures beside the text. Readers who prefer a paper copy can print out whichever pages are relevant, using a home printer.

Price: £17.00 each

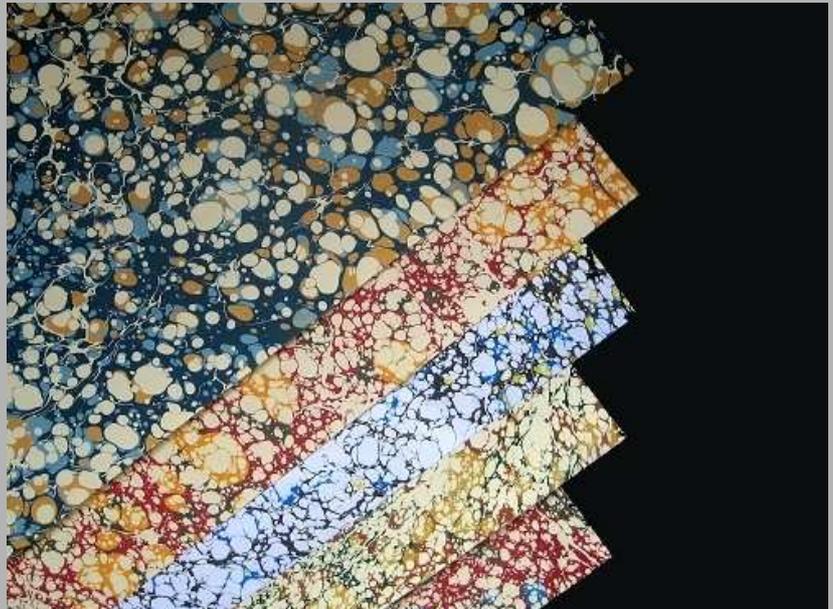
Louise Brockman Marble Papers

In this new, lovely range of marble papers, there are 7 beautiful shell patterns.

The sheet size is 50 x 75cm
(long grain)
Weight - 120gsm.

Prices:

Singles - £7.65/sheet
25 to 49 sheets - £7.20/sheet
50 to 99 sheets - £6.98/sheet
100 to 499 sheets - £6.75/sheet
500+ sheets - £6.53/sheet



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

The Scharf-Fix 2000 Paring Machine

A simple device without complicated mechanisms or motors. It allows the paring of leather to



become a simple routine. Edge-paring and corners are a 'breeze' to undertake and as it is also so precise, preparing onlays and inlays become easy tasks. It can also cope with handling large areas of leather. The machine is provided with 3 roller-cylinders of different widths - 4, 8 and 12mm to make it capable of paring even narrow pieces. The patented mechanism of the Scharf-Fix 2000 automatically makes the knife stay in the chosen position, so there is no need for time consuming readjustments.

Price: £264.00 each

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

10 *Rules for Bookbinders

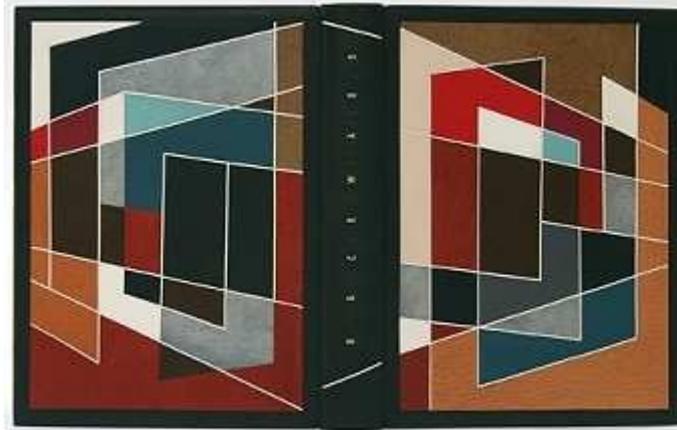
1. If you meet resistance, find out why.
2. It's better to have a good mend than a bad match.
3. If you get angry or stressed, take a break and tidy your work area.
4. Food and drink nourish your body, but keep them away from your workspace.
5. Don't overdo. "A little more" is often too much.
6. Don't panic. When you make a mistake, nobody dies.
7. Charge what you're worth.
8. Find a mentor. Ask questions. Join a mentoring group.
9. Consider the value of your work and don't scrimp on the quality of your materials.
10. Reconnect with the joy.

© Tawn O'Connor

*But alternative suggestions are welcomed

Study Opportunities

Joint Designer Bookbinders and Society of Bookbinders Weekend Workshops



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

Single and Multi-Section Rod Bindings

20th-21st November 2010

Tutor: Peter Jones

Venue: York Minster Library

Leather Onlays and Inlays

22nd-23rd January 2011

Tutor: Derek Hood

Venue: Bath Printmakers, Larkhall, Bath

Knife Sharpening and Leather Paring

19th-20th February 2011

Tutor: John Sewell

Venue: Flora Ginn Bindery, London SW4

Gold Finishing

19-20 March 2011

Tutor: Stuart Brockman

Venue: Allen Street, London W8

All courses cost £125 plus a materials fee. Further information with full details of the workshops, tutors, registration and booking forms are available on the societies' websites:

www.designerbookbinders.org.uk

or

www.societyofbookbinders.com

Bookbinding Workshops in Wiltshire and Berkshire

The Complete Book

Location: Maidenhead

13th - 15th January 2011 and

18th - 20th October 2011

Cost: £265

In this three day workshop participants will be given a theme and then create a book from their interpretation of that topic. All parts of the book will be made and designed within the workshop including any decorated papers along side the text images. A suitable structure for the book must be thought out that compliments the materials and shows the book to its advantage. The first day will be spent preparing cover materials and working on the contents. Day two will be spent completing the text and deciding on the structure. The third day is spent on the binding. The course is suitable only for those with bookbinding skills and knowledge of structures. There is a limit of 4 spaces for this course. There will be free time to work in the evenings.

Coptic Binding

Location: Maidenhead

9th - 11th February 2011

Cost: £275

This is one of the oldest forms of binding and remains one of the most simple and beautiful. It is an elegant structure made with wooden boards attached with unsupported sewing. This longer course allows time to sew the traditional coptic headband. An initial book using paper covered boards will be made to learn the chain stitch before making a book with wood. Participants must be confident to use a hand drill.

Crossed Structure Binding

Location: Marden

12th - 13th April 2011

Cost: £140

Crossed structure bindings are a variation on a theme where the text block is sewn directly onto one cover and then the second cover weaves onto the one that has the text block attached. Various weaving patterns exist and they are used structurally and visually. We will spend two days exploring this wonderful binding, making it from paper decorated within the workshop. The bindings' design and papers' design will combine in wild and unexpected ways. Suitable for those with no experience.

Simplified Binding

Location: Marden

10th - 11th May 2011

Cost: £140

This is a versatile structure where the boards are made and covered separately from the book. A variety of materials can be used, from paper to acetate to metal, giving the binder many design possibilities and the freedom to explore techniques. The spine piece is also made from a choice of materials and the resulting combination gives a clean and elegant appearance. The innovator of the structure, Sün Evrard, says there is nothing simple about the binding, there are many steps that go into its making, it's just less involved than a fine binding. Its beauty is that it looks simple. In this workshop we will use basic materials to learn the techniques and afterwards students will be able to adapt it as they wish. Bookbinding experience required.

Folding Books I

Location: Marden

16th February 2011 and

20th April 2011

2nd November 2011

Cost: £72

Blizzard Book Workshop: the book and its cover are each constructed from a single piece of paper

that is accomplished with an ingenious system of folding. We will make a small format that is ideal for holding business cards or small keepsakes. If time allows we will also make the 'crown book' a larger, modified version of the blizzard book which is useful as an album format. Suitable for those with no bookbinding experience.

Folding Books II

Location: Marden

12th February 2011 and

1st October 2011

Cost: £72

PictureBook: this is a concertina style text block that cleverly folds into pockets. The pockets can be customised to fit photographs, postcards, prints, etc. - the inserted objects become the pages. It's a very special and unique book. Covers are designed and attached separately. Suitable for those with no bookbinding experience.

Travel Journal

Location: Marden

8th June 2011

Cost: £75

This is a book that can easily be used as a diary, journal or sketch book. They are pocket sized, made from leather, have visible sewing and improve with wear and age. No special prior knowledge is needed to make this book - you will surprise yourself at the results.

Paper Engineering I

Location: Marden

23rd - 24th June 2011

Cost: £120

The Enchanted Garden - Make a delightful pop-up house and its twelve walled gardens each with interconnecting doors and labyrinthine pathways. Just one quick flick of the wrist and a flat pile of paper becomes a complex pop-up construction. All this is made possible by adapting the cellular slotted partitions used in commercial packaging to creative purposes and ends. It's quite magical - there are no folds - the whole structure is connected by paper joints and hinges. There is a maximum of 10 for this course.

Paper Engineering II

Location: Marden

25th - 26th June 2011

Cost: £120

Market Day pop-up book - This movable book is inspired by Maison de Poupee, one of the finest and most captivating "toy books" to come from France in the 1900s. We make four connecting pop-up shops - florist, toy shop, candy store and fashion shop using paper joints. The premises, which are free-standing, drop forward on canopies. The beauty of this structure is that all the items in it, from a bouquet of flowers to a tiny bag hanging from the shopkeeper's counter, are all hinged together. There is maximum of 10 for this course.

Photo Album

Location: Marden

13th - 14th July 2011

Cost: £140

Learn how to make an attractive and unique album for your photos. It has a cloth spine with decorated paper on the sides. Students can decide on their own format and number of pages. You'll never need to buy one again. Suitable for those with no experience.

Further information is available from www.bookbindingworkshops.com

City Lit Institute, London

Bookbinding into Book Art

1st - 29th November 2010

Whilst focusing on materials in relation to structure, content and context, we will look at book binding practices as a tool to sharpen artistic output. Suitable for students with basic as well as advanced binding experience.

Leather for Beginners: Simple Leather Binding

10th January - 7th February 2011

Learn about the history of tanning and get an overview of tools and techniques involved in working with leather. The main focus will be on learning how to sharpen your tools and various ways of paring.

Bookbinding for Beginners 2: A Leather-bound Book

10th January - 28th March 2011

Learn how to prepare and cover a book with an attractive quarter leather binding with decorative paper or cloth sides. You will be taught how to make endpapers, to round and back the spine, to lace-on the cover boards and how to pare and cover the spine with leather. Basic materials included.

Book Repair and Conservation: Leather-Bound Books

12th January - 16th March 2011

For students with some experience of bookbinding. Learn paper repair including toning, lining and infilling, and the repair and conservation of tight- and hollow-backed full, half or quarter leather bindings. Basic materials included.

Leather for Beginners: Flat Back Case Bound in Leather and Paper

14th February - 14th March 2011

Explore a binding that elaborately combines leather and paper. Learn about or improve your skills in working with leather and decorate your own papers.

Book Repair and Conservation: advanced

27th April - 22nd June 2011

Ideal if you have some experience of bookbinding or book repair. Learn to construct protective cases for books, pamphlets etc and work on your own projects in paper, cloth or leather. Basic materials included.

Further information from the [City Lit](http://www.citylit.ac.uk) web site at

<http://www.citylit.ac.uk>

Garage Annex School, Easthampton, MA

What does this binding have in common with a lobster? No, that's not a trick question. Really. Daniel Kelm's approach to integrating metal covers with paper text drew inspiration from outside the tradition of book arts-well outside

Metal Binding Meets the Cover Carrier

4th - 5th December 2010

Tuition: \$245 Materials: \$50

If you are interested in adding metal to your book arts vocabulary please join us for Metal Binding Meets the Cover Carrier this December in the Garage Annex School's spacious classroom here in Easthampton, MA.

A beautifully articulated binding is achieved through the complete integration of all its parts.

Many metal bindings with paper text fail for one of two reasons. If a traditional structure is used to carry the metal covers, the weight breaks the binding apart. Conversely, if the metal covers are supported by a rigid spine structure the flexibility of the book is compromised.

Daniel's approach to integrating metal covers with paper text drew inspiration from outside the tradition of book arts. Surprisingly, the structures that inspired him as having the most appropriate characteristics for metal binding are those found in crustaceans and insects-entities with flexibly hinged exoskeletons supporting the soft material within.

During this two-day workshop we'll explore the requirements of combining metal with paper, and you will construct a multi-signature codex binding with metal covers.

This workshop is a variation of Daniel's previously offered Full Metal Binding. The difference this time is the construction of the cover: you will fashion a carrier board to which a 0.040-inch-thick sheet of aluminum is adhered. The paper-wrapped carrier board is designed with a spine wire for attachment to the text block.

The text block construction involves signatures that have a primary sewing similar to a pamphlet-but with the incorporation of an exterior rod with tubing spacers. A secondary sewing, beginning and ending with the covers, binds the individual pamphlet signatures together.

In and of itself, learning the concept and execution of a carrier board is worth participation in this workshop. In addition to metal panels, materials such as leather, cloth, and paper will be evaluated for successful use in the cover carrier board system.



This and the image above are of the model you will make in this workshop

All levels of experience are welcome.

Further details available from garageannexschool.com

CBBAG Workshop Program, Toronto

2010WKSP-31 - Dutch Portfolios

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres.

Duration: 1 day: Sat., 13th Nov. 2010

Hours: 10.00 - 17.00

Course fee: \$95

Materials fee: \$10 payable to the instructor

Prerequisites: BB I, or permission from the instructor

This one day workshop will introduce the "Dutch Portfolio", commonly found in Northern Europe. A simple construction - basically of two boards laced together with tapes that tie - makes it a useful folder for storing loose papers, such as letters or bills. Participants will make one or more samples. A nice way to make gifts and use up decorative papers!

2010WKSP-32 - Protective Enclosures Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 5 days: Mon. - Fri., Nov. 15 - 19, 2010

Hours: 09.00 - 17.00

Course fee: \$400 members/ \$460 non-members*

Materials fee: \$35 payable to the instructor

Prerequisites: none

This workshop will be of particular interest to librarians, collection care specialists and private collectors. It will introduce many methods currently used to protect book materials. Participants will make several models, such as a paper slipcase, a double tray clam shell box, a portfolio and a number of other protective enclosures.

2010WKSP-33 - Remedial Book Repair

Instructor: John Burbidge

Location: CBBAG Bindery

Duration: 2 day: Sat., Sun., Nov 20 & 21, 2010

Hours: 09.00 - 17.00

Course fee: \$160 members/ \$220 non-members*

Materials fee: \$15 payable to the instructor

Prerequisites: none

This two day course, designed with librarians and book collectors in mind, introduces the repair of damaged books to make them usable without destroying their potential to delight as books. Particular attention will be paid to cloth and paperback bindings. Participants are encouraged to bring books from their own collections which illustrate problems, and which may be used for practicing skills.

2010WKSP-34 - Field Book

Instructor: Rose Newlove

Location: CBBAG Bindery

Duration: 4 days (two weekends): Sat. & Sun., Nov. 27 & 28 and Dec. 4 & 5, 2010

Hours: 09.00 - 17.00

Course fee: \$320 members/ \$400 non-members*

Materials fee: \$20 payable to the instructor

Prerequisites: BB III, or permission from the instructor

Come and in four days make a small leather covered, landscape format blank book that replicates a 19th century stationer's structure. Field books accompanied early surveyors and adventurers into the field as a handy note and sketch book. Our book will include the pocket at the back that was used to take specimens back to camp.

2011WKSP-01 - BIG Books: BIG Problems

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 2 days: Sat. & Sun., Jan. 29 & 30, 2011

Hours: 10.00 - 17.00

Course fee: \$170 members/ \$230 non-members*

Materials fee: \$10 payable to the instructor

Prerequisite: BB III and Restoration & Repair, or permission of the instructor.

Big books such as family bibles and dictionaries are often hard used and develop big problems. Due to their size and weight they require special attention. In recent years a number of useful techniques have been introduced. The purpose of this two day workshop is to review these techniques in a step-by-step walk through of the repair/restoration treatment of these books. Participants should bring examples to work on.

2011WKSP-02 - Bookbinding I

Instructor: Rose Newlove

Location: CBBAG Bindery

Duration: 6 Saturdays: Jan. 29, Feb.5, 12, 19, 26, Mar. 5, 2011

Hours: 09.00 - 17.00

Course fee: \$510 members/ \$570 non-members*

Materials fee: \$30 payable to the instructor

Prerequisites: none

This six day course introduces the variety of tools, materials, sewings and constructions fundamental to hand bookbinding. The course will start with the making of a simple pamphlet and proceed to the binding of two hard cover books. This class prepares participants to explore bookbinding on their own or continue with more advanced studies.

2011 WKSP-03 - Japanese Binding

Instructor: Don Taylor

Location: CBBAG Bindery

Duration: 1 day: Sunday, Feb 6, 2011

Hours: 10.00 - 17.00

Course fee: \$95

Materials fee: \$25

Prerequisite: none

Japanese bookbinding developed alongside the perfection of Japanese handmade paper as a practical and artistic craft. These bindings tackled the same tasks as our most familiar Western forms but in ways that reflected the properties of the papers. Three purpose-built bindings will be covered in this one day workshop: the pouch binding with its distinctive exterior sewing pattern, the butterfly book, and the multi-section binding. Time permitting, a "chitsu" or wraparound case with bone clasps will be demonstrated.

2011WKSP-04 - Advanced Letterpress Printing

Instructor: Brian Maloney

Location: Massey College Print Shop, 4 Devonshire Place

Duration: 6 Saturdays: Feb/ 12, 19, 26, Mar. 5, 12, 19, 2011

Hours: 10.00 - 17.00

Course fee: \$ 525 members/ \$585 non-members*

Materials fee: \$25 payable to the instructor

Prerequisites: Introduction to Letterpress Printing

Limit: 6 participants

This six day workshop will create a small edition for the class with more advanced principles of typography, perfecting sheets, 2 or 3 colours and composition. Using Massey College's collection of 19th century Iron Hand Presses, each student will print a few signatures and bind them with the others into a small limited edition.

2011WKSP-05 - Decorative Paste Papers

Instructor: Don Taylor

Location: CBBAG Bindery

Duration: 1 Sunday: Feb. 13, 2011

Hours: 10.00 - 17.00

Course fee: \$95

Materials fee: \$20 payable to the instructor

Prerequisite: none

In this one day, Don Taylor will demonstrate his decorative paste paper techniques. Participants will have an opportunity to experiment with them and produce their own papers.

2011WKSP-06 - Scroll Case

Instructor: Don Taylor

Location: CBBAG Bindery

Duration: 2 Sundays: Feb. 20 & 27, 2011

Hours: 10.00 - 17.00

Course fee: \$170 members/ \$230 non-members*

Materials fee: \$20 payable to the instructor

Prerequisite: none

Scroll cases are the ideal housing for scrolls in particular but they can provide protection for your precious long pointy things and other more tubular items. This method builds up the case around a form and creates an air-tight leather trimmed join between the lid and the body of the case. Time permitting, there will be consideration of using this same technique with non-tubular forms to create cases for rectangular objects such as books and for objects like cigarette cases and snuff boxes.

2011WKSP-07 - Bookbinding II

Instructor: Don Taylor

Location: CBBAG Bindery

Duration: 6 Sundays: Mar. 6, 13, 20, 27, Apr. 3, 10, 2011

Hours: 09.00 - 17.00

Course fee: \$510 members/ \$570 non-members*

Materials fee: \$30 payable to the instructor

Prerequisites: Bookbinding I or permission of instructor

This six-day course introduces intermediate techniques, such as rounding and backing and sewn end bands, necessary for traditional binding structures. Participants will sew two models, completing one as a German case binding and the other as either a Bradel or split board binding.

2011WKSP-08 - CBBAG 'Newsletter' Models

Instructor: Rose Newlove

Location: CBBAG Bindery

Duration: 1 day: Sat. Mar. 12, 2011

Hours: 10.00 - 17.00

Course fee: \$95

Materials fee: \$20 payable to the instructor

Prerequisite: BB I, or permission of instructor

Over CBBAG's 27 years, members have described and diagrammed structures they have made in various workshops for the benefit of all members. This one day workshop is an opportunity to make some of the simple non adhesive bindings that have been presented in the Newsletter. We will make 4 of these books and explore making up boards, toning sewing thread, and using Tyvek.

2011WKSP-09 - Relief Printmaking by Hand

Instructor: Victoria Cowan

Location: Victoria's studio, downtown Toronto

Duration: 2 days: Sat. & Sun. March 12 & 13, 2011

Hours: 10 a.m. - 4 p.m.

Course fee: \$170 members/ \$230 non-members*

Materials fee: \$25 payable to the instructor

Prerequisite: none

Maximum 7 students

Note: Participants will receive directions and basic 'kit' requirements

This two day workshop will explore the many ways to create a relief print. The skills and methods that are introduced can be developed on your own without expensive or toxic equipment or materials. Beginning with a brief overview of printmaking and samples of the kind of prints we shall be creating, participants will start with cutting a simple plate by hand, inking and transferring the image to the paper. Whether you stop there or explore several ways to make an extended work, the choice is up to you.

2011KSP-10 - Bookbinding I Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 6 days, Mon.-Sat.: Mar.14 - 19, 2011

Hours: 09.00 - 17.00

Course fee: \$510 members/ \$570 non-members*

Materials fee: \$30 payable to the instructor

Prerequisite: none

This six day course introduces the variety of tools, materials, sewings, and constructions fundamental to hand bookbinding. The course will start with the making of a simple pamphlet and proceed to the binding of two hard cover books. This class prepares participants to explore bookbinding on their own or continue with more advanced studies.

2011WKSP-11 - Long Stitch/Link Stitch

Instructor: Rose Newlove

Location: CBBAG Bindery

Duration: 2 Saturdays: Mar. 26, Apr. 2, 2011

Hours: 10.00 - 17.00

Course fee: \$170 members/ \$230 non-members*

Materials fee: \$20 payable to the instructor

Prerequisite: BB I, or permission of the instructor

Based on early German and Italian traditions for binding archival materials this two day workshop introduces long and link stitch sewing. Participants will make several models using single and multiple sections attached to paper covers with through the spine sewings and tackets. The books will incorporate leather and horn spine plates as well as cord ties and leather closures.

2011WKSP-12 - Preservation Enclosures

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 2 days: Sat. & Sun., Apr. 9 & 10, 2011

Hours: 10.00 - 17.00

Course fee: \$170 members/ \$230 non-members*

Materials fee: \$20 payable to the Instructor

Prerequisites: BB I, or permission of the instructor

This two day workshop will give participants an opportunity to examine Hedi Kyle's legendary 1983 Preservation Enclosures Kit, and to make as many models from it as time allows. Supplies will be provided.

Further details from www.cbbag.ca

'Full Tilt' Single Session Bookbinding Classes in New York

About Full Tilt Classes - Bookbinding is a matter of technique, of skill, of practice and of a few simple hand tools. Full Tilt classes address all of these by focusing on one particular structure, incrementally. The needs of the present-day bookbinder are considered in conjunction with the historical aspects of hand binding. The classes are accessible to all levels of experience. Beginners will find expert fundamental instruction; more experienced students will practice, refine and expand their repertoires.

Full Tilt classes are full tilt! Each 3 hour session covers the same material as is typical in a 1 or 2 day workshop. The lectures and demonstrations are compressed and studio work time is minimal. It is likely that students will need extra time on their own to complete their class work. Full Tilt encourages this homework. It is an important part of the learning process. Homework can be completed without special equipment or tools.

Classrooms are green, climate controlled and ADA compliant. Professional grade materials are supplied.

Accordion

Saturday 13th November - 13.00 - 16.00

Material Fee \$50 and \$10

Tool list provided upon registration.

The accordion is one of the earliest book structures and one of the most versatile. It can be viewed page by page or in its entirety. It works well in any size and with almost any paper. It can expand to accommodate inclusions such as photos. As the accordion is hinged rather than sewn, it avoids visible threads in the centre fold of a 2 page spread. We will make several versions of this book.

Quarter Leather Book

Sunday 21st November - 13.00 - 16.00

Material Fee \$50 and \$25

Tool list provided upon registration.

This class focuses on the principles of working with leather in constructing a case and in casing-in. We will work with a double fan-glued book block. However, the same principles apply to a sewn book block.

More information and registration - bookbindingclasses.blogspot.com

Learn to bind in Surrey

For those wishing to learn bookbinding, The Otter Bindery offers classes, for all levels from beginners upwards. For further details please check the website www.otterbookbinding.com or telephone 01932 845976.

Subjects covered include paper repair, book restoration, gold finishing, box making and fine binding, contemporary styles, traditional styles and wooden bookbinding.

Otter Bindery workshops are available to tutor groups, schools, art centres, businesses and institutions.

Bookbinding and Restoration Workshops, Wellingborough, Northamptonshire

On Saturdays, throughout the year. Enquiries to 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 Society of Bookbinders - London & South Region Autumn Programme

13th November 2010 - Arthur Green - Board Attachment

Arthur first studied bookbinding at Manchester Metropolitan University where he received a BA (hons) in Graphic Design. Following five years working in various London binderies he went to Camberwell College of Art, gaining a Post Graduate Diploma in Conservation. Arthur then undertook internships at the Leather Conservation Centre and the British Library. He is currently working full time as a conservator at the Oxford Conservation Consortium.

The workshop will be split into two halves. In the morning Arthur will give an overview of the problems faced by both book conservators and bookbinders when repairing loose and detached book boards. The morning's presentation will aim to give an overview of the main tried and tested techniques that are used to re-attach boards. The focus of the presentation will be on explaining the strengths and limitations of each approach and when they are appropriate, rather than a step by step guide.

The afternoon session will consist of two short practical demonstrations of board re-attachment techniques. The first will be 'joint tacketing' given by Arthur, the second will be a demonstration of 'board slotting'. This will be given by Victoria Stevens - fellow Conservator at the Oxford Conservation Consortium.

Due to the space of the venue numbers for this workshop will be limited to 16 and will be allocated on a first come first served basis - places will be reserved once payment is received!

The workshop will be held at the Oxford Conservation Consortium, Grove Cottage, St Cross Street, Oxford, OX13TX. The studio can be found behind Magdalen College, on the corner where Longwall Street meets St Cross Road.

All workshops start at 10.30am (unless otherwise indicated) and finish at 3.00pm, with a break for lunch. If you would like to attend any of the workshops or visits then please indicate which ones on the slip below. The fee for each event is £6.00 for Society of Bookbinders members and £12.00 for non-members.

Workshops with limited numbers are usually oversubscribed so please book early to avoid disappointment. If you have booked and find you can't attend please do give us notice, no matter how late this may be - we can always re-allocate your place to someone else.

Booking forms are available from:

Ray Newberry, SoB Regional Treasurer
Silverwood, 8 Wildwood Close, Woking, Surrey, GU22 8PL
ray.newberry@ntlworld.com

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

London College of Printing, London, UK

BA Hons Book Arts and Design- 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 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)

Prospective applicants are encouraged to visit the college. For full curriculum details and further information, please contact Mike Brunwin at: d.plessner@lcc.arts.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

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.

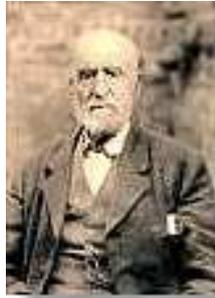
Workshops are taught in the studios of Cat Tail Run Hand Bookbinding near Winchester, Virginia. Cat Tail Run Hand Bookbinding is a fully operational hand bookbinding and book restoration facility established in 1991 by Jill Deiss. Instructors for THE SCHOOL FOR BOOKBINDING ARTS include Jill Deiss, Dee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

Further information from:
540-662-2683
www.CatTailRun.com
email: info@cattailrun.com

The Enemies of Books

Part 5 – Ignorance & Bigotry

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

IGNORANCE, though not in the same category as fire and water, is a great destroyer of books. At the Reformation so strong was the antagonism of the people generally to anything like the old idolatry of the Romish Church, that they destroyed by thousands books, secular as well as sacred, if they contained but illuminated letters. Unable to read, they saw no difference between romance and a psalter, between King Arthur and King David; and so the paper books with all their artistic ornaments went to the bakers to heat their ovens, and the parchment manuscripts, however beautifully illuminated, to the binders and boot makers.

There is another kind of ignorance which has often worked destruction, as shown by the following anecdote, which is extracted from a letter written in 1862 by M. Philarete Chasles to Mr. B. Beedham, of Kimbolton:--

"Ten years ago, when turning out an old closet in the Mazarin Library, of which I am librarian, I discovered at the bottom, under a lot of old rags and rubbish, a large volume. It had no cover nor title-page, and had been used to light the fires of the librarians. This shows how great was the negligence towards our literary treasure before the Revolution; for the pariah volume, which, 60 years before, had been placed in the Invalides, and which had certainly formed part of the original Mazarin collections, turned out to be a fine and genuine Caxton."

I saw this identical volume in the Mazarin Library in April, 1880. It is a noble copy of the First Edition of the "Golden Legend," 1483, but of course very imperfect.

Among the millions of events in this world which cross and re-cross one another, remarkable coincidences must often occur; and a case exactly similar to that at the Mazarin Library, happened about the same time in London, at the French Protestant Church, St. Martin's-le-Grand. Many years ago I discovered there, in a dirty pigeon hole close to the grate in the vestry, a fearfully mutilated copy of Caxton's edition of the Canterbury Tales, with woodcuts. Like the book at Paris, it had long been used, leaf by leaf, in utter ignorance of its value, to light the vestry fire. Originally worth at least L800, it was then worth half, and, of course, I energetically drew the attention of the minister in charge to it, as well as to another grand Folio by Rood and Hunte, 1480. Some years elapsed, and then the Ecclesiastical Commissioners took the foundation in hand, but when at last Trustees were appointed, and the valuable library was re-arranged and catalogued, this "Caxton," together with the fine copy of "Latterbury" from the first Oxford Press, had disappeared entirely.

Whatever ignorance may have been displayed in the mutilation, quite another word should be applied to the disappearance.

The following anecdote is so apropos, that although it has lately appeared in No. 1 of The Antiquary, I cannot resist the temptation of re-printing it, as a warning to inheritors of old libraries. The account was copied by me years ago from a letter written in 1847, by the Rev. C. F. Newmarsh, Rector of Pelham, to the Rev. S. R. Maitland, Librarian to the Archbishop of Canterbury, and is as follows:--

"In June, 1844, a pedlar called at a cottage in Blyton and asked an old widow, named Naylor, whether she had any rags to sell. She answered, No! but offered him some old paper, and took from a shelf the 'Boke of St. Albans' and others, weighing 9 lbs., for which she received 9_d_. The pedlar carried them through Gainsborough tied up in string, past a chemist's shop, who, being used to buy old paper to wrap his drugs in, called the man in, and, struck by the appearance of the 'Boke,' gave him 3_s_. for the lot. Not being able to read the Colophon, he took it to an equally ignorant stationer, and offered it to him for a guinea, at which price he declined it, but proposed that it should be exposed in his window as a means of eliciting some information about it. It was accordingly placed there with this label, 'Very old curious work.' A collector of books went in and offered half-a-crown for it, which excited the suspicion of the vendor. Soon after Mr. Bird, Vicar of Gainsborough, went in and asked the price, wishing to possess a very early specimen of printing, but not knowing the value of the book. While he was examining it, Stark, a very intelligent bookseller, came in, to whom Mr. Bird at once ceded the right of pre-emption. Stark betrayed such visible anxiety that the vendor, Smith, declined setting a price. Soon after Sir C. Anderson, of Lea (author of *Ancient Models*), came in and took away the book to collate, but brought it back in the morning having found it imperfect in the middle, and offered L5 for it. Sir Charles had no book of reference to guide him to its value. But in the meantime, Stark had employed a friend to obtain for him the refusal of it, and had undertaken to give for it a little more than any sum Sir Charles might offer. On finding that at least L5 could be got for it, Smith went to the chemist and gave him two guineas, and then sold it to Stark's agent for seven guineas. Stark took it to London, and sold it at once to the Rt. Hon. Thos. Grenville for seventy pounds or guineas.

"I have now shortly to state how it came that a book without covers of such extreme age was preserved. About fifty years since, the library of Thonock Hall, in the parish of Gainsborough, the seat of the Hickman family, underwent great repairs, the books being sorted over by a most ignorant person, whose selection seems to have been determined by the coat. All books without covers were thrown into a great heap, and condemned to all the purposes which Leland laments in the sack of the conventual libraries by the visitors. But they found favour in the eyes of a literate gardener, who begged leave to take what he liked home. He selected a large quantity of Sermons preached before the House of Commons, local pamphlets, tracts from 1680 to 1710, opera books, etc. He made a list of them, which I found afterwards in the cottage. In the list, No. 43 was 'Cotarmouris,' or the Boke of St. Albans. The old fellow was something of a herald, and drew in his books what he held to be his coat. After his death, all that could be stuffed into a large chest were put away in a garret; but a few favourites, and the 'Boke' among them remained on the kitchen shelves for years, till his son's widow grew so 'stalled' of dusting them that she determined to sell them. Had she been in poverty, I should have urged the buyer, Stark, the duty of giving her a small sum out of his great gains."

Such chances as this do not fall to a man's lot twice; but Edmond Werdet relates a story very similar indeed, and where also the "plums" fell into the lap of a London dealer.

In 1775, the Recollet Monks of Antwerp, wishing to make a reform, examined their library, and determined to get rid of about 1,500 volumes--some manuscript and some printed, but all of which they considered as old rubbish of no value.

At first they were thrown into the gardener's rooms; but, after some months, they decided in their wisdom to give the whole refuse to the gardener as a recognition of his long services.

This man, wiser in his generation than these simple fathers, took the lot to M. Vanderberg, an amateur and man of education. M. Vanderberg took a cursory view, and then offered to buy them by weight at sixpence per pound. The bargain was at once concluded, and M. Vanderberg had the books.

Shortly after, Mr. Stark, a well-known London bookseller, being in Antwerp, called on M. Vanderberg, and was shown the books. He at once offered 14,000 francs for them, which was accepted. Imagine the surprise and chagrin of the poor monks when they heard of it! They knew they had no remedy, and so dumbfounded were they by their own ignorance, that they humbly requested M. Vanderberg to relieve their minds by returning some portion of his large gains. He gave them 1,200 francs.

The great Shakespearian and other discoveries, which were found in a garret at Lamport Hall in 1867 by Mr. Edmonds, are too well-known and too recent to need description. In this case mere chance seems to have led to the preservation of works, the very existence of which set the ears of all lovers of Shakespeare a-tingling.

In the summer of 1877, a gentleman with whom I was well acquainted took lodgings in Preston Street, Brighton. The morning after his arrival, he found in the w. c. some leaves of an old black-letter book. He asked permission to retain them, and enquired if there were any more where they came from. Two or three other fragments were found, and the landlady stated that her father, who was fond of antiquities, had at one time a chest full of old black-letter books; that, upon his death, they were preserved till she was tired of seeing them, and then, supposing them of no value, she had used them for waste; that for two years and a-half they had served for various household purposes, but she had just come to the end of them. The fragments preserved, and now in my possession, are a goodly portion of one of the most rare books from the press of Wynkyn de Worde, Caxton's successor. The title is a curious woodcut with the words "Gesta Romanorum" engraved in an odd-shaped black letter. It has also numerous rude wood-cuts throughout. It was from this very work that Shakespeare in all probability derived the story of the three caskets which in "The Merchant of Venice" forms so integral a portion of the plot. Only think of that cloaca being supplied daily with such dainty bibliographical treasures!

In the Lansdowne Collection at the British Museum is a volume containing three manuscript dramas of Queen Elizabeth's time, and on a fly-leaf is a list of fifty-eight plays, with this note at the foot, in the handwriting of the well-known antiquary, Warburton:

"After I had been many years collecting these Manuscript Playes, through my own carelessness and the ignorance of my servant, they was unluckely burned or put under pye bottoms."

Some of these "Playes" are preserved in print, but others are quite unknown and perished for ever when used as "pye-bottoms."

Mr. W. B. Rye, late Keeper of the Printed Books at our great National Library, thus writes:--

"On the subject of ignorance you should some day, when at the British Museum, look at Lydgate's translation of Boccaccio's 'Fall of Princes,' printed by Pynson in 1494. It is 'liber rarissimus.' This copy when perfect had been very fine and quite uncut. On one fine summer afternoon in 1874 it was brought to me by a tradesman living at Lamberhurst. Many of the leaves had been cut into squares, and the whole had been rescued from a tobacconist's shop, where the pieces were being used to wrap up tobacco and snuff. The owner wanted to buy a new silk gown for his wife, and was delighted with three guineas for this purpose. You will notice how cleverly the British Museum binder has joined the leaves, making it, although still imperfect, a fine book."

Referring to the carelessness exhibited by some custodians of Parish Registers, Mr. Noble, who has had great experience in such matters, writes:--

"A few months ago I wanted a search made of the time of Charles I in one of the most interesting registers in a large town (which shall be nameless) in England. I wrote to the custodian of it, and asked him kindly to do the search for me, and if he was unable to read the names to get some one who understood the writing of that date to decipher the entries for me. I did not have a reply for a fortnight, but one morning the postman brought me a very large unregistered book-packet, which I found to be the original Parish Registers! He, however, addressed a note with it stating that he thought it best to send me the document itself to look at, and begged me to be good enough to return the Register to him as soon as done with. He evidently wished to serve me--his ignorance of responsibility without doubt proving his kindly disposition, and on that account alone I forbear to name him; but I can assure you I was heartily glad to have a letter from him in due time announcing that the precious documents were once more locked up in the parish chest. Certainly, I think such as he to be 'Enemies of books.' Don't you?"

Bigotry has also many sins to answer for. The late M. Muller, of Amsterdam, a bookseller of European fame, wrote to me as follows a few weeks before his death:--

"Of course, we also, in Holland, have many Enemies of books, and if I were happy enough to have your spirit and style I would try and write a companion volume to yours. Now I think the best thing I can do is to give you somewhat of my experience. You say that the discovery of printing has made the destruction of anybody's books difficult. At this I am bound to say that the Inquisition did succeed most successfully, by burning heretical books, in destroying numerous volumes invaluable for their wholesome contents. Indeed, I beg to state to you the amazing fact that here in Holland exists an Ultramontane Society called 'Old Paper,' which is under the sanction of the six Catholic Bishops of the Netherlands, and is spread over the whole kingdom. The openly-avowed object of this Society is to buy up and to destroy as waste paper all the Protestant and Liberal Catholic newspapers, pamphlets and books, the price of which is offered to the Pope as 'Deniers de St. Pierre.' Of course, this Society is very little known among Protestants, and many have denied even its existence; but I have been fortunate enough to obtain a printed circular issued by one of the Bishops containing statistics of the astounding mass of paper thus collected, producing in one district alone the sum of L1,200 in three months. I need not tell you that this work is strongly promoted by the Catholic clergy. You can have no idea of the difficulty we now have in procuring certain books published but 30, 40, or 50 years ago of an ephemeral character. Historical and theological books are very rare; novels and poetry of that period are absolutely not to be found; medical and law books are more common. I am bound to say that in no country have more books been printed and more destroyed than in Holland. W. MULLER."

The policy of buying up all objectionable literature seems to me, I confess, very short-sighted, and in most cases would lead to a greatly increased reprint; it certainly would in these latitudes.

From the Church of Rome to the Church of England is no great leap, and Mr. Smith, the Brighton bookseller, gives evidence thus:--

"It may be worth your while to note that the clergy of the last two centuries ought to be included in your list (of Biblioclasts). I have had painful experience of the fact in the following manner. Numbers of volumes in their libraries have had a few leaves removed, and in many others whole sections torn out. I suppose it served their purpose thus to use the wisdom of greater men and that they thus economised their own time by tearing out portions to suit their purpose. The hardship to the trade is this: their books are purchased in good faith as perfect, and when resold the buyer is quick to claim damage if found defective, while the seller has no redress."

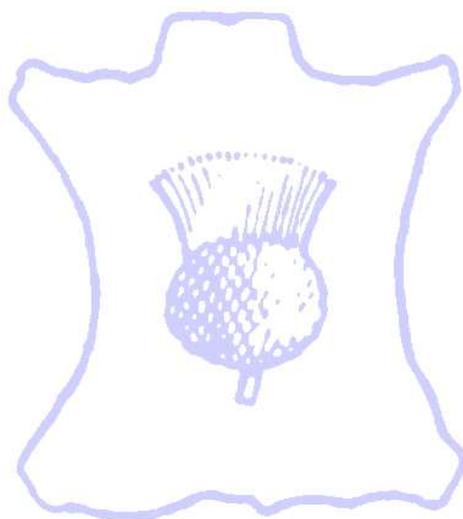
Among the careless destroyers of books still at work should be classed Government officials. Cart-loads of interesting documents, bound and unbound, have been sold at various times as waste-paper,[1] when modern red-tape thought them but rubbish. Some of them have been rescued and resold at high prices, but some have been lost for ever.

[1] Nell Gwyn's private Housekeeping Book was among them, containing most curious particulars of what was necessary in the time of Charles I for a princely household. Fortunately it was among the rescued, and is now in a private library.

In 1854 a very interesting series of blue books was commenced by the authorities of the Patent Office, of course paid for out of the national purse. Beginning with the year 1617 the particulars of every important patent were printed from the original specifications and fac-simile drawings made, where necessary, for the elucidation of the text. A very moderate price was charged for each, only indeed the prime cost of production. The general public, of course, cared little for such literature, but those interested in the origin and progress of any particular art, cared much, and many sets of Patents were purchased by those engaged in research. But the great bulk of the stock was, to some extent, inconvenient, and so when a removal to other offices, in 1879, became necessary, the question arose as to what could be done with them. These blue-books, which had cost the nation many thousands of pounds, were positively sold to the paper mills as wastepaper, and nearly 100 tons weight were carted away at about L3 per ton. It is difficult to believe, although positively true, that so great an act of vandalism could have been perpetrated, even in a Government office. It is true that no demand existed for some of them, but it is equally true that in numerous cases, especially in the early specifications of the steam engine and printing machine, the want of them has caused great disappointment. To add a climax to the story, many of the "pulped" specifications have had to be reprinted more than once since their destruction.

With grateful thanks to Mark Corder and John Gardner

*William Blades - [printer](#) and [bibliographer](#) was born in [Clapham, London](#) on the 5th 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

6th - 7th November 2010

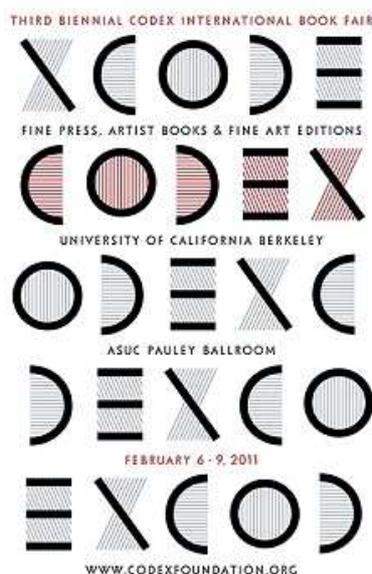
***Bookbinders Fair, Pieterskerk, Leiden, Holland**

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

6th - 9th February 2011

***3rd Biennial Codex International Symposium and Bookfair, Berkeley, California**



The excitement is building as preparations continue for the Third Biennial CODEX International Book Fair and Symposium on 6th - 9th February, 2011. It is estimated that over 3000 people will attend the four day event, with 150 presses, artists, and suppliers from all over the world exhibiting and selling at the book fair, and 250 artists, collectors, and curators participating in the 'Borders and Collaborations' symposium focusing on global collaboration to strengthen and enhance the future of the book arts.

With the success of the past two events, Codex has garnered the recognition of being the premier world's fair of fine press editions and artist's books.

Keynote Speakers:

- Paul van Capelleveen. Curator Modern Collections, Museum Meermanno, The Hague. The Contemporary Dutch Private Press.
- Richard Ovenden, FRSA, FSA. Keeper of Special Collections and Associate Director, Bodleian Library, Oxford. Book Arts in the 21st Century Research Library.
- Juan Nicanor Pascoe. Printer. Fine Printing in Mexico : Taller Martin Pescador, Michoacán
- Martha Hellion. Artist & Independent Curator. Perspectives : The Artist Book in Latin and South America.

For further information and booking, please go to: www.codexfoundation.org

J. Hewit & Sons will have a stand at the event(s) marked '*'.

The Society of Bookbinders - London & South Region Autumn Programme

4th December 2010 - Michelle Brown - A Talk by Michelle Followed by the Christmas Party

Michelle Brown is Professor of Medieval Manuscript Studies at the School of Advanced Study, University of London and is Tutor to the History of the Book MA. She was for many years the Curator of Medieval and Illuminated Manuscripts at the British Library, where she remains as a part-time project officer. She was, until recently, a Lay Canon and member of Chapter at St Paul's Cathedral. She has curated several major exhibitions, including *Painted Labyrinth: the World of the Lindisfarne Gospels* (British Library, 2003) and *In the Beginning: Bibles before the Year 1000* (Smithsonian Inst., Washington DC, 2006-7).

Michelle has lectured, published and broadcast widely on medieval manuscripts, history and Christian culture, catering for a wide range of audiences. She has delivered the Jarrow Lecture, the Sandars Lectures in Bibliography and the Toller Lecture in Anglo-Saxon Studies. Her books include *The Book of Cerne: Prayer, Patronage and Power in Ninth-Century England*, *The Lindisfarne Gospels: Society, Spirituality and the Scribe*, *The Luttrell Psalter*, *The Holkham Bible Picture Book*, *Manuscripts from the Anglo-Saxon Age*, *A Guide to Western Historical Scripts*, *Understanding Illuminated Manuscripts* and *The Lion Companion to Christian Art*.

From her writings and lectures on the different aspects of Anglo-Saxon and medieval gospel texts, Michelle will be providing us with an insight into the role books played in our social history.

The day will start with the Bring & Buy, then after coffee we will hear Michelle Brown talk. Following the talk we will take a late buffet lunch with Christmas drinks. Numbers are not limited for this Christmas talk so all are welcome. If you are a new member or have not been to one of our meetings before then this would be a good opportunity to meet the regions diverse membership.

The workshop will be held at the Congregational Chapel, Kelly Street, Kentish Town, NW1. The entrance to the venue is between 34 and 36 Kelly St and there is limited car parking at the rear of the building on Kentish Town Road, near the corner with Prince of Wales Road. Tea and coffee are available throughout the day.

4th December 2010 - Bring & Buy Sale

The Region's annual fundraising Bring & Buy will take place first thing on the December meeting at Kelly Street. Ros Long invites everyone attending to donate something, however small, and to buy. If you won't be there, do arrange to send a contribution via a friend. If you will be seeking a buyer for a more substantial item, please consider giving 25% of the sale price achieved to SoB. Early notice of likely contributions will help Ros ensure a wide range of goods offering something of interest to all.

The fee for this event is £6.00 for Society of Bookbinders members and £12.00 for non-members.

Booking forms are available from:

Ray Newberry, SoB Regional Treasurer
Silverwood, 8 Wildwood Close, Woking, Surrey, GU22 8PL
ray.newberry@ntlworld.com

Designer Bookbinders Lectures

At The Art Workers Guild, 6 Queens Square, London WC1

Tuesday 30th November 2010, 18.30

Bruce Howard - Oak Tree Fine Press, Bound to do Good: How a passion for books has been used to unite authors and artists around the world to help children made vulnerable by HIV/AIDS.

Saturday 8th January 2011

10.30 - Susan Allix - Balancing Acts: One Artist's Books, and how words, images and bindings influence each other in the making of a complete book.

12.00 - Stephen Conway - 25 and still Counting: A short review of w25 years of running a provincial bindery.

14.00 - Tom Perkins - Contemporary Letter Carving in Stone: A personal view.

15.30 - Rosemary Temperley - Paper-Engineered Books: An explanation of paper engineering and how it has been used in the field of book publication.

Tuesday 1st February 2011, 18.30

Mel Jefferson - The Middleton Lecture: Conservation and Preservation in the Parker Library at Cambridge University: Past present and future.

Tuesday 1st March 2011, 18.30

Jen Lindsay - Equivalentents - Approaches to Making: How can we create our best work? By looking at the work of various artists and makers the talk suggests ways in which we can develop the conditions for creative thinking and making.

Admission - DB Members - £5, Non-members - £7, Students - £2.50 per lecture

Saturday Lectures - DB Members - £18, Non-members - £26, Students - £9 per lecture

Further details are available from lectures@designerbookbinders.org.uk

