

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.31 – Spring 2011

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The Binding of the Highgrove Florilegium

By Stuart Brockman



'The Highgrove Florilegium will not only provide an historical record of the plants in my garden, but will also be enjoyed by many of those who have an abiding love for plants and gardens'

*HRH The Prince of Wales
Taken from the Preface of The Highgrove Florilegium*

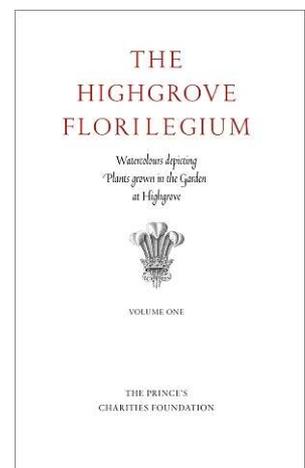
The Highgrove Florilegium, published 2008

For seven years prior to 2008, leading botanical artists from around the world were invited to paint examples of the plants and trees growing under the stewardship of HRH The Prince of Wales in his 15 acre garden at Highgrove in Gloucestershire. The selection process for artists had been vigorous with only around 30 per cent of those submitting work being represented in the final volumes. Addison Publications Ltd was asked by The Prince to make a limited edition publication of these 120 watercolours by the 70 chosen artists and The Highgrove Florilegium is the result. The two volume edition is limited to 175 sets. His Royal Highness, who wrote the Preface and holds set 1 of 175, has signed each numbered set. All royalties from The Highgrove Florilegium are donated to The Prince's Charities Foundation.

Contributors to the binding of The Highgrove Florilegium

The production of the bindings is a team effort;

Iain Bain was responsible for the overall book design and typography using "Fairbank" and "Bembo Book" types.





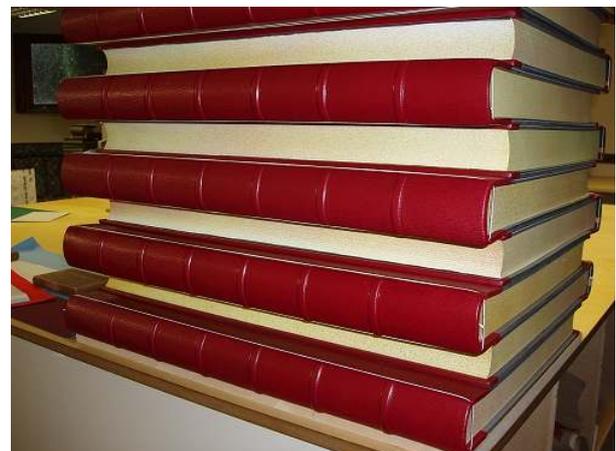
Richard Shirley-Smith's original sketches of motifs from the garden at Highgrove decorate the text and the endpapers. The decorative motifs include plants in the garden, the Princes' tree house, the dovecote and a flock of Indian Runner Ducks. Richard also designed the finishing tools used on the spines.

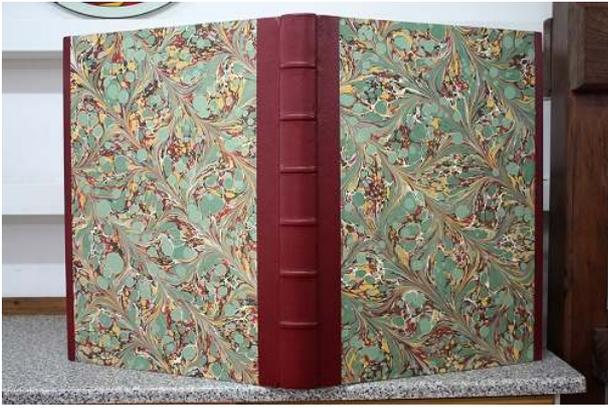
John Parfitt printed both the text and the image pages at the Westerham Press in Kent using Stochastic Lithography, which facilitates the creation of outstanding quality prints from original watercolours.



Victoria Hall marbles the specially commissioned paper for the bindings.

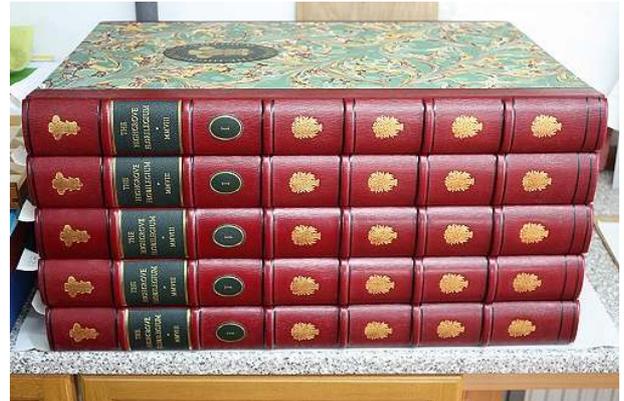
J Hewit and Sons provided the leather specially dyed red Straight Grain Goat for the spines and fore-edge strips and dark green Chieftain goatskin for the leather labels.



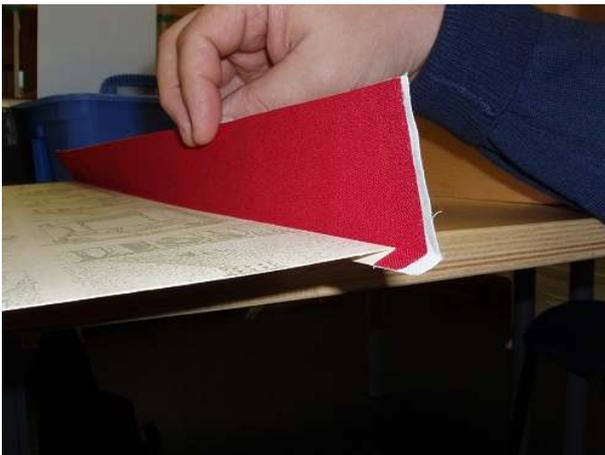


Stephen and Fiona Conway and staff at their bindery in Halifax, West Yorkshire carry out the forwarding of the Highgrove Florilegium.

James and Stuart Brockman undertake the Finishing of the 350 volumes.



Forwarding



With a volume of the scale and weight of the Highgrove Florilegium the structure must be sufficiently strong. Each volume measures 665mm from head to tail, 495mm from spine to fore-edge and 65mm thick and consists of around 60 plates printed on archival quality acid free 100% cotton 245gsm American Cotton paper made by Monadnock Paper Mills in Bennington New Hampshire. Each volume also contains around 70 text leaves printed on 175gsm "Somerset Bookwove" paper made at the St. Cuthbert's Mill in Wells Somerset.

Endpaper make-up

The volumes have endpapers of acid free Hannemuhle paper printed with images depicting views from the Highgrove garden, designed by Richard Shirley-Smith. They incorporate both a cloth and a linen joint which when put down on the inside of the boards reinforces the board attachment. All the plates are stamped with the publishers name and the leaves are folded by hand. Prior to sewing each section has the holes in the back edge pre-punched in order to increase efficiency and accuracy during sewing.

Pre-punching sewing holes



The books are then hand sewn on six 10mm linen tapes using a thick 15/4 linen thread to maximise sewing strength and produce enough swell within the sewn volume to permit even rounding and backing. The spines are glued with reversible PVA and rounded and backed with an accurate joint height equal to the thickness of the boards. Rounding and backing a book of this scale is some feat in itself and is an unenviable task! A specially made laying press was obtained to carry out this part of the binding process.

Rounding and Backing

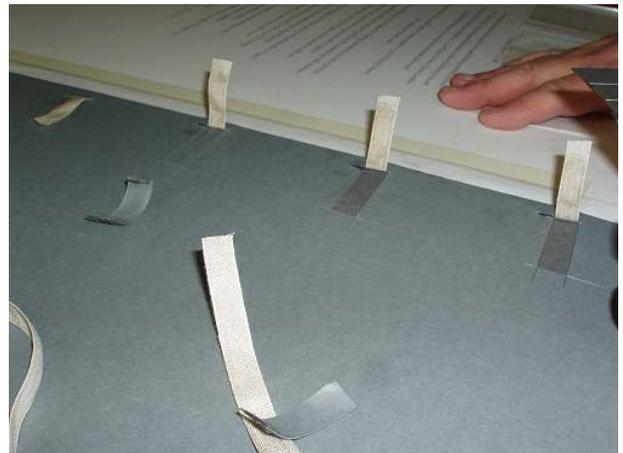


Each board is made up by laminating 2 pieces of 2mm millboard with a core of 540gsm acid free card and a paper lining on the inside using wheat starch paste to provide rigidity. As the books are difficult to manhandle the fore-edges of the boards are covered with the leather strips prior to the boards being laced on. The boards are laced on with the 10mm linen tapes passing through slots cut at a 10-15° angle through the thickness from the very top edge of the board with a very slim sharp chisel.

Cutting slots in back edge of boards

The tapes are stuck with PVA into recesses on the inside of the boards and the slots in the board are reconsolidated around the tapes with paste.

Endbands are sewn by hand over a leather and vellum core incorporating numerous tie downs to add strength to the sewing structure at the caps of the volumes. The colours used pick up on those used by Victoria for her marbled paper.



Slots for recessing tapes on inside of boards



The spines are lined with 3 layers of acid free Kraft paper followed by a 3 on 4 off hollow (totalling six layers of paper adhered to the book and four layers forming the free section). Leather false bands are added to the spine in the exact same position as the linen tapes used for the sewing supports.

Adding False Bands

The spines are covered using paste to consolidate the leather as much as possible in order that the finishing impressions are as sharp as possible. During covering, the book is tied up, pulling the leather into the back-corning - this assists in forming sharp caps.



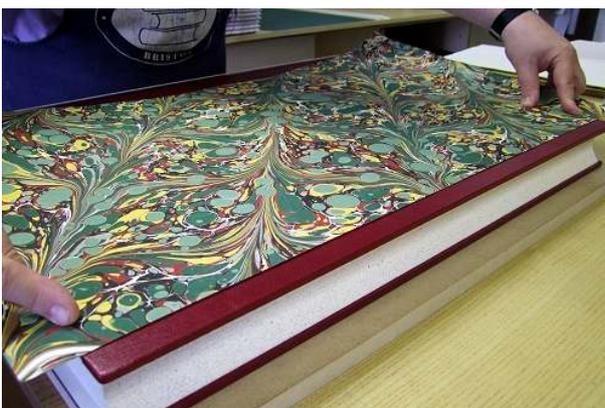
Setting the caps



The sides are filled in with an acid free 350gsm card, the front piece having an oval section removed to achieve a recess for the label on the front board. The oval is cut using a Perspex template – Stephen has one in Halifax and I have another in Oxfordshire. Stephen's template is 2mm larger than the one I use to cut out the labels, this difference allows for the thickness of marbled paper and a small amount of flexibility when adhering the label to the front board at the very end of the binding process.

Cutting the oval recess for the label on the front board

The books are sided with marbled paper and the cloth joints put down on the inside of the boards. Finally the pastedowns are added – these are again printed leaves depicting Richard Shirley-Smith's sketches. The final stage in Yorkshire is to check the books over, then wrap and ship them to my bindery in Oxfordshire.



Siding with marbled paper



Putting the joints down

Anyone who has forwarded a volume of the size of the Highgrove Florilegium knows what a challenge it can be, so for Stephen to superbly forward 350 volumes on this scale is a truly magnificent achievement. Actually we have to date produced around 250 – only 100 to go!!

Finishing

The books usually arrive in Oxfordshire in batches of 10 or so by carrier. Each box weighs around 11Kg.

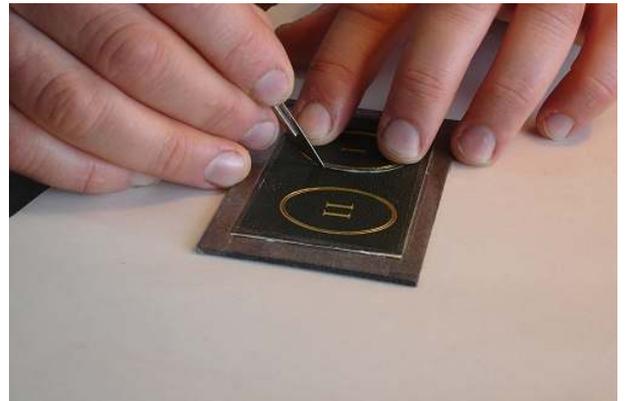
The lettering, volume numbers and labels for the front board are blocked using gold leaf. The leather is pared thinly (typically 0.3mm) and mounted on acid free paper (120gsm) with paste – as with the covering procedure the paste consolidates the leather and helps achieve a sharp clean impression during blocking.

The labels are cut to size – using templates for the lettering and front oval label, but by eye for the volume number. The labels are then edge pared to prevent any of the white backing paper showing around the edges of the labels and to provide a smoother transition from one level to another once they are stuck on.



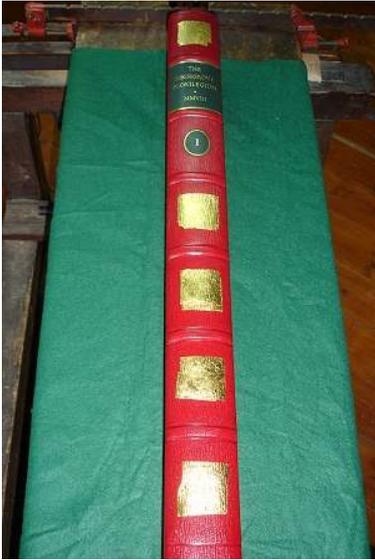
Cutting the front label out

Cutting the volume number label out



Edge paring the oval label

The surface of the straight grain covering leather is scratched in the positions of the labels to aid adhesion, and the spine labels stuck on with reversible PVA. The oval volume number has a recess impressed into the covering leather so as to appear like an inlay rather than onlay – again trying to avoid sharp edges between covering leather and label. Lines are marked across at head and tail using a bone folder and a strip of vellum to act as a guide for tooling the blind lines later.



With the volume held tightly and low down in a large laying press, the spines are coated with B.S. Glair that is allowed to dry for an hour or so. A thin coat of Vaseline is then applied to temporarily hold the gold leaf in place until tooling has taken place. The gold leaf is then cut into squares and laid on. A double layer of gold is applied on the spines in the approximate positions of the centre tools.

The finishing tools, designed by Richard Shirley-Smith, were made by Fine Cut. The heated tools are cooled to around 100°C on a wet cotton wool pad, polished on a calf leather pad and then impressed into the spine, using a rocking action to compensate for the curvature of the spine. The tools, which are incredibly detailed require very careful positioning, they are approximately 35 x 28mm and require a great deal of time to warm up sufficiently.

Spine with gold laid on



The two finishing tools



Making a good impression

Once all the first impressions are made, the Vaseline layer and therefore the excess gold leaf is cleaned off with lighter fluid and cotton wool. More vigorous cleaning is then carried out with a rough duster or similar cloth, and once again using a small amount of lighter fluid.

Virtually every first impression is not sufficiently intense, so subsequent applications of gold is necessary to achieve the required bright solid result. The tools, particularly the Prince of Wales feathers, are very difficult to put in again, due to their size and lack of sharp distinct points to guide the tool into the previous impression. At times in order to achieve a perfect result, the tools need to be impressed again and again with additional layers of gold leaf. The additional impressions are by far the most stressful part of the finishing process, especially when the binding has been forwarded by someone else – there is huge scope for spoiling many hours work – mainly Stephen's!



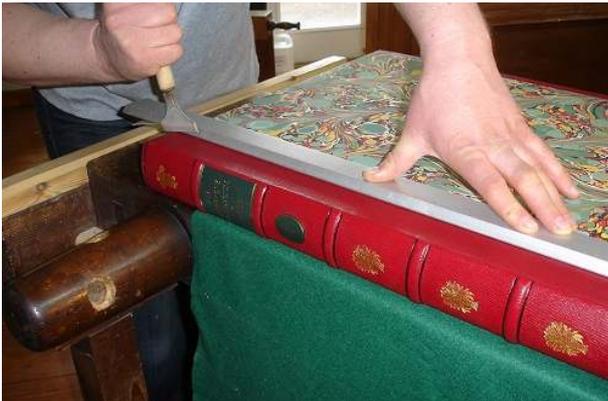
When the tooled images are solid there is a small amount of final cleaning out with a pin.

Cleaning out with a pin

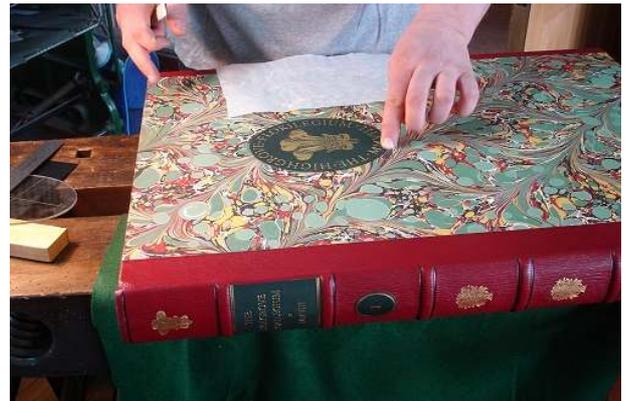
Once the centre tools are in, the blind lines are tooled against the bands and at head and tail by using a heated pallet and rubbing in the impression. They are coloured black using permanent Indian ink.

After the spines are tooled the books are on the home straight. To tool the lines up the sides of the bindings I use a straight edge and a hot flat pallet slid along it with the leading edge tipped upwards to avoid digging into the leather. Again these lines are coloured black with ink.

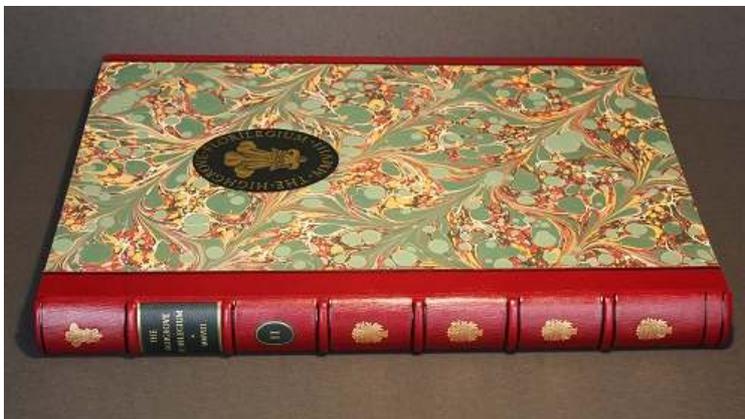
The oval label, edge-pared on the back earlier, is now stuck into the recess on the front board – squarely to the board edge. The very edge of the label is folded down – again to give a smooth transition from marbled paper to label rather than a sudden step.



Blind tooling the lines up the side



Adding the label to the front board



The binding has a final check over and is then wrapped ready for collection.

The books are collected by Nigel Frith who numbers each volume and all the plates and ships them to the customers.

It is a pleasure to be part of the team for such a impressive production which is now in collections all over the world. This project combines the finest materials, techniques and craftsmanship to achieve a truly unique set.

Stuart would like to thank the following contributors to this article:

Stephen and Fiona Conway
Addison Publications Ltd
Victoria Hall.

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Stuart Brockman – was born in Cambridge in 1972. He graduated Imperial College 1994 with a BEng Mechanical Engineering degree. He trained as a bookbinder with his father James, with whom he works with on Designer Fine Bindings and the conservation of manuscripts and early printed books.

Product & Company News

Snow, Snow and more Snow



Over a metre deep in places....

....and then more snow



*and -14°C (6°F).
We should have relocated to the Bahamas!*

Foil Master Finishing Tool



This lovely craft tool will allow you to decorate your work. The 10 interchangeable tips are suitable for impressing into leather, card, paper and cloth, using foil or 'blind' tooling techniques. The tool has 2 heat settings that are set by the switch in the handle. The set also comes with a convenient tool stand and a some starter pieces of foil.

Specification:
220-250 volts (AC) - 5/10w output

Price: £22.10 each

Society of Bookbinders Journal 2010

Contents:

Paul S. Smith: In the Gothic Mould: one man's papier maché....

Robert Hamer: Jigs & Theses: double-fanned adhesive binding

Chris Calver: Anthony Gardner OBE: a report from our private detective

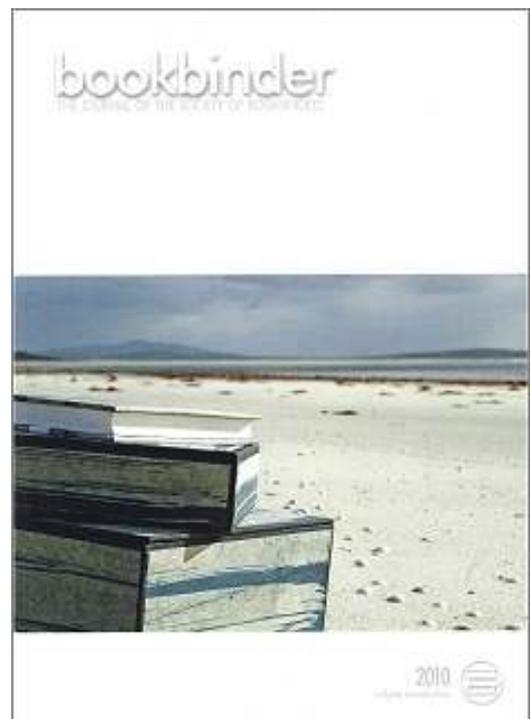
Stuart Brockman: Collaboration: the binding of the Highgrove Florilegium

Kathy Abbott: Binder's Choice: bindings by Tomorrow's Past

Nick Cowlshaw: The Cambridge Panel: don't throw that old toothbrush away!

Alan Fitch: Hebridean Colours: an interview with Corinna Krause

Gene Riley: Squaring the Circle: emergency conservation in the field



Only £18.00

Prices are subject to shipping charges and VAT where applicable)

New Photographs of Livingston

We have been in production at our new factory in Livingston for a few months now.....

.....so here are some pictures



Scandinavian Goatskins ready for processing.

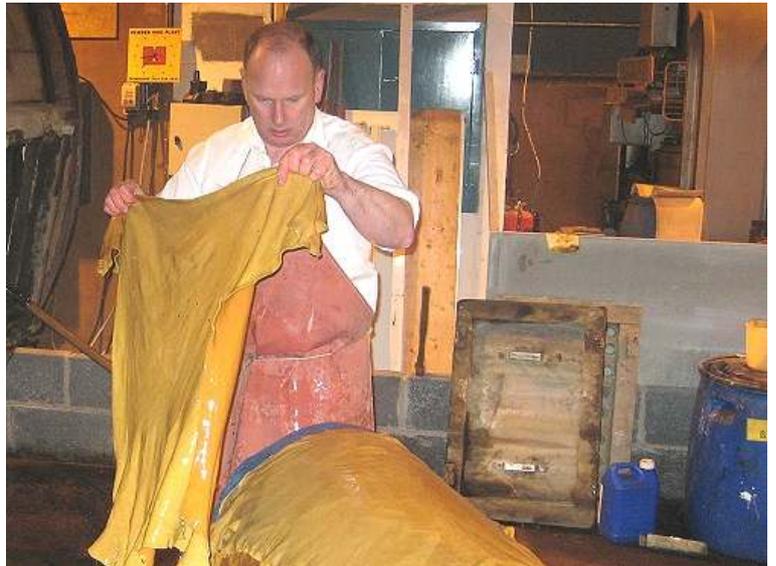


Indian calfskins (foreground) and Indian Goatskins (Background) ready for processing.



Sorting for skin quality prior to processing.

Dyed goatskins, are removed from the drum and are being 'horsed' up ready to be dried.



Most of our calfskins and a proportion of our goatskins are dried on large sheets of glass.

Goatskins drying in the oven.





The glass windows have to be washed clean after each rotation.



The Shaving Area



Chieftain Goatskins are shaved to the correct substance.

Chieftain Goatskin are surface coloured to bring the colour up to correct specification.



After being sprayed-in.....

.... the skins are hung to dry.





For those of you who have followed the story of Mostardini, you can see that he survived the move it in one piece!

Finished Chieftain Goat



Our pin-wheel measuring machine

The leather warehouse.....

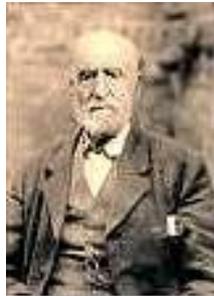


..... and the non-leather warehouse



The Enemies of Books

Part 6 – The Bookworm



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

THERE is a sort of busy worm That will the fairest books deform, By gnawing holes throughout them; Alike, through every leaf they go, Yet of its merits naught they know, Nor care they aught about them. Their tasteless tooth will tear and taint The Poet, Patriot, Sage or Saint, Not sparing wit nor learning. Now, if you'd know the reason why, The best of reasons I'll supply; 'Tis bread to the poor vermin.

Of pepper, snuff, or 'bacca smoke, And Russia-calf they make a joke. Yet, why should sons of science These puny rankling reptiles dread? 'Tis but to let their books be read, And bid the worms defiance." J. DORASTON.

A most destructive Enemy of books has been the bookworm. I say "has been," because, fortunately, his ravages in all civilised countries have been greatly restricted during the last fifty years. This is due partly to the increased reverence for antiquity which has been universally developed--more still to the feeling of cupidity, which has caused all owners to take care of volumes which year by year have become more valuable--and, to some considerable extent, to the falling off in the production of edible books.

The monks, who were the chief makers as well as the custodians of books, through the long ages we call "dark," because so little is known of them, had no fear of the bookworm before their eyes, for, ravenous as he is and was, he loves not parchment, and at that time paper was not. Whether at a still earlier period he attacked the papyrus, the paper of the Egyptians, I know not--probably he did, as it was a purely vegetable substance; and if so, it is quite possible that the worm of to-day, in such evil repute with us, is the lineal descendant of ravenous ancestors who plagued the sacred Priests of On in the time of Joseph's Pharaoh, by destroying their title deeds and their books of Science.

Rare things and precious, as manuscripts were before the invention of typography, are well preserved, but when the printing press was invented and paper books were multiplied in the earth; when libraries increased and readers were many, then familiarity bred contempt; books were packed in out-of-the-way places and neglected, and the oft-quoted, though seldom seen, bookworm became an acknowledged tenant of the library, and the mortal enemy of the bibliophile.

Anathemas have been hurled against this pest in nearly every European language, old and new, and classical scholars of bye-gone centuries have thrown their spondees and dactyls at him. Pierre

Petit, in 1683, devoted a long Latin poem to his dis-praise, and Parnell's charming Ode is well known. Hear the poet lament:--

"Pene tu mihi passerem Catulli, Pene tu mihi Lesbiam abstulisti."

and then--

"Quid dicam innumeros bene eruditos Quorum tu monumenta tu labores Isti pessimo ventre devorasti?"

while Petit, who was evidently moved by strong personal feelings against the "invisum pecus," as he calls him, addresses his little enemy as "Bestia audax" and "Pestis chartarum."

But, as a portrait commonly precedes a biography, the curious reader may wish to be told what this "Bestia audax," who so greatly ruffles the tempers of our eclectics, is like. Here, at starting, is a serious chameleon-like difficulty, for the bookworm offers to us, if we are guided by their words, as many varieties of size and shape as there are beholders.

Sylvester, in his "Laws of Verse," with more words than wit, described him as "a microscopic creature wriggling on the learned page, which, when discovered, stiffens out into the resemblance of a streak of dirt."

The earliest notice is in "Micrographia," by R. Hooke, folio, London, 1665. This work, which was printed at the expense of the Royal Society of London, is an account of innumerable things examined by the author under the microscope, and is most interesting for the frequent accuracy of the author's observations, and most amusing for his equally frequent blunders.

In his account of the bookworm, his remarks, which are rather long and very minute, are absurdly blundering. He calls it "a small white Silver-shining Worm or Moth, which I found much conversant among books and papers, and is supposed to be that which corrodes and eats holes thro' the leaves and covers. Its head appears bigg and blunt, and its body tapers from it towards the tail, smaller and smaller, being shap'd almost like a carret. . . . It has two long horns before, which are streight, and tapering towards the top, curiously ring'd or knob'd and brisled much like the marsh weed called Horses tail. . . . The hinder part is terminated with three tails, in every particular resembling the two longer horns that grow out of the head. The legs are scal'd and hair'd. This animal probably feeds upon the paper and covers of books, and perforates in them several small round holes, finding perhaps a convenient nourishment in those husks of hemp and flax, which have passed through so many scourings, washings, dressings, and dryings as the parts of old paper necessarily have suffer'd. And, indeed, when I consider what a heap of sawdust or chips this little creature (which is one of the teeth of Time) conveys into its intrals, I cannot chuse but remember and admire the excellent contrivance of Nature in placing in animals such a fire, as is continually nourished and supply'd by the materials convey'd into the stomach and fomented by the bellows of the lungs." The picture or "image," which accompanies this description, is wonderful to behold. Certainly R. Hooke, Fellow of the Royal Society, drew somewhat upon his imagination here, having apparently evolved both engraving and description from his inner consciousness.[1]

[1] Not so! Several correspondents have drawn my attention to the fact that Hooke is evidently describing the "Lepisma," which, if not positively injurious, is often found in the warm places of old houses, especially if a little damp. He mistook this for the Bookworm.

Entomologists even do not appear to have paid much attention to the natural history of the "Worm." Kirby, speaking of it, says, "the larvae of *Crambus pinguinalis* spins a robe which it covers with its own excrement, and does no little injury." Again, "I have often observed the caterpillar of a little moth that takes its station in damp old books, and there commits great ravages, and many a black-letter rarity, which in these days of bibliomania would have been valued at its weight in gold, has been snatched by these devastators," etc., etc.

As already quoted, Doraston's description is very vague. To him he is in one verse "a sort of busy worm," and in another "a puny rankling reptile." Hannett, in his work on book-binding, gives "*Aglossa pinguinalis*" as the real name, and Mrs. Gatty, in her Parables, christens it "*Hypothenemus cruditus*."

The, Rev. F. T. Havergal, who many years ago had much trouble with bookworms in the Cathedral Library of Hereford, says they are a kind of death-watch, with a "hard outer skin, and are dark brown," another sort "having white bodies with brown spots on their heads." Mr. Holme, in "Notes and Queries" for 1870, states that the "*Anobium paniceum*" has done considerable injury to the Arabic manuscripts brought from Cairo, by Burckhardt, and now in the University Library, Cambridge. Other writers say "*Acarus eruditus*" or "*Anobium pertinax*" are the correct scientific names.

Personally, I have come across but few specimens; nevertheless, from what I have been told by librarians, and judging from analogy, I imagine the following to be about the truth:--

There are several kinds of caterpillar and grub, which eat into books, those with legs are the larvae of moths; those without legs, or rather with rudimentary legs, are grubs and turn to beetles.

It is not known whether any species of caterpillar or grub can live generation after generation upon books alone, but several sorts of wood-borers, and others which live upon vegetable refuse, will attack paper, especially if attracted in the first place by the real wooden boards in which it was the custom of the old book-binders to clothe their volumes. In this belief, some country librarians object to opening the library windows lest the enemy should fly in from the neighbouring woods, and rear a brood of worms. Anyone, indeed, who has seen a hole in a filbert, or a piece of wood riddled by dry rot, will recognize a similarity of appearance in the channels made by these insect enemies.

Among the paper-eating species are:--

1. The "*Anobium*." Of this beetle there are varieties, viz.: "*A. pertinax*," "*A. eruditus*," and "*A. paniceum*." In the larval state they are grubs, just like those found, in nuts; in this stage they are too much alike to be distinguished from one another. They feed on old dry wood, and often infest bookcases and shelves. They eat the wooden boards of old books, and so pass into the paper where they make long holes quite round, except when they work in a slanting direction, when the holes appear to be oblong. They will thus pierce through several volumes in succession, Peignot, the well-known bibliographer, having found 27 volumes so pierced in a straight line by one worm, a miracle of gluttony, the story of which, for myself, I receive "*_cum grano salis_*." After a certain time the larva changes into a pupa, and then emerges as a small brown beetle.

2. "*Oecophora*."--This larva is similar in size to that of *Anobium*, but can be distinguished at once by having legs. It is a caterpillar, with six legs upon its thorax and eight sucker-like protuberances on its body, like a silk-worm. It changes into a chrysalis, and then assumes its perfect shape as a small brown moth. The species that attacks books is the *Oecophora pseudospretella*. It loves damp and warmth, and eats any fibrous material. This caterpillar is quite unlike any garden species, and, excepting the legs, is very similar in appearance and size to the *Anobium*. It is about half-inch long, with a horny head and strong jaws. To printers' ink or writing ink he appears to have no great dislike, though I imagine that the former often disagrees with his health, unless he is very robust, as in books where the print is pierced a majority of the worm-holes I have seen are too short in extent to have provided food enough for the development of the grub. But, although the ink may be unwholesome, many grubs survive, and, eating day and night in silence and darkness, work out their destiny leaving, according to the strength of their constitutions, a longer or shorter tunnel in the volume.

In December, 1879, Mr. Birdsall, a well-known book-binder of Northampton, kindly sent me by post a fat little Worm, which had been found by one of his workmen in an old book while being bound. He bore his journey extremely well, being very lively when turned out. I placed him in a box in warmth and quiet, with some small fragments of paper from a Boethius, printed by Caxton, and a leaf of a seventeenth century book. He ate a small piece of the leaf, but either from too much fresh air, from

unaccustomed liberty, or from change of food, he gradually weakened, and died in about three weeks. I was sorry to lose him, as I wished to verify his name in his perfect state. Mr. Waterhouse, of the Entomological department of the British Museum, very kindly examined him before death, and was of opinion he was *OEcophora pseudopretella*.

In July, 1885, Dr. Garnett, of the British Museum, gave me two worms which had been found in an old Hebrew Commentary just received from Athens. They had doubtless had a good shaking on the journey, and one was moribund when I took charge, and joined his defunct kindred in a few days. The other seemed hearty and lived with me for nearly eighteen months. I treated him as well as I knew how; placed him in a small box with the choice of three sorts of old paper to eat, and very seldom disturbed him. He evidently resented his confinement, ate very little, moved very little, and changed in appearance very little, even when dead. This Greek worm, filled with Hebrew lore, differed in many respects from any other I have seen. He was longer, thinner, and more delicate looking than any of his English congeners. He was transparent, like thin ivory, and had a dark line through his body, which I took to be the intestinal canal. He resigned his life with extreme procrastination, and died "deeply lamented" by his keeper, who had long looked forward to his final development.

The difficulty of breeding these worms is probably due to their formation. When in a state of nature they can by expansion and contraction of the body working upon the sides of their holes, push their horny jaws against the opposing mass of paper. But when freed from the restraint, which indeed to them is life, they CANNOT eat although surrounded with food, for they have no legs to keep them steady, and their natural, leverage is wanting.

Considering the numerous old books contained in the British Museum, the Library there is wonderfully free from the worm. Mr. Rye, lately the Keeper of the Printed Books there, writes me "Two or three were discovered in my time, but they were weakly creatures. One, I remember, was conveyed into the Natural History Department, and was taken into custody by Mr. Adam White who pronounced it to be *Anobium pertinax*. I never heard of it after."

The reader, who has not had an opportunity of examining old libraries, can have no idea of the dreadful havoc which these pests are capable of making.

I have now before me a fine folio volume, printed on very good unbleached paper, as thick as stout cartridge, in the year 1477, by Peter Schoeffer, of Mentz. Unfortunately, after a period of neglect in which it suffered severely from the "worm," it was about fifty years ago considered worth a new cover, and so again suffered severely, this time at the hands of the binder. Thus the original state of the boards is unknown, but the damage done to the leaves can be accurately described.

The "worms" have attacked each end. On the first leaf are 212 distinct holes, varying in size from a common pin hole to that which a stout knitting-needle would make, say, $<1/16$ to $<1/23$ inch. These holes run mostly in lines more or less at right angles with the covers, a very few being channels along the paper affecting three or four sheets only. The varied energy of these little pests is thus represented:--

On folio 1 are 212 holes. On folio 61 are 4 holes. " 11 " 57 " " 71 " 2 " " 21 " 48 " " 81 " 2 " " 31 " 31 " " 87 " 1 " " 41 " 18 " " 90 " 0 " " 51 " 6 "

These 90 leaves being stout, are about the thickness of 1 inch. The volume has 250 leaves, and turning to the end, we find on the last leaf 81 holes, made by a breed of worms not so ravenous. Thus, From end From end. On folio 1 are 81 holes. On folio 66 is 1 hole. " 11 " 40 " " 69 " 0 "

It is curious to notice how the holes, rapidly at first, and then slowly and more slowly, disappear. You trace the same hole leaf after leaf, until suddenly the size becomes in one leaf reduced to half its normal diameter, and a close examination will show a small abrasion of the paper in the next leaf exactly where the hole would have come if continued. In the book quoted it is just as if there had been a race. In the first ten leaves the weak worms are left behind; in the second ten there are still

forty-eight eaters; these are reduced to thirty-one in the third ten, and to only eighteen in the fourth ten. On folio 51 only six worms hold on, and before folio 61 two of them have given in. Before reaching folio 7, it is a neck and neck race between two sturdy gourmands, each making a fine large hole, one of them being oval in shape. At folio 71 they are still neck and neck, and at folio 81 the same. At folio 87 the oval worm gives in, the round one eating three more leaves and part way through the fourth. The leaves of the book are then untouched until we reach the sixty-ninth from the end, upon which is one worm hole. After this they go on multiplying to the end of the book.

I have quoted this instance because I have it handy, but many worms eat much longer holes than any in this volume; some I have seen running quite through a couple of thick volumes, covers and all. In the "Schoeffer" book the holes are probably the work of *Anobium pertinax*, because the centre is spared and both ends attacked. Originally, real wooden boards were the covers of the volume, and here, doubtless, the attack was commenced, which was carried through each board into the paper of the book.

I remember well my first visit to the Bodleian Library, in the year 1858, Dr. Bandinel being then the librarian. He was very kind, and afforded me every facility for examining the fine collection of "Caxtons," which was the object of my journey. In looking over a parcel of black-letter fragments, which had been in a drawer for a long time, I came across a small grub, which, without a thought, I threw on the floor and trod under foot. Soon after I found another, a fat, glossy fellow, so long ---, which I carefully preserved in a little paper box, intending to observe his habits and development. Seeing Dr. Bandinel near, I asked him to look at my curiosity. Hardly, however, had I turned the wriggling little victim out upon the leather-covered table, when down came the doctor's great thumb-nail upon him, and an inch-long smear proved the tomb of all my hopes, while the great bibliographer, wiping his thumb on his coat sleeve, passed on with the remark, "Oh, yes! they have black heads sometimes." That was something to know--another fact for the entomologist; for my little gentleman had a hard, shiny, white head, and I never heard of a black-headed bookworm before or since. Perhaps the great abundance of black-letter books in the Bodleian may account for the variety. At any rate he was an *Anobium*.

I have been unmercifully "chaffed" for the absurd idea that a paper-eating worm could be kept a prisoner in a paper box. Oh, these critics! Your bookworm is a shy, lazy beast, and takes a day or two to recover his appetite after being "evicted." Moreover, he knew his own dignity better than to eat the "loaded" glazed shoddy note paper in which he was incarcerated. In the case of Caxton's "Lyf of oure ladye," already referred to, not only are there numerous small holes, but some very large channels at the bottom of the pages. This is a most unusual occurrence, and is probably the work of the larva of "*Dermestes vulpinus*," a garden beetle, which is very voracious, and eats any kind of dry ligneous rubbish.

The scarcity of edible books of the present century has been mentioned. One result of the extensive adulteration of modern paper is that the worm will not touch it. His instinct forbids him to eat the china clay, the bleaches, the plaster of Paris, the sulphate of barytes, the scores of adulterants now used to mix with the fibre, and, so far, the wise pages of the old literature are, in the race against Time with the modern rubbish, heavily handicapped. Thanks to the general interest taken in old books now-a-days, the worm has hard times of it, and but slight chance of that quiet neglect which is necessary to his existence. So much greater is the reason why some patient entomologist should, while there is the chance, take upon himself to study the habits of the creature, as Sir John Lubbock has those of the ant.

I have now before me some leaves of a book, which, being waste, were used by our economical first printer, Caxton, to make boards, by pasting them together. Whether the old paste was an attraction, or whatever the reason may have been, the worm, when he got in there, did not, as usual, eat straight through everything into the middle of the book, but worked his way longitudinally, eating great furrows along the leaves without passing out of the binding; and so furrowed are these few leaves by long channels that it is difficult to raise one of them without its falling to pieces.

This is bad enough, but we may be very thankful that in these temperate climes we have no such enemies as are found in very hot countries, where a whole library, books, bookshelves, table, chairs, and all, may be destroyed in one night by a countless army of ants. Our cousins in the United States, so fortunate in many things, seem very fortunate in this--their books are not attacked by the "worm"--at any rate, American writers say so. True it is that all their black-letter comes from Europe, and, having cost many dollars, is well looked after; but there they have thousands of seventeenth and eighteenth century books, in Roman type, printed in the States on genuine and wholesome paper, and the worm is not particular, at least in this country, about the type he eats through, if the paper is good.

Probably, therefore, the custodians of their old libraries could tell a different tale, which makes it all the more amusing to find in the excellent "Encyclopaedia of Printing,"[1] edited and printed by Ringwalt, at Philadelphia, not only that the bookworm is a stranger there, for personally he is unknown to most of us, but that his slightest ravages are looked upon as both curious and rare. After quoting Dibdin, with the addition of a few flights of imagination of his own, Ringwalt states that this "paper-eating moth is supposed to have been introduced into England in hogsleather binding from Holland." He then ends with what, to anyone who has seen the ravages of the worm in hundreds of books, must be charming in its native simplicity. "There is now," he states, evidently quoting it as a great curiosity, "there is now, in a private library in Philadelphia, a book perforated by this insect." Oh! lucky Philadelphians! who can boast of possessing the oldest library in the States, but must ask leave of a private collector if they wish to see the one wormhole in the whole city!

[1] "American Encyclopaedia of Printing": by Luther Ringwalt - 8vo. Philadelphia, 1871.

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



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Study Opportunities

Workshops in Suffolk

Doug Mitchell, from the British Library Conservation Laboratory has very kindly agreed to conduct a series of exciting and very useful workshops.

Library Binding quarter/half bound book with leather and hand made marble papers.

16th April 2011

Cost £55.00

Early Islamic binding in full leather

9th July 2011

Details of papers and leathers will follow later.

Cost £65.00

No Extras - All materials are supplied and so is lunch. Please let me know in advance if you are Vegetarian.

Booking - Numbers are strictly for a max of 14 persons. To secure your place please send a cheque together with your name and contact details to the address below.

Time - Start at 10 am and finish at approximately 4pm

The list of tools will be sent to you one week before the date of the workshop.

Venue and Further Details from:

Conservation Studio

555 Bentwaters Business Park

Rendlesham

Suffolk, IP12 2TW

Tel: Tel 07931 927526

Bookbinding and Restoration Workshops with Douglas Mitchell

For over nine years, Douglas Mitchell has been holding various workshops covering all aspects of Paper Conservation and Book Restoration at 'Beginners', 'Intermediate' and 'Advanced' Levels. They are held three times a year at a beautiful location in the Lake District and are residential. For details contact me Doug Mitchell on booksurgeon@gmail.com or the college's website at Higham Hall. He also holds one day workshops in Suffolk, London and Northamptonshire.

Douglas is an apprenticed Bookbinder, working at The British Museum and Foreign Office binderies and currently working as a Paper Conservator and Book Restorer at The British Library with over 35 years experience.

Contemporary & Traditional Bookbinding in the Highlands & Islands with Laura West

Contemporary Bookbinding

11th - 13th April 2011 in Portree, Isle of Skye

£40 per day or £95.00 for all three days. Hardback sketchbooks and contemporary hand sewn notebooks. Real skills are gained through demonstrations, personal guidance and comprehensive course notes.

Contact: Laura West - books@laurawest.com, telephone: 01478 613 123

North Bennet Street School, Boston, Massachusetts

Bookbinding in America in the 19th Century

30th April 2011

08.30-16.30

Instructor Todd Pattison ; Cost: \$100

In 1800, most bookbinders worked in small shops consisting of a handful of workers and bound a wide range of materials. By 1900, bookbinding had become specialized and included individual artists working on elaborate leather bindings, large factories with hundreds of workers churning out mass-produced books and (for the first time) amateur binders learning the craft from commonly available bookbinding manuals.

This workshop examines the history of bookbinding in the 19th century, arguably the most dynamic time in the binding industry in the last 500 years. Although we discuss the two most important developments in 19th century bookbinding - the transition to case binding and the introduction of cloth as a binding material - all aspects of bookbinding establishments, book structures, materials, and binding equipment is examined. Special emphasis is placed on important individuals throughout the century, rare or unusual bindings, elements of decoration, binding styles and the bibliographic significance of the 19th century binding.

New England GBW member Todd Pattison studied bookbinding with Fred Jordan in New York state in the 1970s and 1980s and continued his studies with Hugo Peller and Edwin Heim in Ascona, Switzerland. He has an Art History degree from Nazareth College and a Masters in Library Science from the University of Alabama. Todd was senior book conservator at the Northeast Document Conservation Center for nineteen years and begins as the Harvard College Library Collections Conservator in September 2010.

Three Month Calligraphy and Illumination Intensive

12th September - 9th December 2011

08.30-14.30, with studio time until 16.30

Maryanne Grebenstein, Instructor; Course Cost: \$6500

It is with great pleasure and enthusiasm that we once again offer our comprehensive course in calligraphy, manuscript illumination, and bookbinding at North Bennet Street School. Taught by master calligrapher Maryanne Grebenstein of The Abbey Studio, this course will cover in-depth calligraphy, layout and design, manuscript gilding, and the use of computers and calligraphy. The final project is creating a hand-lettered illuminated manuscript and binding it by hand.

The class begins with a thorough introduction to calligraphy, covering six lettering styles (five broad edged pen, one pointed pen), then moves on to layout and design - how to effectively use multiple styles of lettering on one piece, how to determine letter size, and how to utilize color. After that, work on letter drafting, drawing and painting letters for headings, logo design, and large lettering. Then work on manuscript gilding, utilizing gold leaf, gesso, and vellum. After gilding, class moves on to computers and calligraphy, learning how to convert hand lettered artwork into electronic media for utilization in computer graphics. Finally, create your illuminated manuscript, putting all of your skills together by designing and creating a hand-lettered manuscript and binding it into a book.

This class is designed for those with no prior experience as calligraphers or manuscript gilders; however, there will also be plenty to learn for those with more experience. The tuition includes a materials fee for some supplies; students will be expected to provide most hand tools and materials. If you don't own any calligraphy or bookbinding supplies, expect to spend approximately \$800-\$1100 on tools and materials for this course, including supplies for your illuminated manuscript.

Online registration is available at www.nbss.edu or call the school at (+1) 617 227 0155.

Bookbinding Workshops in Cumbria with Dominic Riley and Michael Burke

Welcome to our Spring offering for 2011. There's a variety of workshops here, from basic structures to more advanced techniques. We hope there will be plenty here for you to enjoy. Please remember, the workshops do tend to fill up quickly, so let us know as soon as you can if you'd like to book a place. We look forward to seeing you at the bench! All workshops are from 10am-5pm, at our bindery in Low Wood near Ulverston. Please note that space is limited to ten people. The cost of the workshops includes all materials (unless otherwise stated) and lunch.

One-Day Wednesday Workshops

Edge Decoration

6th April 2011

Every surface of the book is a canvas for decoration, and this includes the edges of the pages. This workshop will cover several methods of edge decoration, from the very simple to the advanced. We will start with a few traditional 'trade' methods - the solid wash, the newspaper sprinkle, the wash and sprinkle, and the sprinkled and burnished edge. Next will be the very handsome graphite edge, which gives a beautiful dark and shiny finish. We will end up with the contemporary and very artistic 'painted edge', which allows for complex layering of colouring and shapes which enhance the overall design of the binding.

The Ideal Sketchbook

27th April 2011

This structure is modelled on the nineteenth century sketchbooks used by Wordsworth and Ruskin as they wandered across the Lake District to draw and write. It opens beautifully, is very durable, and can be made at home with no equipment and a few simple tools. The pages are made from good cartridge paper - working from full sized sheets, we will fold and slit the paper to give a beautiful deckled edge. The book is sewn with linen thread on strong tapes, and has a cloth hinge for strength. It is rounded, for easy opening, but not backed, eliminating the need for a press. The case is made from cushioned boards covered in strong natural canvas that can withstand all the hard knocks associated with going 'out into the field'.

The Ideal Album

18th May 2011

A perfect accompaniment to the Sketchbook, this album is ingeniously designed and easy to make. The pages are made from folded card, hinged together with guards. The guards allow for the thickness of the photographs, and also do away with the need for sewing. Special preparation of the pages - involving accurate measuring, scoring and gluing - ensures that the finished album opens well and is very neat and square. The album is rounded, but not backed, and the cover is made from board covered with handsome English buckram. The album is very cleverly cased-in and requires only the lightest of weights to dry. And, best of all, like the sketchbook, it can be made with the simplest of hand tools and no specialist equipment.

Introduction to Headbands

8th June 2011

Headbands support the cover of a binding at the head and tail, and add a decorative element to the overall design. This workshop will cover a variety of headband styles suitable for cloth or leather bindings. We will begin by making two simple 'stuck-on' headbands, one from cloth and one from leather. We will then move on to the basics of sewn headbands, starting with a simple two colour style (common to old bindings), sewn with dyed linen around a hemp core, then to a silk-sewn headband around a vellum/leather core, finishing with a more complex three colour headband suitable for fine binding.

All one-day workshops are £40

Two and Three Day Weekend Workshops

NB: Three-day workshops are usually from Friday - Sunday. The exception here is the one in May which is from Saturday -Monday, to take advantage of the Bank Holiday weekend.

Introduction to Leather Binding

16th-17th April 2011

This is a good introduction to working with leather, and will focus on the skills of knife sharpening, paring and covering. We will begin by making a traditional case binding, sewing the sections onto linen tapes, tipping on endpapers, gluing up the spine and trimming the edges. The book will then be rounded and backed in the press and have sprinkled edges, stuck-on headbands, and spine linings. Then we will make a quarter leather case, carefully paring the leather, paying particular attention to the thinning-out of the leather at the headcaps and turn-ins. The leather will then be attached to the boards and shaped to fit over the headbands. The leather will then be scored and trimmed out. Decorative paste paper sides will then be attached, and the book cased in and pressed.

Restoring Cloth Bindings

6th-8th May 2011

Bring your cookbooks, dictionaries, and Victorian classics and learn how to repair them beautifully. This class covers all aspects of the restoration of cloth bindings. We'll pull and resew the textblock, then glue up the spine, re-rounding it to its original shape. New spine linings will be added and the original endpapers mended and reattached. The cover will be rebacked with dyed cotton, carefully lifting the original cloth using a technique which ensures an invisible repair. Other techniques covered will include: paste-washing dirty cloth; using acrylics to fill in stained areas; repairing boards with Japanese paper; invisible endpaper repair; painting in loss on printed designs; and other useful techniques that help restore the binding while preserving the aged look and feel of the book.

Leather Decorating Techniques

28th-30th May 2011 (materials fee for leather)

From simple onlays to the more adventurous feathering, sanding and impressing, each of these techniques give different tactile and visual results to the finished surface of leather. Working on prepared panels, we will prepare the board for decoration, learning how to design, cut out and apply the leather accurately. Techniques covered include: simple raised onlays; back-pared onlays which produce a smooth surface; feathered onlays for a more painterly effect; inlays, useful for larger areas; decorative sanded onlays (a way of 'painting with leather'); impressed leather techniques, which allow patterns to be embossed in the leather; 'Tudor Style', or overlapping leather onlays; and, crucially, how to incorporate all of them together in a covering design.

The Nag Hammadi Codex

18th-19th June 2011 (materials fee for leather)

The Nag Hammadi codices take their name from the Egyptian village where in 1945 a clay pot containing thirteen ancient books was discovered. These books are the earliest extant codex bindings ever found, and were uncovered in remarkably good condition. This workshop will lead you through the making of a codex bearing all the characteristic features of these early book structures. We will construct a sympathetic facsimile of the Nag Hammadi codex, and experience the structure and form of ancient bookbinding. We will make our version of this 3rd century book from a textblock of folded papyrus, bound together with knotted leather tackets on a leather spine piece and covered in boards stiffened by layers of papyrus. The boards will have leather edging strips. The structure will then be covered with hand-dyed North African goatskin. The book is held closed with leather ties and wrapping bands, which are integrated to the cover using a delicate slotting and lacing technique.

2 day workshops are £80, 3 day workshops are £120. If you need to stay overnight, we can help with B&B accommodation. Low Wood House, Low Wood, Ulverston, Cumbria, LA12 8LY.

Further information is available from:
015395 31161. dom.riley@hotmail.com

Bookbinding and Paper Marbling workshops in Presteigne in the Welsh borders

Paper Marbling

2nd-3rd April 2011

£195 for all tuition, materials, lunch and refreshments

The mysteries of marbling will be revealed throughout the course allowing you to produce many of the traditional and familiar patterns. You will start with the recipes for size and inks, and go on to produce 5 samplers that teach all the basic skills required to print a good sheet. You can try patterns such as Dutch, Bouquet, Non-pariel, curls and snails and nightingales nests, and even the Spanish. The second day will be free for your free experimentation. Comprehensive notes on marbling are given. This is your chance to learn the techniques of marbling and pattern making on paper. If you have had some experience, this course will further that experience and develop your skills.

Bookbinding, A Foundation

16th-17th April 2011

£195 for all tuition, materials, lunch and refreshments

Tearing paper leads to folding paper leads to cutting paper leads to sewing paper together leads to gluing paper leads to pressing paper leads to a book which gives the skills that will make a multi-section case bound book which will start your bookbinding life. You might even get round to discussing what defines a book! At least two books will be made. This course introduces the student to paper, bookcloth, adhesives and many other materials used in bookbinding and how they interact with each other. Also the many skills and safe use of simple bookbinding tools required of a bookbinder.

For further information, please visit www.bookbinding-marbling.co.uk

Bookbinding Workshops in Wiltshire and Berkshire

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.

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.

The Complete Book

Location: Maidenhead

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.

Further information is available from www.bookbindingworkshops.com

Bookbinding in Gloucestershire

All ability workshops and courses in new or repair binding

Chipping Campden 10.00 - 16.00. A permanent venue with a good collection of equipment.

April 2011 - 6th, 13th, 26th, 27th and 28th

August 2011 - 10th, 11th, 12th

October 2011 - 26th, 27th

November 2011 - 24th 25th

Nailsworth Workshops 09.30 - 15.30. A Nice room with a reasonable sized nipping press on site.

April 2011 - 2/3 day workshop 18th, 19th and 20th

July 2011 - 19th, 20th, 21st

Workshop Costs and Course Fees

1 Day £37.50

2 Days £70.00

3 Days £105.00

4 Days £140.00

5 Days £170.00

6 Days £198.00

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

The American Academy of Bookbinding, Telluride, Colorado

Basics in Paper Conservation

25th - 29th April 2011

Instructor: Renate Mesmer

Participants will learn various repair techniques for tears and losses, humidification, basic washing and deacidification of paper. Morning lectures will cover history of paper making, basic paper chemistry, material studies as well as damage analysis and condition reports. The goal of this course is to apply as much of the theory in hands-on treatments as possible and give ample time for practice.

Sewing Structures

2nd - 6th May 2011

Instructor: Renate Mesmer

The course on Sewing Structures will concentrate on various methods of sewing that will include link stitch and sewing on single and double cords using herringbone or all along sewing. Sewing using a concertina guard will be practiced. Various styles of endpapers will be constructed and attached to the textblocks.

Restoration of Cloth and Leather Bindings

9th - 13th May 2011, followed by a one-day intensive on the 14th May 2011 on Leather Rebacking

Instructor: Brenda Parsons

This course teaches the techniques for the restoration and repair of cloth and leather bindings, using Japanese paper and linen for rebacking and other repairs. Matching repairs to the bindings colors will also be taught, along with leather rebacking, which will be the focus of the all day workshop.

For more information please visit the academy at: www.ahhaa.org

The School for Formal Bookbinding, Plains, 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.

The school is located in Northeast Pennsylvania between Wilkes-Barre and Scranton and is equidistant from New York City and Philadelphia.

For its fifth year in existence the school will offer the progressive series of one week classes (Bookbinding 1 through 6) twice, and the two leather binding classes a third time; three weekend workshops; a three day enclosure class which will produce a portfolio and a clamshell box; and a new class to introduce binders to two less known but interesting binding structures.

In the case of classes scheduled in sequential weeks students who sign up for both classes can do so at a reduced tuition and housing rate. Anyone with specific interests or ideas for classes not listed is encouraged to contact us.

Schedule for 2011

25th -29th April 2011 - **Foundations of Hand Bookbinding** (Bookbinding 1)

2nd - 6th May 2011 - **Introduction to Case Binding** (Bookbinding 2)

13th - 15th May 2011 - **Enclosures**

23rd - 27th May 2011 - **Two Structures**

6th - 10th June 2011 - **Introduction to Leather Binding** (Bookbinding 4)

13th - 17th June 2011 - **Full Leather Binding** (Bookbinding 5)

20th - 24th June 2011 - **Cloth Binding Conservation** (Bookbinding 3)

27th June- 1st July 2011 - **Leather Binding Conservation** (Bookbinding 6)

11th - 15th July 2011 - **Foundations of Hand Bookbinding** (Bookbinding 1)

18th - 22nd July 2011 - **Introduction to Case Binding** (Bookbinding 2)

30th - 31st July 2011 - **Edge Gilding**

12th - 16th September 2011 - **Introduction to Leather Binding** (Bookbinding 4)

19th - 23rd September 2011 - **Full Leather Binding** (Bookbinding 5)

1st - 2nd October 2011 - **Introduction to Titling and Tooling**

17th - 21st October 2011 - **Cloth Binding Conservation** (Bookbinding 3)

24th - 28th October 2011 - **Leather Binding Conservation** (Bookbinding 6)

Tuition - Tuition is \$210 for two-day classes; \$550 for five-day classes; \$880 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.

Further details are available from the School's web site: www.donrashfinebookbinder.com

City Lit Institute, London

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 www.citylit.ac.uk

CBBAG Workshop Program, Toronto

2011WKSP-12 - Preservation Enclosures

Instructor: Betsy Palmer Eldridge
Location: 24 Castle Frank Crescent, 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.

2011WKSP-13 - Introduction to Letterpress Printing

Instructor: Brian Maloney
Location: Massey College Print Shop, 4 Devonshire Place
Duration: 2 days: Sat. & Sun. Apr 9 & 10, 2011
Hours: 10.00 - 17.00
Course fee: \$210 members/ \$270 non-members*
Materials fee: \$25 payable to the instructor
Prerequisites: none
Limit: 6 participants

This two day workshop will introduce the basic principles of typography and letterpress printing. Using Massey College's unique collection of 19th cent. Iron Hand Presses, participants will set and print a small edition broadside of their choosing.

2011WKSP-14 - Bookbinding II Intensive

Instructor: Dan Mezza
Location: CBBAG Bindery
Duration: 6 days: Mon. - Sat., Apr. 11 - 16, 2011
Hours: 09.00 - 17.00
Course fee: \$510 members/ \$570 non-members*
Materials fee: \$30 payable to the instructor
Prerequisites: BB I, or the permission of the 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-15 - Lightweight Boxes

Instructor: Louise Granahan
Location: CBBAG Bindery
Duration: 1 evening: Friday, April 29, 2011
Hours: 18.00 - 21.00
Course fee: \$45
Materials fee: \$15 payable to the instructor
Prerequisite: none

In this evening workshop participants learn to make an attractive drop-spine box covered with bookcloth and chiyogami. No previous box making experience is necessary for this workshop.

2011WKSP-16 - Heavyweight Boxes

Instructor: Louise Granahan
Location: CBBAG Bindery
Duration: 1 day: Saturday, April 30, 2011
Hours: 10.00 - 17.00
Course fee: \$95
Materials fee: \$25 payable to the instructor
Prerequisite: none

Make a lovely tower box with 4 separate compartments and a lid in this one day workshop. Learn how to make proper hinges, how to cover boxes neatly, and how to fit boxes properly. This box will be covered in chiyogami and bookcloth.

20112KSP-17 - Identifying Photographs

Instructor: Dee Psailia
Location: CBBAG Bindery
Duration: 1 day: Sun., May 1, 2011
Hours: 10.00 - 17.00
Course fee: \$95
Materials fee: \$20 payable to the instructor
Prerequisite: none

This one day lecture-style course will give students a basic introduction of photographic processes from its roots in 1839 to present day. Focus will be given to cased images and paper based photographs and will discuss image making techniques to assist students with image identification and approximate dates of production.

2011WKSP-18 - Edition Binding of a Miniature Book

Instructor: Robert Wu
Location: CBBAG Bindery
Duration: 2 days: Sat. & Sun., May 7 & 8, 2011
Hours: 10.00 - 17.00
Course fee: \$170 members/ \$230 non-members*
Materials fee: \$20
Perquisite: BB I, or permission from the instructor

In this two day workshop, participants will learn how to make a miniature 2" "Edition" binding using a simple case binding structure with a leather cover. Material selections, some specific miniature binding tools and equipment will be discussed. Leather paring will be demonstrated. On the second day, the book will be finished with a cover decoration using the stamping machine for the title and hand tools for the pattern.

2011WKSP-19 - Textile Construction

Instructor: Barbara Helander
Location: CBBAG Bindery
Duration: 2 days: Sat. & Sun., May 14 & 15, 2011
Hours: 10.00 - 17.00
Course fee: \$170 members/ \$230 non-members*
Materials fee: \$20 payable to the instructor
Prerequisite: none

This two-day workshop is designed to de-mystify textiles for bookbinders, book artists, and the general hobbyist. During this workshop, we will explore three aspects of textiles: fibres, yarns, and fabric construction (wovens only). Through hands-on examination and experimentation, participants will develop a better understanding of textiles. Students can expect to enhance their vocabulary as well as build skills for identifying and selecting textiles for various book and art-related applications.

2011WKSP-20 - Coptic Binding

Instructor: Louise Granahan
Location: CBBAG Bindery
Duration: 1 day: Saturday, June 4, 2011
Hours: 10.00 - 17.00
Course fee: \$95
Materials fee: \$15 payable to the instructor
Prerequisite: none

This one day course will give participants the opportunity to make a very early book form, developed in North Africa in the 4th century with exposed sewing and wooden covers.

2011WKSP-21 - Finishing Refresher

Instructor: Betsy Palmer Eldridge
Location: 24 Castle Frank Cres., Toronto
Duration: 2 days: Sat. & Sun., June 4 & 5, 2011
Hours: 10.00 - 17.00
Course fee: \$170 members/ \$230 non-members*
Materials fee: \$20 payable to the Instructor
Prerequisite: Finishing, or permission of the instructor

This two day workshop will give participants an opportunity to practice their Finishing skills. They should bring in one or two leather covered plaquets and several design possibilities, using blind and/or gold tooling, and/or inlays and onlays.

2011WKSP-22 - Japanese Stab Bindings

Instructor: Louise Granahan
Location: CBBAG Bindery
Duration: 1 day: Saturday, June 11, 2011
Hours: 10.00 - 17.00
Course fee: \$95
Materials fee: \$15 payable to the instructor
Prerequisite: none

This one day workshop will teach 4 variations on the traditional Japanese stab binding. This elegant binding is a wonderful way to bind single sheets of paper. Few tools are needed to continue making this structure at home.

2011WKSP-23 - Gilding and Onlay

Instructor: Tini Miura
Location: CBBAG Bindery
Duration: 5 days: Mon.- Fri., June 13 - 17, 2011
Hours: 10.00 - 17.00
Course fee: \$520 members/ \$580 non-members*
Materials fee: included in the course fee
Prerequisite: BB III, or permission of the instructor
Maximum participants: 10

This five day workshop will start with a brief introduction to decorative elements used during the past 10 centuries. This course is about how to execute a free style modern book design. Tini will talk about and demonstrate 5 different types of in- or onlays as well as blind and gold tooling which the participants will create on their own work.

2011KSP-24 - Bookbinding I Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 6 days, Mon. - Sat.: June 20 - 25, 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.

Further details from www.cbbag.ca

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

Beginning Cloth Binding Restoration: This course teaches a wide variety of skills that are immediately useful for the repair of cloth bindings and also serves as a foundation for later courses. Techniques taught include: repairing damaged corners, endcaps and joints on cloth bindings; toning of discolorations; and minor paper repair techniques. Limited to 9 students. \$235

Beginning Leather Binding Restoration: Students will learn various treatments for leather bindings including repairs for damaged corners, endcaps, and joints. Also included are techniques for polishing and improving the condition of leather surfaces. \$235

Advanced Cloth Binding Restoration: Learn the professional technique for restoring a cloth binding using original boards and spine. Requires Beginning Cloth Binding Restoration for participation. Limited to 7 students. \$235

Advanced Leather Binding Restoration: 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 Beginning Leather Binding Restoration 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 clamshell boxes. Limited to 9 students. \$235

Paper Marbling [Beginning & Advanced]: Students will learn many traditional marbled patterns as well as how to set up their own marbling studios. Inquire for course fee.

Further information from:

+1 540 662 2683, www.CatTailRun.com, email: info@cattailrun.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.

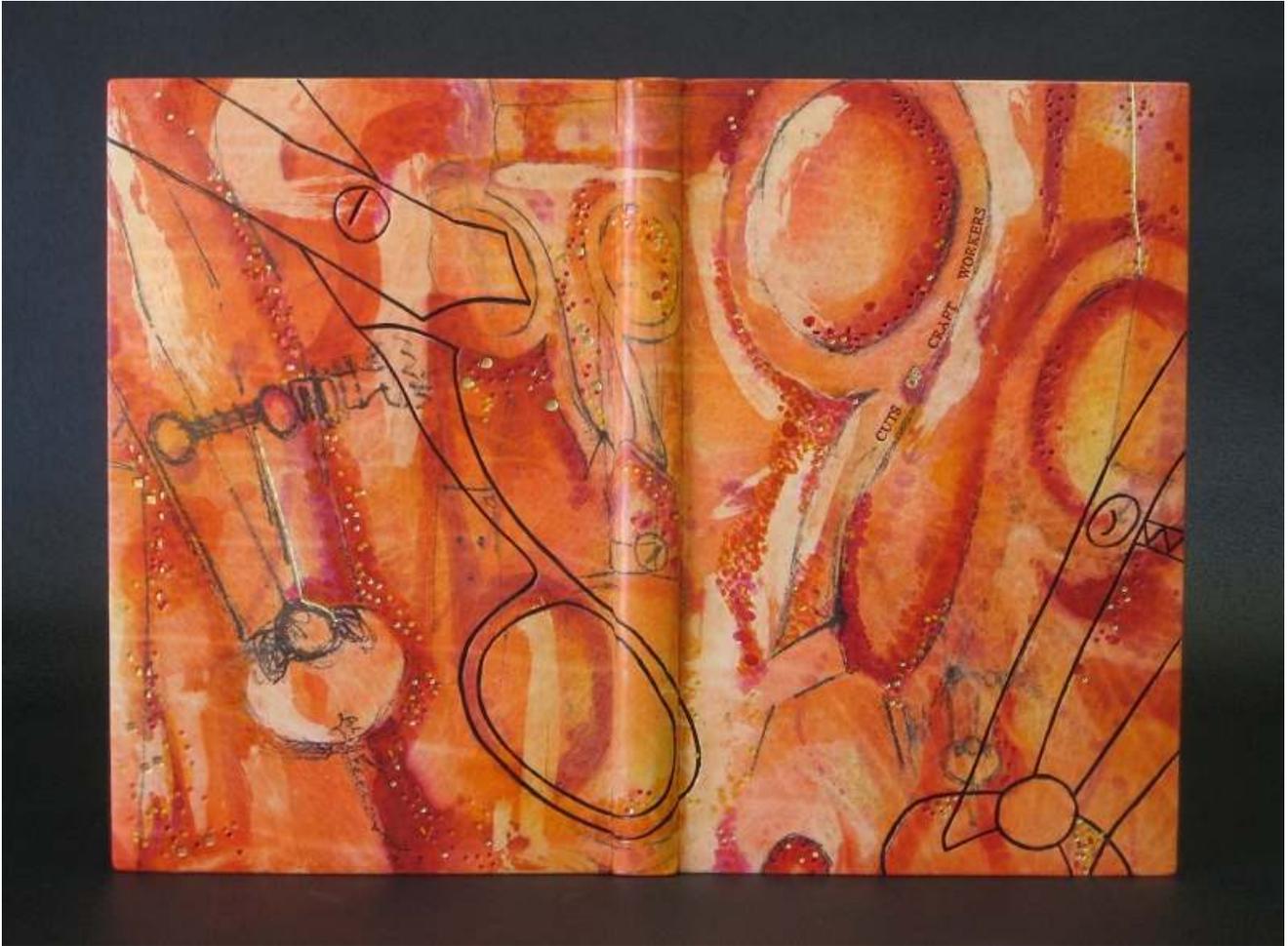
Department Book and Paper Conservation - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. Scientific 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

Customers Recent Bindings

Cuts of Craft Workers

Bound by Nicky Oliver



Jost Amman's Cuts of Craft Workers with an introduction by Veronica Speedwell

A beautiful text block printed and published by Incline Press. It contains 63 woodcut illustrations of craft workers from the 16th Century, printed on Magnani paper.

Unsupported link stitch with a fray-not hinge board attachments. Secondary sewing. Single leather core silk end bands. Top edge hand dyed, remaining edges deckled. Dyed with Hewit's aniline dyes on their natural calfskin with offset relief printing. Multiple foil hand finishing and black line work. Calfskin leather joints. Hand printed end papers and edge to edge doublures. Finished with a shellac based bookbinding varnish. Book comes with a full cloth drop back solander box lined with suedel and leather label.

You can see more of Nicky's work on her web site at www.blackfoxbindery.com

Dates for your Diary

8th May 2011

***Bookbinders' Fair, Sint Niklaas, Belgium**

The one day bookbinders' fair is held at Stadszalen, Leopold II Laan, 67, B-9100 Sint Niklaas, Belgium. This annual event, is an inspiring meeting place for bookbinders, book and paper restorers, paper artists, calligraphers and all others interested in the craft. Both professionals and amateurs. Well-established participants from the Netherlands, Germany, the United Kingdom, Belgium, France, Austria, Spain and Denmark present their broad range of products, including: all sorts of paper, cardboard, cloth, leather, parchment, accessories, tools, utensils, requirements for calligraphy, specialist literature etc.

Further details available online at: www.boekbindbeurs.nl

25th - 28th August 2011

***The Society of Bookbinders Education & Training Conference at the University of Warwick**



The Society of Bookbinders' eighteenth biennial Education & Training Conference will be returning to the University of Warwick. The university is 80 miles north-west of London. It lies approximately 7 miles from the towns of Royal Leamington Spa and Warwick, with its medieval castle, and 15 miles from Stratford-upon-Avon, the birthplace of William Shakespeare. Coventry city centre with its famous Cathedral is just 3 miles away.

The Society is pleased to introduce some speakers to the Conference for the first time and looks forward to welcoming members and non-members to what is believed will be a most interesting, diverse and enjoyable conference.

Speakers

- **Cristina Balbiano d'Aramengo** (Italy) - Challenging Concertinas a binding structure with multiple applications
- **Clare Bryan** - Scalpel Drawing Structures (see 'The New Bookbinder' vol. 30)
- **Mark Cockram** - Alchemy of the Book
- **Maureen Duke** - Binding Sheet Music & Other Flat Material
- **Deborah Evetts** (USA) - Decorative Edge Treatments
- **Annette Friedrich** - Leather Joints & Doublures
- **Chris Hicks** - Solander Boxes - My Way
- **Kate Hore** – Headbands
- **Daniel Kelm** (USA) - Artists' Books as Articulated Sculpture
- **Jen Lindsay** - STET: Let it Stand a reflection on attitudes to the conservation of books as artefacts, looking at affinities with other arts, such as painting, architecture, ceramics and poetry.

- **Steve Orriss & Doug Mitchell** (British Library) - Correcting Gold Finishing & Foil Finishing on Bookcloth
- **Dominic Riley** - The Art & Science of Cloth Re-backing
- **Jane Rutherford** - A Brief Overview of the History & Conservation of Albums
- **Jan Sobota** (Czech Republic) - Binding with Double or Triple Boards & Box and Sculptural Bindings on Double/Triple Boards. (separate presentations)
- **Bill Tulloch** - Springback Account Book Bindings
- **Laura West** - Library Style Half Leather Binding

Other Attractions - In addition to the speakers, experienced binders will be on hand to offer advice to any delegates who care to bring along work-in-progress. For those not going on visits, the Society are also planning short demonstrations on the Thursday afternoon, including using a blocking press. It may be possible to offer a label-making service, subject to type, fonts and materials.

Excursion - Planned visits include a trip to the National Trust House at Coughton Court, to view a small collection of books, and for those of you who were disappointed last time, a return visit to Birmingham Library to view its collection. In addition there is a regular bus service from Warwick University into Coventry town centre where you can visit the cathedrals and transport museum free of charge.

Bookbinding Competition - Entries for the SoB International Bookbinding Competition 2011 will be on display and the winners of the various categories will be announced at the Conference Dinner. Full details of the competition will be on the Society's web site. The last day for registration is 16th May, 2011 and entries must be in by 3rd June, 2011.

Suppliers Fair - As in previous years, companies offering materials, tools and other equipment for bookbinding, conservation and related crafts will be an attraction for delegates. The fair will be situated in the Arts Centre, close to the main auditorium. Adequate time will be allowed for browsing and shopping. There will be a 'crèche' for purchases.

The Conference Dinner on the Saturday will be in the Scarman Suite - a short walk across the campus. Shuttle buses will take those not wishing to walk, or those with mobility problems. Buses will also be on hand to take people back after the Dinner.

Fees - The Full Delegate rate is £350 for members (£390 for non-members) and covers 3 nights' accommodation and all meals (including the Conference Dinner), tea and coffee from dinner on the Thursday evening until breakfast on the Sunday morning. All rooms are single occupancy and have en-suite bathrooms. The rate for Day Delegates is £105 per day (non-members £125). This includes lunch and tea/coffee but not dinner. The Conference Dinner on the Saturday evening is £35 extra. Non-members who register as full delegates or as day delegates on both the Friday and the Saturday will receive SoB membership from the date of their payment until the end of 2011. They will receive all SoB Newsletters and the 2011 edition of 'Bookbinder'.

The Gordon Hartley Memorial Fund Bursary

A bursary is available to cover the cost of attending the Conference.

Applicants should be students of bookbinding who wish to develop their skills further and feel that they would benefit from such an award. Any student may apply, but preference will be given to more mature students and to SoB members. Closing date for applications: March 1st 2011

Additional Accommodation

Delegates wishing to stay at the university before and/or after the Conference, or partners/friends, who are accompanying them but not attending the Conference, should contact Noel Carruthers, Conference Treasurer for a booking form at: conf.treasurer@societyofbookbinders.com

For more details please refer to the Society of Bookbinders Web Site
www.societyofbookbinders.com

6th - 8th October 2011

***The Guild of Book Workers Standards of Excellence Seminar
will be held in Boston, Massachusetts**

Details to follow as soon as they become available

5th - 6th November 2011

***UK Fine Press Book Fair at Oxford Brooks University, Oxford**

Every two years, the UK Provincial Booksellers Fairs Association (PBFA) works with the Fine Press Book Association (FPBA) 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.

Admission - Admission by catalogue at the door on the day. Valid both days, it includes admission to all of the lectures on the second day. Admission price, including catalogue and lectures, is £5 per person. Refreshments will be available.

Exhibitors - The exhibitors will include private presses from the UK, the Americas, Russia, Asia, and continental Europe, as well as dealers in fine press books, suppliers of fine printing materials, and related societies. A full list of exhibitors will be published closer to the day.

Gregynog Prize - The Gregynog Prize is again being offered for the best book printed letterpress since the last Fair. All FPBA members are eligible to enter. The names of the three judges will be announced closer to the day. Details of the Prize can be found by clicking here.

The Parrot Prize - 2011 will see the first award of the Parrot Prize of £500, sponsored by the Previous Parrot Press. More details will be announced closer to the day

Lecture Programme - There will be the usual set of lectures on the Sunday, running hourly from 1100. The programme will be announced closer to the day.

Further details are available from:

Toby English, Fair Manager
10 St.Mary's Street
Wallingford, OX10 0EL, UK
tel/fax +44 (0)1491 836 389
chris@tobyenglish.com

