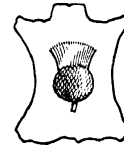




# J. Hewit & Sons Ltd.

TANNERS AND LEATHER DRESSERS



# Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.9 - Spring 2000

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# Introduction

Two weeks ago saw the launch of our newly designed web site. In addition to the obvious changes we have made to the format, we are delighted to announce the creation of our Online Catalogue and Shopping Cart. The catalogue hosts a wealth of information on product specification, prices and where relevant pictures of tools and equipment. One will also find colour and sample pages that accurately depict the full range of leather we manufacture. Non-leather items such as cloth, marble papers and plain end papers have also had shade and sample pages designed. In all, we have scanned over 400 new images to bring you the most comprehensive bookbinding supply catalogue on the Internet. The ordering process is simple, fast and most importantly, secure. Credit card payments are transacted by way of 128-bit encryption software and at no time will our customer's credit card information be stored in normal text anywhere on the Internet. If you have access to the Internet, please pay us a visit at:

[www.hewit.com](http://www.hewit.com)

We would also like to welcome you to this edition of *Skin Deep*. Issue no. 9 brings you the final part of Arthur Johnson's article, 'Good Books, Sound Binding'. Also included are articles on the IPC Institute of Paper Conservation and the Curwen Studio, the printers who have produced our new range of Victorian Bible Papers. Part 9 of 'The Manufacture of Leather' concludes the long running story of what we get up to in the Edinburgh Tannery, but rest assured you will be seeing more items on specific processes in future editions. And don't forget are regular items, Product and Company news, 'Dates for your Diary' and the letter page.

Happy Reading and we hope you enjoy this issue,

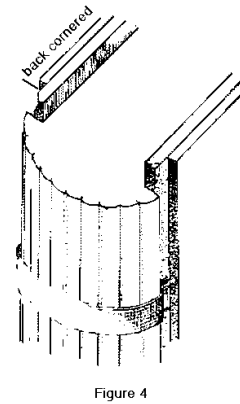
David Lanning  
Sales Director

# Good Books, Sound Binding - part 2

by Arthur W. Johnson

## Boards

These were prepared from two equal millboards that when combined would be the correct thickness for the binding. Cut larger than required, one was glued for two thirds of its width and on this the second board was placed 3 to 6 mm from its edge. The two are nipped in the press and become a 'split board' with an opening for the tapes. A heavier inner board is recommended for weightier volumes. Boards were cut square and to size by positioning flush with the joint and marking 'generous' squares at head, tail and fore-edge. This innovative board construction had recently been attributed to T. Harrison and was named after him. This simple and effective idea meant that the full thickness of leather could be used as the hinge whilst the inner board would support the book when standing on the shelf. It became known as the 'semi-French groove'. See figure 4.



## Attachment of boards

Boards were placed against the joints and indicator marks made for repositioning. On the inside of the split, both boards were glued, lined up to the marks and the tapes eased between the boards before nipping in the press. If the tapes are first glued to a strip of paper it will hold them rigid while they are inserted in the split.

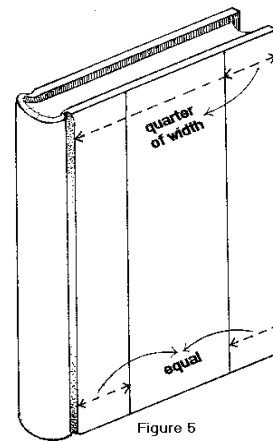
## Linings

Each book was given a tight back for strength and as spines had to be flexible, linings were kept to a minimum. The average book was lined with a pasted strip of morocco only, whilst heavier books were lined first with archival cloth and then with leather. Raised cord books were lined in similar fashion but the strip was cut in smaller pieces and each

modelled over the bands using band nippers to make it secure. The leather on the spine was carefully sand-papered to eliminate all unevenness.

### Leather and preparation for covering

The books were to be half bound for economy but a foredge strip was thought to be more practical than the conventional corners. Proportions were decided as *figure 5*. Some paring was inevitable especially at the turn-in at the head and tail and the edges of the boards. The thickness of the leather ensured that the centre of the board was not scuffed by contact with a surface. See *figure 6*. Board edges were 'softened' and the corners slightly rounded with sandpaper. The inner corners of the boards were 'back cornered'. Refer back to *figure 4*.



### Headbands

The conventional embroidered headband was omitted as it was an expense and inadequate to support the spine when standing. Instead corded linen or cotton string, equal in width to the depth of the square, was inserted in the head cap. See *figure 7*.

### Covering

This followed the usual procedure for smooth and raised cord spines with tight backs. The foredge strips were pasted and positioned and mitred at the corners with a paring knife before they were turned in. The leather was pushed into the groove with a folder and the board joints set on the inside. The book was tied up with thin cotton string positioned by the back cornered boards, enabling the head caps to be formed. Some buffer salts are washed out of the leather by paste and water so immediately after covering, the leather was swabbed with a solution of 8% potassium lactate plus 0.25% paranitrophenol as a fungicide and left to dry.

## Opening

The book was placed flat on the bench and the top board eased up and down gradually increasing the arc until the cover swung freely. The other board was treated similarly. With both boards flat and the text block held vertical a few sections were taken from each side and gently pressed down to ease the spine. This was done until the centre was reached and the process repeated.

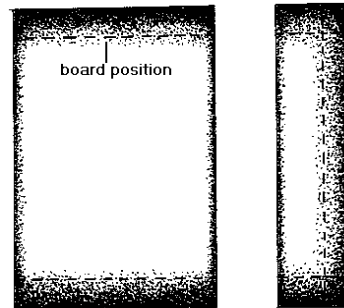
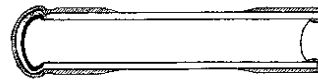


Figure 6

## Trimming

The margins of the leather on the outside were trimmed evenly.



## Siding

Artificially grained and embossed cloths were not used although the bindings were made attractive using a harmonious choice of cloth, paper and coloured leathers. Small books were sided with thin bookcloth or marbled paper. Medium sized bindings were sided with bookcloth and heavier volumes with buckram. The materials were glued in position to seal down the edges of the leather by 2mm.

## The Cloth Joint

The waste sheet protecting the endpapers was removed and with the board resting on the bench the cloth joint was glued and modelled securely into the joint and onto the board.

## Filling in

The turn-ins of cloth and leather were trimmed evenly and the remaining blank part of the board filled in with an acid free manila or similar card that was glued down.

## Doublures

A single sheet of the same colour as the flyleaves was pasted down leaving an even and reasonable margin. The 'pull' of a half binding does not warp the cover, therefore the doublure is generally sufficient to control the board.

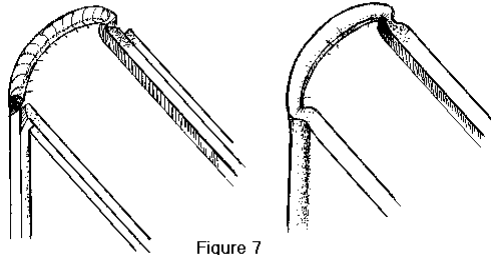


Figure 7

## Finishing

To make the binding attractive yet still practical there was a concession in the finishing. The spine, similar to raised cord work, was marked into six compartments. The length of the back was measured, deducting 3mm from the head and 6mm from the tail. The remainder was divided into six spaces and separating lines tooled in blind across the spine. The extra 'weight' of space at the bottom gives stability. The top space was left blank, the second for the title, the third for the author and the fourth for the date. The identification of the book, known as the 'press mark' was tooled in the fifth space whilst the sixth contained the name of the library. Lettering was in gold except when blind tooling could be used effectively on lighter leathers.

## Dressing

In order to preserve the leather, lanolin dressing was rubbed sparingly over the cover.

## Summary

Apart from a craftsman built ledger book the binding described is the most durable style of handwork. The construction is designed for library use or for any purpose where strength rather than appearance is required. The materials are sound and acid free and the leather is treated to withstand pollution. Its strength lies in the use of morocco instead of calf, tape and not cord, the tight back and the semi French groove. Reinforced endpapers further strengthened the hinges of unpared leather. The leather strip prevents wear at the foredge and the substantial headcaps support the spine when the book is stored on the shelf.

After fifty years of use in the reference section the books were examined and the librarian is delighted. The bindings showed no evidence of breakdown but there was some scuffing along the bottom edges. In two of the books the cloth had rolled away from the edges of the leather and this could have been the result of inefficient gluing and rubbing down. However paper backed cloth had been used and the two layers had separated over the years. Marbled paper on the sides had become part of the board but were a little rubbed and faded.

There are occasions when enduring literature is ignored in favour of its covering. Bindings are not necessarily a means of expressing design creativity although there is much satisfaction in the work. The true craft of bookbinding is to preserve the contents and the glitter of gold and the brilliance of colours add nothing to the life of a book.

*Arthur W. Johnson, A.T.D., N.D.D. was born in 1920. As well as holding an Art Teacher's Diploma and a National Diploma in Design he is also an Honary Fellow of both the Institute of Craft Education and Designer Bookbinders.*

*Arthur has held teaching posts at Hornsey College of Art, Hammersmith School of Art, Willesden College of Art and the London College of Printing. He retired from teaching several years ago. He has also lectured extensively in England, Canada and New Zealand. His work has included Calligraphy, Fine Binding and Antiquarian Book Restoration and his bindings can be found in many public and private collections, including the British Museum.*

*His excellent book, the **Manual of Bookbinding** by Thames & Hudson is considered as one of the foremost reference works for bookbinders and is recommended as essential reading by many teachers of bookbinding. He has written two other books which were also published by Thames & Hudson, **A Practical Guide to Bookbinding** and **Book Repair and Conservation** and **Lettering on Books**, published by Puri Press, New Zealand.*

# Product News

## Victorian Bible Papers

*“To the observer, a rectangle of printed colour is deceptively simple. It does however, take the full resources of the offset printing machine, not only in judging the pressures of the beds and the quality of the plates, but also in the accurate mixing of the inks and their viscosity. All are important and contribute to the final result. Lastly, but not least is the performance of the proofer, whose eye, judgement and consistency of performance make the printed object a product of such craftsmanship.”*

– Stanley Jones, Master Printer

We are pleased to announce the launch of a new range of Victorian Bible End Papers. After 6 months of research and development we now have in stock 6 shades; cream, yellow, black, dark brown, dark green and dark red. The paper chosen to print on to is Heritage Bookwhite, an archival paper, made from high alpha cellulose wood pulp, buffered to a pH of 8.5. The paper is free of optical brighteners, is internally sized with 'Aquapelle' and surface sized with starch. The usable area on each sheet is 77 x 55cm (short grain). Prices are:

- for singles sheets £3.84 per sheet
- for 25 sheets £3.36 per sheet
- for 50 sheets £3.04 per sheet
- for 100 sheets £2.80 per sheet.

You may mix the colours to achieve the discounted prices.

## Burnishers

We hope to be bringing you news of our new German flat and dog-tooth burnishers in the next issue of Skin Deep

All prices are subject to delivery charges (and vat @ 17.5% for EU orders)



# Product News

## New Repair Chieftain Shades

We have recently introduced to our wider customer base, a range of repair grade Chieftain Goatskins, available in grade II, in a range of 5 shades of brown. These are being called Colours A - E, in order to differentiate them from our standard range of shades. Please remember that, in addition to our standard 15, and the new range of 5, we also have limited stocks of both Purple and Grey Chieftain.

## Binding Hemp Back in Stock

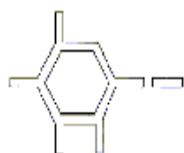
A new manufacturer has been found to produce our popular Binding Hemp. The new product retains the high specification required by conservation and restoration binders alike. Produced from unbleached linen, we are stocking 4 sizes, 6, 8, 10 and 12-ply. The Hemp can be supplied on 1kg reels or in 10 metre lengths, with prices as follows:

- For single 6, 8, 10 and 12-ply 1kg balls - £20.70 per kg
- For 10 or more 1kg balls 6, 8, 10 & 12-ply 1kg balls - £18.60 per kg
- 6-ply 10 metre length - £1.48 per piece
- 8-ply 10 metre length - £1.96 per piece
- 10-ply 10 metre length - £2.44 per piece
- 12-ply 10 metre length - £2.96 per piece

## Linen Thread Spools

We have just started stocking our Linen Sewing Thread on convenient 50 gram spools. The product's specification is the same as the 50 gram skeins and 250 gram cop. We are stocking sizes 18/3, 25/3 and 40/3 at the following prices:

- 18/3 - £38.16 per box of 10 spools
- 25/3 - £39.79 per box of 10 spools
- 40/3 - £47.82 per box of 10 spools
- Individual spools all sizes - £6.87 each



## The Institute of Paper Conservation

The Institute of Paper Conservation (IPC) is the leading organisation devoted solely to the conservation and preservation of paper, books, and related materials. Whilst the headquarters are based in the UK, the membership is world-wide and over half of its 1,450 members are international.

Established in 1976, the organisation's objective is the advancement of the craft and science of paper and book conservation, both within the profession and the wider public domain. Whilst most of its members are practising conservator-restorers, membership is open to anyone with an interest in the conservation and preservation of paper and books; members include librarians, archivists, curators, bookbinders, picture framers, paper scientists, artists, historians and papermakers. Subscription costs currently range from £25 (UK student) to £110 (overseas corporate). Annual individual UK membership costs £48 for which they receive an academic journal, four quarterly newsletters, a Membership Directory and the opportunity to attend meetings and to purchase specialist publications at beneficial rates.

In recent years the craft and science of paper and book conservation has become increasingly sophisticated and diverse and one of IPC's main roles is to facilitate the interchange of ideas and techniques amongst its members. Its journal, *The Paper Conservator*, is published annually and encompasses a broad sweep of topics, ranging from specific techniques to environmental control, workshop health and safety, research on papermaking techniques and studies of papermaking fibres and other materials. Back issues of most journals are currently in stock and are available to members at reduced prices. *Paper Conservation News* is published quarterly and updates members as to IPC news, dates of meetings and specialist lectures, practical tips and new techniques, book and conference reviews, new products, job vacancies, abstracts of other publications, editorials and occasional correspondence.

The IPC holds regular specialist meetings, ranging from evening lectures to week-long seminars, covering a variety of topics and facilitating

continuous professional development. The Institute has also held four major international conferences, each attracting over 500 delegates. Meetings planned for the next year include: a practical workshop at a major museum on the use of vacuum points in paper conservation; a five-day course on the history and techniques of decorated bookbinding; and a major two-day conference at the Tate Gallery on the multi-discipline subject of toning materials for conservation.

As a professional body, the Institute of Paper Conservation has recently joined forces with the other main conservation organisations in the UK to form the National Council for Conservation-Restoration (NCC-R). Within this umbrella organisation, a system of accrediting practising conservators has been trialed and will be implemented in 2000. On the basis of this very significant development, the IPC has recently instigated a Fast-Track route of Accreditation for members who have been practising for at least ten years. These individuals will be awarded their credentials in early 2000 and will form the core of an internationally recognised body of professional conservator-restorers.

For individuals and institutions that require the service of a conservator-restorer, whether for a single item or a large and diverse collection the Institute can supply, free of charge, the names and addresses of accredited members, either by geographical area or with a particular expertise. Some of the more commonly used areas of expertise that members have been accredited in are: conservation of photographs of all types, books on parchment, vellum or paper, archives and maps, Eastern and Western art, globes, wallpaper, screens and scrolls, fans, models, papier-maché, and ephemera. They can also give advice on preventive conservation, disaster planning, storage and display of the object.

For further information about the Institute, it's members, publications or events contact:

The Institute of Paper Conservation  
Leigh Lodge, Worcester  
WR6 5LB, UK  
Tel: 01886 832323 or Fax: 01886 833688  
e-mail: [information@ipc.org.uk](mailto:information@ipc.org.uk)  
Or visit their website at: <http://palimpsest.stanford.edu/ipc/>

# Company News

## Alum Tawed Pigskin

Some progress has been made since we last wrote you about this subject. Whilst we have been unable to get around the regulations regarding the importation of Japanese skins into the EU, we have managed to source wet salted Pig Croupons from Czechoslovakia. A trial pallet of 400 skins is due in to us during April. For those of you unsure about the term "pig croupon", this is a rectangle taken from the centre of the skin of the large European pigs, and is generally in the region of 0.65-0.93sq.m. (7-10sq.ft.). If this quality sample proves to be suitable, we may be able to start large-scale production by the second half of this year. A word of warning however, we have orders in hand in excess of 250 skins of alum pig dating back over the last three years, so be prepared to wait into 2001 before skins are available for new orders.

## Low Value Skins

We now have a growing band of

customers who contact our Edinburgh Warehouse Manager, John Klemetsen, to buy skins from our 'rummage' table. Over the years we have identified slow moving lines, odd colours of skin, etc. that we wish to sell off (in many cases below cost price). We have a wide range of embossed Skivers and Basils, some Chieftain and Clansman Goats, occasionally repair grade brown Bookcalf and a very nice line in embossed Library Calf - very attractive looking skins. Prices generally start at around £12.50 per skin. Please contact either the tannery or London Office for details.

## New Look Chieftain Goat

Over the last few years, there has been a growing clamour for us to produce a flatter Chieftain Goat with a similar look to our Clansman. We started trials several years ago, but initially we were unable to shrink a sufficient grain into the skins. Recently Tara, the best vegetable tannage for bookbinding leather, became readily available for the first time in many years. Tara is a very astringent tannage, and 'draws'

# Company News

the grain nicely. As a result, we have had another go and to date those binders who have had the flat Chieftain have given us good feedback, except regarding the softness. We have now further refined the process and believe that this problem has now been solved. This flatter leather will replace our old production as new 'packs' come through.

## The Demise of Basil

As many of you will already know, there has been an ongoing problem with the supply of sheep pelts over the last few years. These resulted in us suspending production of sheepskins for approximately a year owing to the high price of the pelts. Whilst matters did indeed correct themselves, things have again deteriorated steadily over the last few months to the point where we have decided to stop producing our sheepskins permanently. The

reasons are two-fold, but both relate to the collapse in the price of sheep at auction in the UK. As a result of the low prices, farmers are not taking older animals to market, and this has resulted in a dearth of larger pelts suitable for our Basil production. The second, and in our view more important problem, is that farmers are now no longer dipping the animals to kill insect infestations. The result is that the enamel layer on the grain of the skin is being disrupted, and this has reduced the number of skins suitable for Fair and Aniline Basils by over 60%. As we already have an alternative for the smooth and glazed Basils in Goatskin, we took the decision to cease production when the current raw material in the tannery runs out. Please note, that to date the shortage of skins has not affected the Sheep Skiver market, but there is a possibility that this might happen over the next couple of months.

You can now order online at our web site:

[www.hewit.com](http://www.hewit.com)

# Company News

## Awards



The 1999 Designer Bookbinder Competition produced many excellent fine bindings, at the end of last year. This time, the J. Hewit & Son prize for 'The Interesting Treatment of Leather' was awarded to Christopher Hicks. The prize was well deserved for his binding of 'Bog Poems' (shown here) by Seamus Heaney, published by The Rainbow Press in 1974. Our very best wishes and congratulations go to Chris,

who has been binding since 1963 and runs his own bookbinding business from his home in Oxford. He specialises in Book Repair, Design Binding and short-run Limited Edition work. You can visit Chris at his web site <http://come.to/hicksbinder/>



# Letters & Feedback

## Tree Marbling

Tree marbling differs from tree calf (see Skin Deep Issue No.3 – Spring 1997) in that the skin of the leather is stained off the book. The procedure is very similar, the chemical reaction is the same, and the control of water flow determines the pattern achieved.

As an apprentice with W.T. Morrells, who were at that time the only bookbinding company offering both tree calf and marbled skins, I had the opportunity to see both the books and the skins stained, although at that time I had not attempted the process. I only became interested in the process at a much later date. All of the marbled skins that were processed

at that time were from J. Hewit & Sons Ltd., but as fashion and conservation awareness changed, the demand for the treated skins declined. I still believe that there is a place for this unmistakable style and the thought of acid being placed on a book cover does not shock me as much as other bookbinders/conservators that I have met. There are still many examples of tree calf bindings that are over one hundred years old, so there is room to debate the process.

#### Equipment Required

- Frame with adjustable rods
- Albumen Glairé
- Ferrous Sulphate
- Large Brush
- Sponge
- Bucket
- Hydrated Potassium Carbonate (salts of tartar)
- Paste
- Knocking Stick
- Birch or Willow Twigs

*Terry Buckley - Cambridge*

## Bookbinding Workshops

Bex Marriot recently wrote to us with information on a number of book-binding workshops that she will be running this year, from premises in Lewes, East Sussex, UK. Details are as follows:

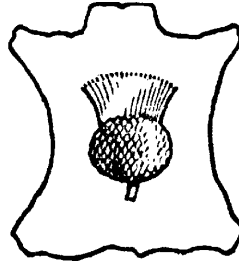
- Concertina Bookbinding - Saturday 11th November
- Coptic Binding - Saturday 30th September
- Soft Cover Paper Binding - Saturday 14th October
- Japanese Binding - Saturday 28th October
- Limp Vellum Binding - Saturday 11th November

Further details are available from Bex at:

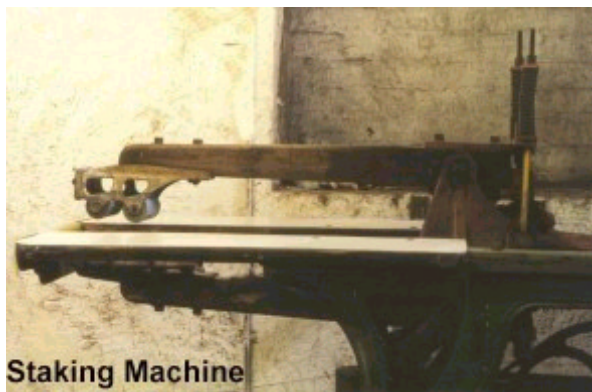
Bex Marriot  
1, Spring Cottages, Moor Lane  
Ringmer Lewes,  
East Sussex, BN8 5UP  
Tel: +44 (0) 1273 814127

## The Manufacture of Leather – part 9

By Roger Barlee



In Part 8 of our series “The Manufacture of Leather”, Thomas McNeill described the different types of finish used at Hewits. In this article, we will give you a little insight into the different finishing techniques used in the production of bookbinding leathers.



**Staking Machine**

### **Softening**

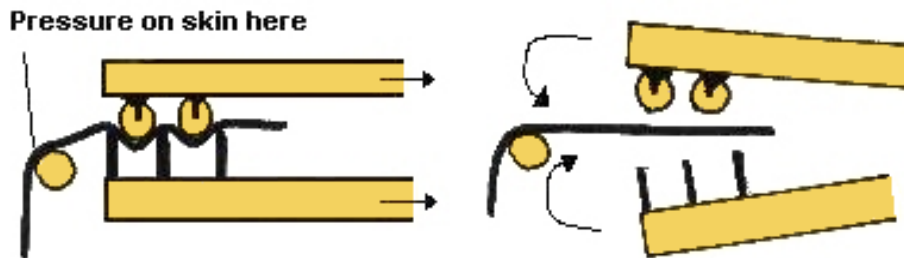
If we go back to Part 6, we finished off with the leather leaving the dyehouse to be dried on sheets of glass or on toggle frames. On removal from the drying machine, in which we control the temperature and humidity, the skins

are flat and generally quite firm. After an inspection and light trim, the skins are taken to the finishing department where they are initially softened. The softening process is carried out in one of three ways, all of which work on the same principle of flexing the leather around a blunt blade. The action of flexing separates the fibres from each other. The



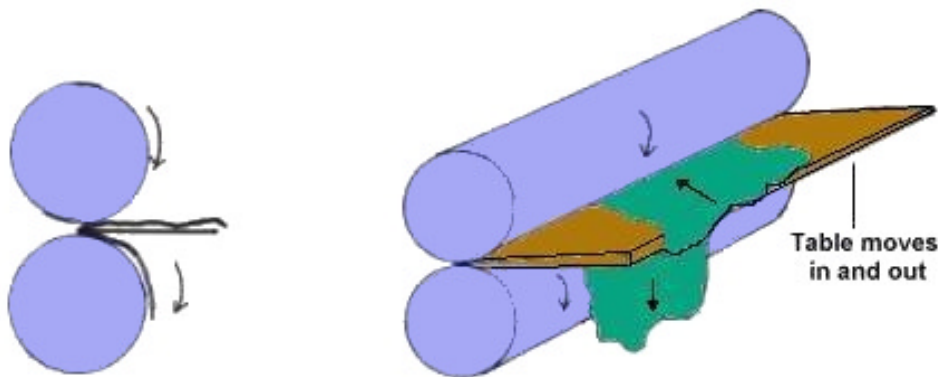
method used depends on the type of leather and also the end product being produced.

Staking Here the skin is held by the operator against a bar, whilst jaws consisting of rubber rollers and blunt blades grab and pull the skin. The skin is both flexed and stretched in this process, the most violent



method we use to soften our leather, and is used in the production of our Chieftain Goatskins.

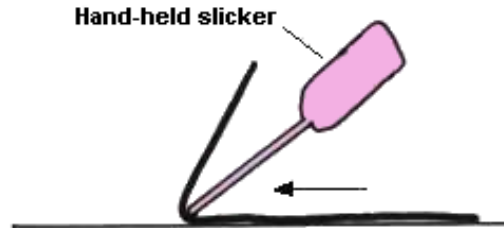
Boarding is mainly used on utilitarian leathers (e.g. smooth or embossed goat) that have been dried on the glass drying machine. A boarding machine consists of 2 rollers with a blunt blade that gets



pushed between the rollers. The skin travels around the blade and is flexed tightly as a result of the nipping action of the rollers.

Hand Slickering is used on delicate leathers and aniline leathers, where the harsher action of the staking or boarding machines would damage

or mark the surface of the leather. The leather is wrapped around the hand slicker which is pushed along the surface of a table.



### **Colour Application**

Following on from the softening of the leather, the leather is then sprayed with one of the finishes mentioned in part 8. There is an inverse relationship between the amount (and opacity) of finish applied and the quality of the surface of the leather.

The best quality skins, such as our aniline Bookcalf, are sprayed in with just dye and water. Natural grained goatskins (Chieftain and Clansman), where the surface has some minor imperfections from roaming through scrub-lands require some degree of opacity. They are therefore sprayed with an aniline/casein finish. The casein has two uses in that it holds the dyestuffs above the surface of the leather giving opacity, and it also gives a uniform surface for later polishing. Finally there are the leathers that are sprayed in with a fully opaque pigmented finish. Skins in this category can vary quite widely in quality – from smooth leathers (minor blemishes/staining) to heavily embossed leathers (deep scars/insect damage).

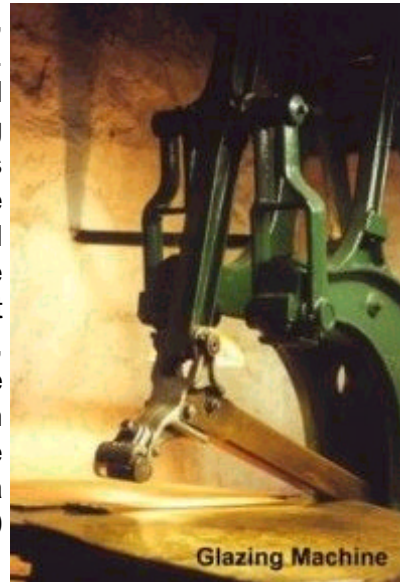
The skins are placed on a conveyor and pass through a spray chamber where colour is applied from a spray gun travelling across the skin on an arm. Following the spray chamber, the skins move into a drying chamber, before coming off the conveyor where they are either piled or hung to dry. Depending on the type of finish being applied, skins will receive between two and eight light coats of colour in order to achieve the desired effect.

### **Post Colouring Operations**

After the skins have been sprayed in to the correct colour, with the appropriate type of finish, the processes for completing the finishing

operations vary quite markedly.

Aniline leathers require no more work, and are now taken to the warehouse. The natural grained goats (Chieftain and Clansman) are burnished using a glazing machine. This machine has a glass chuck that travels over the surface of the skin polishing the tips of the grain and thus creating a two-tone effect. The operation is very similar to that carried out by bookbinders using polishing irons, except that the area covered in one stroke is 10cms wide and 50cms in length. The glass chuck repeats the stroke 2-3 times per second allowing a typical skin to be glazed in about 30 seconds.



Finally the pigmented leathers are generally pressed under heat. In the case of the smooth and glazed leathers, the skins are initially pressed with a "haircell" plate, in order to break up any minor imperfections, before the skins are pressed using a plain plate. Skins that have more major damage are normally embossed using plates that have been engraved with a "perfect" grain. When the acrylic resin finish comes into contact with these plates under heat, the thermoplastic finish re-forms to the shape of the plate, thus helping to cover blemishes. In all cases, the pressing or embossing of the leather compacts the fibres, therefore before these leathers are sent up to the warehouse they are put through the boarding machine again in order to relax the fibre structure.

You can now order online at our web site:

[www.hewit.com](http://www.hewit.com)

## The Curwen Studio

When we at Hewits embarked on the development of our new range of Victorian Bible Papers, we assumed that the application of an opaque and rectangular section of ink to some plain paper would be a task that was relatively simple to achieve. However, it did not take us long to discover that this assumption was far from the truth. The specification and quality we were insisting upon was so demanding, it soon became apparent that it would take a very special and exceptional printer who would be able to accept our commission. We were therefore extremely lucky to come across The Curwen Studio who agreed to publish our new papers.

The Curwen Studio is a unique organisation in fine art printing for artists and enjoys an outstanding international reputation.

The original policy of the Curwen Studio still exists today, offering a special creative service for artists and publishers. The keys to their success are the working relationship with the artist, their open approach to each project, the knowledge of their technical staff and the high quality of their presses, papers and inks.

They also aim to be forward thinking and innovating, building on and at the same time respecting the studio's rich and distinguished history.

They offer two main printing techniques, lithography and screen and have technicians in both to make the personal link between the artist and their work of art. Working in this way the artist has overall creative control at all stages from the colour separations, to a complete proof and the finished print.

Each print is an individual hand made impression and of a limited edition, each signed and numbered by the artist.

Both mediums of printing offer an enormous range of texture and tone and with new technologies and materials, virtually no complex or textural effect is unattainable.

Curwen Studis can be contacted at:

Tel: +44 (0) 1223 893544 Fax: +44 (0) 1223 893638

## Curwen's History

- 1863 The Reverend John Curwen establishes the Curwen Press in Plaistow.
- 1908 His grandson Harold joins soon after the introduction of lithography and invites artists participation in print.
- 1911 Harold becomes a director and starts the fundamental reorganisation leading to the revolution in the firms output and range.
- 1920 Oliver Simon (later to become a renowned book designer) joins the press, shortly followed by his brother Herbert.
- 1924 Oliver had contact with the Royal College of Art which led to commissions for young artists, including Paul Nash, Edward Bawden and Eric Ravilious.
- 1939 In spite of serious problems during World War II the press remained active, producing publications for Free France, the Belgium Government in exile and the literary magazine Horizon.
- 1958 Due to the emergence of the artists original prints Timothy and Robert Simon (sons of Oliver and Herbert) set up a studio for artists under the management of Stanley Jones, where they developed prints with exciting new qualities.
- There followed a period where artists including Henry Moore, Barbara Hepworth, Graham Sutherland, Elizabeth Frink, Alan Davie, Josef Herman and John Piper produced many important lithographs.
- 1977 The Tate Gallery form an archive of contemporary prints and the Curwen Press and Studio's important contribution is duly recognised in an exhibition "Artists at Curwen".
- 1989 The Curwen Studio moves to a more spacious location at Chilford Hall (a country estate and vineyard) in Cambridgeshire, where advantage is taken to include screen printing alongside lithography.

# Dates for your Diary

**11th - 13th April 2000**

**Institute of Paper Conservation - The use of Vacuum Points in Paper Conservation**

A practical workshop on the use of vacuum points. Different systems will be available for practice and comparison.

This course is being held at V & A Museum, South Kensington, London, SW7 2RL.

Full Details are available from: IPC, Tel: +44 (0) 1886 832323 Fax: +44 (0) 1886 833688 E-mail: [information@ipc.org.uk](mailto:information@ipc.org.uk)

**15th April 2000**

**Designer Bookbinders - Annual General Meeting**

The AGM is being held at The Art Workers Guild, 6, Queens Square, London, WC1 at 14.00. There will be mini-trade fair, at which **J. Hewit & Sons will be in attendance.**

**1st - 3rd June 2000**

**Bookbinding 2000 - A conference celebrating the installation of Bernard Middleton's collection of books on bookbinding**

In conjunction with the conference itself, this event heralds the first stage of a travelling exhibition of the US, for Designer Bookbinders. The DB exhibition will run until 25th June. During the conference there will also be a bookbinding suppliers trade fair, and we are please to advise that **J. Hewit & Sons will be in Attendance.**

The event is being held at Rochester Institute of Technology, Rochester, New York

Further details are available from: Fred Jordan in the US: Tel: 00 1 (716) 229 2144 E-mail: [fjordan@eznet.net](mailto:fjordan@eznet.net).

# Dates for your Diary

**1st - 31st July 2000**

**Designer Bookbinders North American Exhibition**

Boston Public Library, Boston, Massachusetts, USA

**17th - 20th July 2000**

**Institute of Paper Conservation - History of Decorated Bookbinding**

A 5-day course on the history of binding decoration. A session on why paper and book conservators should know something about binding history will be included. This course is being held at the National Gallery, Trafalgar Square, London, WC2N 5DN

Full Details are available from: IPC, Tel: +44 (0)1886 832323 Fax: +44 (0)1886 833688 E-mail: [information@ipc.org.uk](mailto:information@ipc.org.uk)

**1st September - 25th October 2000**

**Designer Bookbinders North American Exhibition**

Museum of Fine Arts, University of Utah, Salt Lake City, Utah, USA

**5th - 8th October 2000**

**Guild of Bookworkers - 20th Annual Standards of Excellence in Hand Bookbinding Seminar and Trade Fair**

Salt Lake City, Utah, US

Full Details are available from: Monique Lallier, 7409, Somersby Drive, Summerfield, North Carolina, 27358, USA

Tel: 00 1 (910) 643 0934 Fax: 00 1 (910) 643 8215.

**6th November - 15th December 2000**

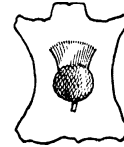
**Designer Bookbinders North American Exhibition**

The Gleeson Library, University of San Francisco.



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